

WORKING TOGETHER: A CASE STUDY OF TWO PRIMARY TEACHERS

IN A PEER-CENTRED CURRICULUM IMPLEMENTATION PROGRAM

by

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ABSTRACT

This qualitative case study of two primary teachers during their first year of using a new provincial art curriculum was concerned with the effect of a special relationship between the two teachers on their implementation efforts. The relationship was part of an implementation strategy devised by arts consultants in the school board office; one teacher in every school was designated a "Catalyst Teacher" with a loosely defined role of acting as an on-site "cheerleader" (or catalyst) for the implementation activities of colleagues.

This use of a non-specialist member of a staff is related to peer-centred improvement and change efforts discussed in recent literature under such terms as "peer coaching," "cooperative professional development," and "collaborative consultation." It has been shown that a collegial approach to change efforts tends to contribute to the successful implementation of change.

Through a series of semistructured interviews with the two teachers individually and together, and supplemented by observations of their art teaching and by interviews and informal conversations with Ministry of Education personnel, the local art consultant, and the school principal, a picture was produced of the meanings constructed by the two teachers about the new curriculum, their roles as teachers and colleagues, the place of art in their total programs, and the effect of the Catalyst Teacher Program on their own implementation efforts. At the end of the interview series, the teachers considered their own progress with the help of Hall and associates' Levels of Use scale (1975).

Looking through the lens of a symbolic interactionist approach to studying this working relationship, I was able to focus on the interdependence of all the elements in the cyclical process of data gathering, sorting, coding, reflecting, and analyzing. The qualitative causal network described by Corbett and Rossman (1989) provided a framework within which the case data could be analyzed and compared to Corbett and Rossman's findings.

The progress of the participants in this study showed the positive effect of the implementation strategy in use in their board. These two teachers' special qualities of collegiality contributed to their early success, suggesting that conditions of teacher empowerment and collegiality need to precede other specific change efforts. Conditions of distancing between grade-level units within the school, that may have contributed to differences in implementation progress, point to a need to reconsider the wide scale of most implementation efforts.

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CHAPTER 1: THE RESEARCH PROBLEM

Introduction

Autonomy, isolation, and resistance to change have long been traits of primary and elementary classroom teachers. Regarding their art education practice, teachers may display these traits more frequently and tenaciously than they do in other subject areas. Given the historical persistence of these traits, together they militate against the successful implementation of new curriculum in art when that curriculum is simply introduced as a document, with perhaps one optional "workshop" presented by a member of the provincial curriculum development team.

Any implementation plan that actively encourages participation in new ways deserves to be watched closely. Such a plan emerged with Saskatchewan's new Elementary Fine Arts curriculum in 1991. The Ministry of Education produced an implementation plan intended to ensure fuller participation by classroom teachers; in one urban school board, a variation on that plan was developed that appeared to hold even greater promise of success. This plan, the "Catalyst Teacher Program," provided for at least one regular member of the staff of each school to act as a catalyst, to provide daily, on-site encouragement to colleagues and to act as liaison between the staff and the consultants at the school board's central office.

The introduction of a "catalyst" into each school was based on a loose role definition that allowed each Catalyst Teacher to define and develop a role to fit the situation in the specific school. Essentially, it was assumed by the consultants who developed this program that the Catalyst Teacher's typical role would be that of an

enthusiastic example to colleagues: an ordinary classroom teacher, not a specially-trained expert, who would demonstrate by her own actions that implementing the new curriculum was manageable. Further, the Catalyst Teacher would be a point of contact between the teachers in the school and the consultants in the Board office, with communication travelling both ways.

The main reason for the decision to have ordinary classroom teachers as the catalysts for implementation was to avoid creating the perception that special expertise would be needed in order to negotiate successfully one's way through the document. The Catalyst Teacher's colleagues were expected to respond more favourably to "one of their own" who was visibly carrying on with regular duties while proceeding with curriculum implementation, and sharing ideas and information with fellow teachers.

Statement of the Problem

The problem addressed in this study was to consider in depth one contextual variable, the "catalyst/key person" phenomenon, and to discover whether and how, particularly in light of notions about art teacher isolation and autonomy, this form of "cooperative professional development" affected progress towards full implementation of a new curriculum.

The aim was to track one case of a working relationship between a Catalyst Teacher charged with implementing a new program, and a classroom teacher with similar responsibilities, to discover how they worked individually and together to

translate a new art curriculum into classroom practice. Because the primary-grade classroom, and therefore the "delivery" of the new curriculum, is still, at least physically, a separate entity in most schools, the focus was on the meaning each teacher constructed about the whole experience, and the primary research tool was the personal interview.

Research Questions

The guiding questions for this research focused on three main areas: personal construction of meaning about the new curriculum, the nature of the working relationship created by the Catalyst Teacher Program, and how these two areas affected progress towards curricular implementation.

Given a setting in which two primary generalist teachers are in the first year of implementing a new art curriculum, one a classroom teacher and the other a designated "Catalyst Teacher:"

1. What meaning does each teacher construct about the new curriculum?
 - a. How is this meaning acquired?
 - b. How does this meaning relate to existing understanding about the meaning and role of art in the teacher's approach to educating young children?
 - c. Does this meaning change during the year? How and why?

2. **What is the nature of the working relationship?**
 - a. **What is the role of each teacher in relation to the other teacher and to the curriculum document?**
 - b. **How and by whom are these roles defined? (i.e. what aspects of the roles are voluntary/non-voluntary, formal/informal?)**
3. **From the perspective of each, what is the effect on the implementation process of the working relationship established by the two teachers?**
 - a. **Does the voluntary/non-voluntary nature of aspects of the relationship affect the implementation process? How?**
 - b. **Given the notion of art teacher autonomy, how does the working relationship affect the new curriculum's possible threat to that autonomy?**
 - c. **What strategies does each teacher employ within the working relationship in such areas as planning, helping, seeking help, feedback, and evaluation? How are these strategies chosen?**

Background to the Problem

In elementary education, art has traditionally been a required, but not a "core," subject. This marginal status, with attendant low political visibility, has created a kind of benign neglect at the school board level, and on the part of many elementary school principals, resulting in, for teachers, a history of autonomy with regard to their art curriculum practice. They have been free to develop art activities

in a highly individual way. Given the notions of individuality and creativity within traditional conceptions of art, they may have felt this was a requirement.

Recent developments in the province of Saskatchewan provided events and a milieu in which new ideas in art programming and implementation might be studied. In Saskatchewan, major curriculum revision has resulted in an elementary art curriculum consisting of three equally balanced components: the creative/productive, the cultural/historical, and the critical/ responsive. This broadened conception of art education, with its shift away from the centrality of studio activity, represents a challenge to many teachers who lack sufficient background to implement the second and third components, even though the curriculum is ostensibly designed for use by both generalists and specialists. Perhaps more importantly, for the first time the curriculum represents a political acknowledgment of the value of art education. This means that the content of the curriculum is expected to be shared among teachers, and comparisons among teachers may be made on their mastery of this material.

Development of the new art curriculum in Saskatchewan began in 1981 with a report to the Minister of Education from the Minister's Advisory Committee on the Fine Arts in Education. In this report the case was first made for a compulsory elementary curriculum in the fine arts, consisting of four discrete strands: art, music, drama, and dance. In each strand the three balanced components previously mentioned were to be included. As part of a re-evaluation of all curricula in the province, the development process continued with Directions: The Final Report

(Minister's Advisory Committee, Curriculum and Instruction, 1984), and Core Curriculum Plans for Implementation (Saskatchewan Education, 1987a) in which a general curriculum mandate emerged. Arts Education became a required area of learning in the core curriculum. "Common Essential Learnings" (or "CELs") across the curriculum were delineated, and included communication, numeracy, technological literacy, creative and critical thinking, personal and social skills and values, and independent learning. As well, all curricula were to include Indian and Métis content and perspectives, gender equity, resource-based teaching and learning, and an adaptive dimension to provide for teachers to meet the needs of all students. Also in 1986, an Arts Education Advisory Committee was formed.

In their draft document (Saskatchewan Education, 1987b), the Arts Education curriculum developers ask: "What is new about this program?" (p. 3). The following points are listed (emphasis added to indicate those points that are specific to the arts curriculum and that go beyond the Common Essential Learnings):

- balance among the three components,
- all four strands are compulsory to the end of Grade Eight (Grade Nine in the original proposal),
- developed for all students,
- contains Indian, Métis and Inuit content,

- promotes a wide range of instructional strategies such as discussion, questioning, research projects, etc., in addition to performance and production,
- focuses on problem-solving and creative and critical thinking,
- entails a broad definition of "arts" (fine arts, commercial arts, popular arts, functional arts, traditional arts, mass media),
- encourages use of community resources,
- focuses on meaningful contexts for art lessons,
- focuses on sequential learnings rather than "one-shot" activities (p.3).

In the Art strand, the time allotment is 60 minutes per week. The total weekly allotment for all four strands is 200 minutes, which is less than the originally-recommended 300 minutes, but is still substantial. The allotment of specific times for each strand underscores the intention to honour each fine arts discipline's unique content:

Curricula in the fine arts...[should] be designed to be parallel, rather than integrated, but...common concepts which emerge as a result of the curricula designing process [should] be identified and used (Minister's Advisory Committee on Fine Arts in Education, 1981).

The retention of discipline autonomy could be interpreted as leaving open the possibility of continued teacher autonomy in making decisions about the art strand and its implementation. A new curriculum document could be viewed as an attempt to persuade teachers of its desirability over the previous document. The teacher of elementary art, as autonomous policy maker, would consider the persuasiveness of this document in the light of its implications for total practice, and

would make a decision. Possible choices might include: (1) to reject it; (2) to perceive a "good fit" ("I already do that"), assimilating its principles without major alteration in practice; (3) to effect a gradual change by trying to graft the new principles onto current practice; or (4) to effect a radical and more or less immediate change. Fullan (1982, pp. 14 and 28) has looked at a similar range of responses and discussed their implications for the success or failure of implementation efforts; while Fransila (1989) describes decision-makers as full implementers, partial implementers, or non-implementers (p. 62).

Another influence on adoption decisions at the school and classroom level in Saskatchewan is a tradition of "local power" as opposed to centralized, top-down pressure. Decisions are made locally and collaboratively: There is no history, and no guarantee, of systematic transmission.

Every curriculum developed in Saskatchewan now has at least a two-year pilot period, and an extensive revision process. During the pilot period for the Fine Arts curriculum, the Ministry responded to assessments from pilot teachers and consultants by flexing the implementation timetable, and by reducing pressure on teachers to implement too many strands at once: Individual schools might choose to work on only one or two strands in the first year, and to add the others in succeeding years. Each strand, after all, is a whole new curriculum in itself; the best advice in the literature suggests that an absolute limit of two new curricula per year is still asking much of teachers (Fransila, 1989, p. 163; Walters, 1987, pp. 355 - 356; Werner, 1983, p. 13).

The Ministry also developed a Teacher Leader Program (Saskatchewan Education, 1991b) in which pilot teachers and other specially-recruited teachers would assist in disseminating the new curriculum material; these Teacher Leaders would be trained to deliver introductory and follow-up workshops, particularly in smaller centres and rural areas where school boards do not have arts education consultants, or the capability to plan their own implementation. The training program had a slight resemblance to notions within the "fidelity" model of implementation studies, but one of the urban boards developed its own adaptation of the Teacher Leader Program and placed at least one "Catalyst Teacher" in each school during the first year of board-wide implementation. This approach leans toward the "mutual adaptation" model more recently favoured.

Chapter II discusses these two approaches in more detail; a brief description is useful here. The "fidelity" approach to studying curriculum implementation seeks to codify key elements of the implementation and to measure the results to determine how faithfully the practitioners have adhered to the prescribed new curriculum. There is an implicit assumption in this approach that the curriculum ought to be delivered as presented, and that successful implementation can be measured by the degree to which the delivery matches the original document.

The "mutual adaptation" approach suggests that every curriculum innovation must be negotiated in some way in order for it to fit the many and varied situations in which it must be delivered. The implicit assumption here is that the practitioners,

who best know their own situations, will indeed adapt the document to fit local needs and circumstances.

In Saskatchewan, whether intentionally or not, the flexible implementation timetable and the introduction of Teacher Leaders/catalysts seem to reflect findings in recent studies: that sufficient time for implementation is crucial but often not provided; and that a "key person" (Walters, 1987) needs to be present to facilitate implementation through what Glatthorn (1987) called "cooperative professional development." Indeed, this last aspect, the notion of teachers teaching teachers, is probably the most significant feature of the new curriculum's implementation plan. It may be the first time that a Ministry of Education mandated the use of some form of peer-centred learning as part of an implementation strategy, at least in the arts.

The new political visibility of the arts, alluded to earlier, coupled with financial and personnel support, is also tied to recognition of the "academic" aspect of arts education. Since the new curriculum probably formalizes curriculum direction in Saskatchewan for the next 20 years, teachers will have to pay close attention to it, and to the new legitimacy conferred on the subject area.

Significance of the Study

The art strand of the Saskatchewan Arts Education Curriculum, more than being merely a proposed new version of art education, reflects an ideal of change in the status of art education. The history of the development of this curriculum

indicates a strong Ministry investment in ensuring effective implementation, and this implies pressure on all teachers to accept and to conform to the changes required.

The flexibility of the Ministry's implementation schedule indicates a recognition of that pressure; flexibility coupled with the use of a form of cooperative professional development indicates possible Ministry awareness of some of the crucial factors in successful implementation. In Directions: The Final Report, the Minister's Advisory Committee on Curriculum and Instruction Review (1984) noted: "Too often, proposed innovations fail because little attention is paid to long-term planning for change....Successful change projects have a number of characteristics in common" (p. 54). Those characteristics were: adequate planning, high degree of involvement on the part of all participants, strong and visible support system, inservice education, sufficient time, and leader models. The last two characteristics are especially telling in the context of this study:

- Sufficient Time--most projects that result in change take three to four years. Adequate blocks of time for training, planning, problem solving, and attending regular meetings should be provided. The amount of time spent by participants and consultants in interaction around the change project influences the success of the implementation.
- Leader Models--initiators or leaders of change at all levels must model the behaviours or practices they are trying to install [*sic*] (Minister's Advisory Committee, Curriculum and Instruction Review, 1984, p. 55).

Researchers are, at last, examining not only how implementation fails, but also who implements with success. While contextual factors have now been well documented (especially by Fullan, 1982 and 1991), there is still sparse information at the level of the individual teacher and classroom. This study, in documenting the

case of one pair of teachers working in an innovative implementation program, goes from the "who" and "why" of implementation and begins to shed light on one of the possible "hows." It also points to an area of conflict or tension that is being discussed more frequently in the literature today: historical notions of teacher autonomy/isolation (e.g. Sarason, 1971; Lortie, 1975) confronted with emerging norms of collegiality (Little, 1982, 1990).

Definition of Terms

"Art(s) ed.:" This abbreviation is in common vernacular use among teachers and scholars of education in one or several of the arts; it simply means "art(s) education." The term occurs in this document in quotations from interviews.

Autonomy: A simple definition of autonomy (Hawkins, 1981) is "self-government." As used in this study, teacher autonomy refers to the traditional assumption that the classroom teacher in the primary and elementary grades (that is, the teacher who teaches all subjects) has the power to make all decisions affecting the day-to-day workings of that classroom, including curriculum content, subject emphases, style of delivery, classroom management style, arrangement of the classroom, mode of assessment, and timetable.

CELS: The "Common Essential Learnings" developed for all new curricula in Saskatchewan quickly became known by this acronym. I have used the full title except when quoting a participant.

Classroom teacher: This term is understood to refer to a teacher, usually in the elementary grades, who has complete responsibility for the daily activities of one group of children. In many elementary schools, there is also some division of labour either formally or informally, in which there may in fact be a specialist teacher for one subject, most often physical education or music, or in which teachers "trade off" classes according to individual skills and weaknesses. Nevertheless, the designation "classroom teacher" is still understood as referring to the generalist teacher in a self-contained classroom.

Collegiality: This term encompasses a variety of situations in which colleagues within a school, a department of a school, or a school board work together in order, for example, to examine, plan, and perhaps implement a model of teaching, teaching strategy, set of materials, unit of study, or even a whole new curriculum. Chapter III provides a full discussion of this phenomenon.

Gender references: An often-used mode of presenting a gender-neutral text is to alternate the use of masculine and feminine by paragraph or some other division. In a document of this size, even that is awkward. The catalyst teacher in this study was a woman; the other teacher participant was a man. I have used the corresponding gender in general references to the two roles as well as in specific discussion related to the two participants.

Implementer, implementor: Having found no dictionary that uses this term in either spelling, I have chosen to use "implementer" myself. When referring to, or

quoting directly, other writers' use of the term, I have used their preferred spelling, hence the appearance of both in this study.

School board, board: In some provinces, this term refers only to the elected board of trustees who oversee the business of a school district or division. In Saskatchewan, "School Board" is also the official name of each geographic region with a number of schools attached to it under the jurisdiction of elected officials and hired administrators. Thus, "the Board" may be those elected officials, or the entire central office, or its employees (superintendents, inspectors, directors, consultants, and so on). In addition, people may refer to the school board by name only, as in "Bridgeton's implementation plan." In this study, I have retained the various usages of the participants in transcribed conversations, but in my own writing I have used the formal designation of "board" when talking about situations in Saskatchewan or about the Bridgeton board and, for brevity, have also used "Bridgeton" alone.

Overview of the Study

The first two chapters lay a historical foundation for the specific study and its setting, and for the broad area of curriculum implementation. More specifically, Chapter II reviews the literature of curricular change, moving from a general overview to a discussion of research in the critical areas of art education change and curriculum implementation studies. Chapter III reviews research focused on the individual teacher, the emerging area of peer coaching and its many variants, and the key issues of autonomy and collegiality. Chapter IV discusses the theoretical

perspective of symbolic interactionism, particularly as expressed by Herbert Blumer, and relates an interactionist perspective to the topic of the study. Chapter V describes the research method, its development and design, its links to the theoretical framework, and the processes involved. Chapter VI presents a detailed description of the implementation strategy as planned, and as it worked itself out in the research setting, together with analysis of its key features. Chapter VII introduces the case of the two central participants and their experiences, individually and together, in implementing the new art curriculum. Chapter VIII presents an analysis of the data by charting the teachers' experience in terms of a "causal network" (Corbett & Rossman, 1989). Chapter IX completes the study with a summary of the findings, conclusions, and implications for the fields of curriculum implementation and teacher development.

CHAPTER II: MANAGING CURRICULAR CHANGE IN THE ELEMENTARY CLASSROOM

Introduction

When I began this project, I characterized it as an implementation study, and started my reading in the area of curriculum implementation. This is still, broadly speaking, an implementation study, a study of change in educational practice. But as I continued to read, and to focus my reading as I entered the field, the evolutionary nature of qualitative research revealed itself in the changing emphasis of the readings.

The issues of interest, a survey of which serves to situate the study within the field, include four main themes. These, as listed below, reflect more or less the chronological and organic order in which I discovered and explored them: (1) I had brought an interest in change in art education with me from past experience; (2) curriculum implementation emerged as an early area of concern and will be discussed first to create a background and setting for discussion of the other themes; (3) as I began the fieldwork, the social dimensions of implementation as presented through such approaches as peer coaching, cooperative professional development, and several other variants became increasingly important, both as they related to effective means of encouraging implementation, and as they related to (4) an emerging area of conflict in peer-centred implementation efforts. These last two themes will be discussed in Chapter III.

While each of the major themes will be treated individually, it will be evident that a sub-theme of emphasis on the individual teacher's central role in implementation,

in decisions, interactions with colleagues, and classroom action, forms a thread interwoven throughout the literature review, reflecting a growing emphasis throughout much recently reported research on educational change. Another strand of that thread is an emphasis on the participants' construction of meaning around the experience of educational change. This particular strand will be highlighted and discussed in more depth in Chapter IV, as it is central to the theoretical foundations of the study.

Educational Change

Michael Fullan (1991, pp. 5-8), in a concise summary of the history of research on educational change, describes four phases in the past thirty years: adoption in the 1960s, implementation failure from 1970-1977, implementation success from 1978-1982, and intensification versus restructuring from 1983-90 (p. 5). Although the dates may apply more directly to developments in the United States, Canada is not very different. For the time period of this study (1991-92), the third phase is the most accurate descriptor for the province of Saskatchewan with reference to specific curriculum reform, although a move into the "restructuring" aspect of the fourth phase is also evident in the overall concerns of the Ministry of Education there.

A key, if not the key, to successful change, according to Fullan's The Meaning of Educational Change (1982, 1991), is the importance of finding meaning in change. In both editions of this seminal work, Fullan points out that "the crux of change is how individuals come to grips with [the actual experience of it]" (1982, p. 24; 1991, p. 30, emphasis added). As well, but with even more urgency in the second edition, he

stresses the interrelatedness of individual and collective actors and factors in the change scenario:

The problem of meaning is one of how those involved in change can come to understand what it is that should change and how it can be best accomplished, while realizing that the what and how constantly interact and reshape each other. We are not only dealing with a moving and changing target; we are also playing this out in social settings. Solutions must come through the development of shared meaning (1991, p. 5).

Sarason (1982 [first edition, 1971]) was one of the earliest researchers to point out the interactive and interdependent nature of change in schools, noting that to change one aspect, like a curriculum, requires changes in other aspects, most notably in the behaviour of the people involved. He highlights the risk involved in curriculum change: He discusses "behavioral and programmatic regularities" (Chapter 6) and points out how proposed changes represent a challenge to those regularities.

Sarason prefigures more recent discussion of the autonomy/ collegiality tension when he exhorts researchers to look with understanding at the essentially conservative nature of teachers' curriculum decisions, as they respond to challenges to established regularities. He describes the culture of the school as a creation which "antedates any one individual and will continue in the absence of the individual" (p. 27). Further, because this culture is taken for granted, those within it have difficulty seeing, accepting, and acting on the universe of possible alternatives. Lortie (1975) characterizes the situation similarly: "The teacher ethos is conservative, individualistic, and focused on the present" (p. 212, cited in Fullan, 1991, p. 35, emphasis added).

Marris (1975) acknowledges that not only risk, but also loss, anxiety, and struggle are involved in real change:

Occupational identity represents the accumulated wisdom of how to handle the job, derived from their own experience and the experience of all who have had the job before or share it with them. Change threatens to invalidate this experience robbing them of the skills they have learned and confusing their purposes, upsetting the subtle rationalizations and compensations by which they reconciled the different aspects of their situation (p. 16, cited in Fullan, 1991, p. 36).

Fullan reminds us that

there are some deep changes at stake, once we realize that people's basic conceptions of education and skills are involved--that is, their occupational identity, their sense of competence, and their self-concept (1991, p. 40).

When such fundamental issues of individual selfhood are involved, it is clear that in examining, planning, or promoting educational change, it is essential to pay attention to the understanding of that change by all the individuals and groups involved, and to the context in which the change must occur.

In 1982 Fullan noted that research had identified the three main phases in the process of educational change as adoption (or initiation or mobilization), implementation, and continuation (or institutionalization or routinization) (Fullan, 1982, p. 6). The crucial one of these phases, according to Fullan, is implementation.

Implementation Studies

"Implementation is where the action is" (Fullan, 1991, p. 64).

Implementation is of central interest because that is the stage when the innovation is or is not put into practice, when its effectiveness moves from assumptions on paper to observable and, to some extent, measurable actions. The study of implementation may also focus attention on the role of the classroom teacher as the

one ultimately responsible for implementing. Studies of implementation can be loosely grouped within two main perspectives that, in their extreme form, occupy opposite ends of a continuum, each with differing views of the teacher's role.

Perspectives on Implementation

The two main perspectives under discussion here are most often applied to an orientation toward the study of implementation, but may also be applied to an administrative orientation toward the managing or monitoring of implementation.

The first approach, the fidelity perspective (Fullan & Pomfret, 1977), is somewhat self-explanatory. It refers to the faithfulness with which the implementer reproduces an innovation. It is a "top-down," administrative orientation, with the teacher as conduit (or as obstacle in cases of failure). The change is usually centrally initiated, presented as a tested, workable "product" (such as a provincial curriculum guide). The innovation is often demonstrated to teachers by an outside expert; mastery through replication is assumed and expected, with neither adaptation nor deviation permitted (Grimmett, 1987, p. 108). It is probably not appropriate to talk about a "fidelity" model in action as a way of teaching in a school or school system as a whole, but studies of the degree of implementation of a specific curricular innovation, teaching strategy, or organizational change in the classroom or the school have reflected this perspective (e.g. Crowther, 1972; Downey et al., 1975; Gruber, 1987; Jones, 1987).

The fidelity model claims advantages in some circumstances: It utilizes the expertise of researchers and developers rather than overloading teachers and principals;

it presents users with a tested and workable solution for broad or global problems in which contextual variations may not be significant; and it does recognize the need for a plan for implementation, and for ongoing staff development.

The fidelity model, however, has largely lost favour in comparison with the other main perspective, that of mutual adaptation or problem-solving. Critics note that the fidelity model ignores the context in which implementation must occur; it does not respect the abilities of teachers or the existence of already well-functioning systems (the expression "teacher-proof" would most likely be heard in connection with fidelity-oriented proposals). As well, "global packages" are often stopgap solutions. They may apply more to ineffective teachers who have no commitment to the change anyway; thus, their benefit is minimal (Grimmett, 1987, p. 110).

More recent researchers, then, favour the perspective which has been called "mutual adaptation," or "problem-solving" (e.g. Connelly & Ben-Peretz, 1982; Corbett & Rossman, 1989; Doyle & Ponder, 1977; Fullan & Pomfret, 1977; MacGregor, 1988; Olson, 1980). There are a number of variants within this perspective; what they have in common includes recognition of the contextual complexities of implementation as a process rather than as an artifact, the differences in meaning attached to the innovation by the developers and the implementers, and the resultant variations in practice. The emphasis is on interaction, on cooperative learning, and on application to specific, unique, local needs and situations.

A blending of the fidelity and mutual adaptation perspectives is most commonly seen. If "fidelity" can be allied with a focus on actions and behaviour, and "adaptation"

with one on understanding and intent--on meaning--then it seems that many researchers have agreed at least implicitly with Hall et al. (1975): "The reason the innovation user does certain things (the why) is a reasonable question only after how the user behaves can be systematically described and measured" (p. 53). This said, it is still fairly clear in many studies that researchers place more weight on one side or the other of the balance, often depending on the use to which their study is intended to be put, or on whether the study is focused on, for example, administrative or classroom change; who, in other words, the actors are.

Focus on Meaning in Implementation

Fullan's 1982 call for a focus on meaning in the process of educational change reflected contemporary thought, particularly around the teacher's construction of meaning. Doyle and Ponder had pointed out in 1977 that "a common and continuing problem in implementation is the discrepancy between what a curriculum proposal means to its designers and what it means to teachers who are being asked to use it" (p. 74). They propose to characterize most teachers as "pragmatic skeptics" (p. 76) who base their decisions to attempt implementation of a curriculum proposal on what Doyle and Ponder have called an "ethic of practicality....the concept 'practical' is used frequently and consistently....this label represents a central ingredient in the meaning teachers assign to a proposed change in classroom procedure" (1977, p. 75). The three main criteria operating in this practicality ethic appear to be:

1. *instrumentality*: does it work? how does it work?;

2. *congruence*: the "fit" as the teacher sees it between the proposed change and the teacher's daily world and way of operating. Doyle and Ponder reflect Sarason's remark about the inherent risk in change, noting that "congruence serves a conserving function in maintaining conventional classroom procedures....The existence of a conserving attitude among teachers is understandable in view of the fact that they bear the immediate brunt of any failure to maintain a functional school program" (p. 78);
3. *cost*: "the ease with which a procedure can be implemented and the potential return for adopting an innovation" (p. 78).

Referring to prevailing views of teachers as either compliant adopters or obstructionists, Doyle and Ponder suggest prophetically that "...a different perspective--one that views teacher practices during the implementation process as naturally occurring phenomena to be analyzed rather than as impediments to be controlled or bypassed--holds promise for research on...curriculum innovations" (p. 80).

Olson (1980) takes issue with Doyle and Ponder's emphasis on teachers' seeming resistance to change and their insistence on knowing whether an innovation will work (phenomena which have, however, persisted and been discussed and explained in recent research on the world of the teacher. See, for example: Fullan, 1991; Lortie, 1975; Marris, 1975; Mortimore et al., 1988). Olson's main concern is to advocate an even deeper examination of teachers' construction of meaning about curriculum change, rather than tracking their behaviour: "It is in relation to existing goals, techniques and social relationships that teachers make sense of innovative proposals" (p. 4). Further, in what seems an echo of Doyle and Ponder's "congruence" criterion, Olson suggests that

"how teachers will deal with a change proposal is dependent on how they construe their role in the classroom" (p. 5, emphasis added). Olson also recognizes the element of risk in change, as he discusses the notion of the ambiguity inherent in change proposals, and the teacher's task in implementation as one of reducing that ambiguity.

A point made by Olson found an echo in the central theme of The Meaning of Educational Change (Fullan, 1982): "To assume that an innovation is transparently clear to all, is to fail to appreciate the cultural embeddedness of meaning and the extent of the difference between the cultures to which innovators and teachers usually belong" (Olson, 1980, p. 4). Fullan extends this point to include all the participants who make up the culture of the school: teachers, principals, students, district administrators, consultants, parents and community, governments, and training institutions and programs.

Influences on Implementers

Fullan notes, particularly in the first edition of The Meaning of Educational Change (1982), the tension between the fidelity and mutual-adaptation perspectives, but clearly shows his own preference for the latter through his emphasis on the need for developing shared meaning, and in his delineation of all the interrelated actors and influences on educational change. His list of factors affecting implementation (1982, p. 56) reflects his synthesis of the change research of the 1970s.

The factors are organized into four main categories: characteristics of the change; characteristics at the school district level; characteristics at the school level; and

characteristics external to the school system. The chart by itself is necessarily both terse and global; depending on the specific study undertaken, adjustments to, and refinements of the chart would be needed. "Fullan's factors" have been used in analysis of data in a number of studies since 1982; in the context of this literature review, see Walters (1987) and Fransila (1989).

Other research on teachers' understanding of the change process focused on teachers' reasons for curriculum decisions. Leithwood, Ross, and Montgomery (1982) explored these reasons given by teachers, with the aim "to refine knowledge about the factors influencing teachers' decisions within different categories and at different points in the decision-making process" (p. 14). The findings revealed that the major influences on teachers' curriculum decisions clustered in areas that could be characterized as having physical and/or psychological proximity to the teacher (p. 24). This notion of proximity, plus social support, developed into a study (MacDonald & Leithwood, 1982) of the needs teachers attempt to meet through their daily practice. The findings show "an overriding need for achievement, defined in terms of assisting students to become more cognitively competent" (p. 47, emphasis added).

Fullan discusses the notion of "teacher efficacy" in similar terms: "a belief on the part of the teacher that he or she could help even the most difficult or unmotivated students" (1982, p. 72). A sense of personal efficacy was one of the important teacher characteristics identified by Fransila (1989) as essential for implementation. The concept of teachers' sense of efficacy was identified in earlier research as "the most powerful teacher attribute in the Rand analysis" (McLaughlin & Marsh, 1978). The

"Rand analysis" refers to what has become known as the Rand Change Agent Study (Berman & McLaughlin, 1977, 1978a, 1978b), a major and influential American study of federally funded programs encouraging and supporting educational change. The data collected in this study have formed a base on which many more recent writers have built. A brief list of issues that have emerged from the findings of the Rand study includes: New approaches to staff development; collaborative planning; attention to the role of the teacher and to differences among teachers such as years of experience; and perhaps most importantly, some of the earliest thinking about implementation as a process.

Analytical Devices

In order to examine the process of implementation in a variety of ways that would reveal detailed information from different points of view, researchers developed tools to assist them in understanding, describing, and analyzing the facets of this process. Three such devices are of interest in the context of this study: (1) Leithwood's research on teacher decisions and curriculum dimensions led to a tool which could aid in both analyzing and planning for curriculum change; (2) Corbett and Rossman described a device that could help to explain the phases of the implementation process in a school; and (3) Hall and associates proposed stages of concern and of action in individual teachers' approaches to curriculum innovation.

Innovation profiles. Studies by Leithwood and associates (Leithwood, Ross, & Montgomery, 1982; MacDonald & Leithwood, 1982) begin to shed light on specific

influences on individual teachers' curriculum decisions, and on underlying reasons for the persuasiveness of those influences, as reported by the teachers themselves. A major body of work by Leithwood and his associates uses this knowledge of curriculum dimensions and of teachers' need for achievement in terms of student outcomes to propose and test a strategy for planning the implementation of curriculum innovations. Leithwood notes (1982b) that an important precondition for the strategy is a situation in which the staff has identified a problem to be solved, and has agreed on the instrument with which to solve it (e.g. a curriculum guide). This precondition would also seem to provide for some kind of shared meaning. But the strategy is highly task- and behaviour-oriented: The staff members engage in a series of diagnostic, application, and evaluation tasks (Leithwood, 1982b, p. 256), all aimed at "reducing the differences between existing practices and practices suggested by the innovation" (p. 253). Leithwood's definition of implementation is "a process of behavioral change, in directions suggested by the innovation, occurring in stages, over time, if obstacles to such growth are overcome" (p. 254, emphasis added).

The first task in the strategy, identifying the goals to be accomplished by implementing the innovation, involves describing both long- and short-term goals for each curriculum dimension, in terms of stages from non-implementation to full implementation. Leithwood calls the result of this task an "Innovation Profile" (p. 257). The value of developing this Innovation Profile is that it breaks the growth toward full implementation into more manageable "chunks," and clearly identifies the highest level of aspiration. As well, says Leithwood,

Because these steps or stages are described in terms of teacher behavior, they are frequently a more useful indication to the teacher of the intentions of the innovation than the original description of the innovation. They indicate what it means operationally to implement... the...guideline; they translate general descriptions of the ideal classroom into descriptions of specific teacher actions--a significant aid to implementation (p. 257).

While this approach would seem to address teachers' need for achievement by providing clear, concrete steps to follow towards successful implementation, the method of arriving at those steps is quite laborious for all staff members; as well, some level of expertise is required of someone in a leadership position to assist in devising appropriate or legitimate stages of implementation. Fullan (1991) observes:

Many people have responded to the research of the 1970s, which documented implementation problems, by developing elaborate implementation plans designed to take into account factors known to affect success. Designed to help, but actually adding insult to injury, complex implementation plans themselves become another source of confusion and burden on those carrying out change (p. 97, emphasis added).

In a later publication, Leithwood (1986) responds to criticism of the Innovation Profile approach, indicating that it has been likened in a negative way to the fidelity perspective. Certainly, by his own description of the fidelity perspective, this approach is most like it. Leithwood characterizes fidelity as rational and systematic (p. 99); it leaves no room for variation in response to contextual differences. The emphasis is on behavioral change, not on meaning.

Not only is the concern expressed by Fullan, Olson, and others for meaning not clearly addressed in this approach, the teacher is not really trusted to understand his or her own practice. "Implementors are encouraged to...trust that full implementation will

solve the problem" (Leithwood, 1986, p. 99). Leithwood argues, first, that assumptions that his approach has adopted the fidelity perspective are wrong (p. 99), but then states that "most of the procedures described in earlier chapters are designed to produce conditions more like those associated with a fidelity orientation..." (p. 101). In a later publication, Leithwood and Montgomery (1987) refer to "the 'fidelity' approach (of which Innovation Profiles form a part)" (p. 15).

To be fair, Leithwood also cautions that this extreme polarization between implementation orientations is artificial and that, in reality, some selection from among alternatives, based on the specific situation, is more natural. He is, perhaps, trying to ensure a place for the developers of curriculum change proposals:

Development and use of Innovation Profiles is based on the view that adaptation is an important part of implementation.... However, if this adaptive process is undisciplined, the chances of losing the essential contributions of the researcher or developer are high (Leithwood & Montgomery, 1987, p. 16).

The language still has a hierarchical flavour, added to when Leithwood says the Innovation Profiles "are viewed by us as instruments which allow for relatively sophisticated expressions of an adaptation orientation to implementation" (p. 16). The reader is left with the suspicion that teachers left to their own devices would be undisciplined and unsophisticated in their implementation decisions and actions. Perhaps the best way to regard this body of research is to disregard Leithwood's suggestion that individual teachers could, in fact, adapt the process for their own use and self-assessment, and to take it for what it is primarily intended: an administrative tool. Then, in certain situations where the preconditions of problem identification and

a modus operandi are met, and supported by case study reports (Leithwood & Montgomery, 1987), the Innovation Profile process and approach has value in planning and assessing implementation progress.

Causal networks. Innovation Profiles are a useful tool for prescribing the stages of progress of a group through the implementation of a specific innovation. Another device, examined by Corbett and Rossman (1989), provides a way of mapping or documenting implementation practice within a school or other bounded group. Data collected through interviews and observation were organized into a "qualitative causal network" (p. 171; see Figure 3) to create a composite picture of individual teachers' paths through the implementation process. Corbett and Rossman stress that this network "is not intended to be a predictive tool; it is a sense-making device--an attempt to summarize complex situations coherently. Its use is intended to suggest rather than to conclude, and to stimulate comparisons rather than empirical tests" (p. 164).

The paths in the network "are comprised of change-related events, school contextual conditions, attitudinal stances on the part of participants, and staff actions that impinged on whether the fanfare of a new initiative ended in success" (p. 169). Three distinct paths, identified from earlier literature, are described in the network, although they were observed in the study to be interrelated: the technical, the political, and the cultural. As well, the elements in the network were categorized temporally as antecedent conditions, intervening or process variables, and outcomes.

Briefly, the three paths or perspectives are:

1. **Technical:** This perspective advises the anticipation and overcoming of implementation problems through systematic planning: carefully designed innovations, a more rational approach to the change process, and better technical assistance.
2. **Political:** The focus here is on the vested interests of different participants in the change process, on the balance of power and on the incentives available.
3. **Cultural:** This perspective "stresses socially shared and transmitted definitions of what is and what ought to be...and the symbolic meanings practitioners, students, and the community attach to change efforts" (p. 165).

This causal network provides a good example of a blend of implementation approaches: the technical path strongly resembles the "fidelity" perspective, and the political and cultural paths resemble aspects of the "adaptation" approach. Neither behaviour, intention nor understanding is isolated; all have a part to play in creating a total picture.

One of the interesting findings of Corbett and Rossman's study was that almost every teacher, regardless of the path by which the process was entered, moved through a "loop" in the technical path consisting of three elements or events:

[1] receiving information about new practices and encouragement to try them out, [2] having opportunities to do so and to become more adept at them, and [3] making judgments about how well the new practices fit particular classrooms and teaching styles (p. 172).

This passage through the "technical loop" bears some resemblance to Leithwood's notion of breaking the process of implementation into manageable chunks: The

teacher can return to the loop for further information or encouragement, and further trial and skill development, until the desired level of implementation is reached.

Overall, Corbett and Rossman's study reinforces the need to recognize the complexity of the school culture, and stresses what has become apparent: that "implementation is greater in social, supportive settings than in isolated environments" (p. 188). As well, the study points out that maintaining implementation is highly dependent on successful change within the cultural path, the path in which beliefs and attitudes lie, where the meaning of the change is most important. This agrees with Fullan: "Significant educational change consists of changes in beliefs, teaching style, and materials which can *only* come about...through a process of personal development in a [social] context"(1982, p. 121; 1991, p. 131). Corbett and Rossman conclude by inviting "cumulative comparisons of the process" (1989, p. 188).

Corbett and Rossman's network permits the mapping of individual teachers' implementation behaviour in order to create a composite picture. But, by itself, this is still not a tool for describing the understanding as well as the actions of individual teachers. Assuming that the decision to implement has been taken (or imposed), how does a classroom teacher make sense of a change proposal in order to incorporate it into practice? How can a researcher find out what the teacher's experience is like? Observation will reveal actions; interviews will help to discover intentions which can help to reveal meaning. Is there, in Corbett and Rossman's words, a "sense-making device" to be used by an interviewer?

Levels of use. A possible answer can be found in the work of Hall, Loucks, and associates at the Research and Development Center for Teacher Education, The University of Texas at Austin (e.g. Hall, Loucks, Rutherford, & Newlove, 1975; Hall & Loucks, 1977; Loucks & Pratt, 1979). This research team developed and tested an implementation model that responded to individual teachers' **concerns** and also documented their **actions** in stages of implementation growth. The Concerns-Based Adoption Model (CBAM) is founded on four major assumptions about change:

1. Change is a process, not an event.
2. Change is accomplished by individuals, not institutions.
3. Change is a highly personal experience.
4. Change entails developmental growth in both feelings about and skills in using new programs (Loucks & Pratt, 1979, p. 213).

The model reveals six stages of concern through which implementers pass (see Figure 1).

While expressions of concern reveal **feelings**, and indications of meaning, about new programs, another dimension of the CBAM documents **actions**: the Levels of Use (LoU) scale (Hall et al., 1975, pp. 54-55). Eight levels of activity, described in terms similar to those describing the levels of concern, are postulated, ranging from "lack of knowing that the innovation exists to an active, sophisticated and highly effective use of it and, further, to active searching for a superseding innovation" (p. 52; see Figure 2 and Appendix A). Each level is considered in relation to seven categories of activity.

The developers state clearly that the LoU dimension

does not at all focus on attitudinal, motivational, or other affective aspects of the user. The dimension does not attempt to explain causality ...[it] is an attempt to define operationally various states of innovation user behavior (p. 52).

**Figure 1: Stages of Concern:
Typical Expressions of Concern About the Innovation**

Stages of Concern	Expressions of Concern
6 Refocusing	I have some ideas about something that would work even better.
5 Collaboration	I am concerned about relating what I am doing with what other teachers are doing.
4 Consequence	How is my use affecting students?
3 Management	I seem to be spending all my time getting material ready.
2 Personal	How will using it affect me?
1 Informational	I would like to know more about it.
0 Awareness	I am not concerned about it (the innovation).

(Loucks & Pratt, 1979, p. 214)

The affective, meaning-oriented aspects rest with the "concerns" dimension of the model.

As a self-reporting tool, or as one used during an interview in a combination of self-report and interviewer observations, the LoU scale shows promise. The detail and specificity with which each category of behaviour, at each level, is described helps an individual to self-locate with considerable confidence; "decision points" between each level also help to clarify progress. While the descriptions in the scale refer to actions, the interview during which the scale is used permits amplification and discussion at each point, thus potentially revealing the underlying meaning of practice, for the individual as well as for the researcher.

Figure 2: Levels of Use: Summary Outline

CATEGORIES: Knowledge, Acquiring Information, Sharing, Assessing, Planning, Status Reporting, and Performing

LEVELS:

- 0: NON-USE:** State in which the user has little or no knowledge of the innovation, no involvement with the innovation, and is doing nothing toward becoming involved.
- I: ORIENTATION:** User has acquired/is acquiring information about the innovation and/or has explored/is exploring its value orientation and its demands upon user and user system.
- II: PREPARATION:** User is preparing for first use of the innovation.
- III: MECHANICAL USE:** User focuses most effort on short-term, day-to-day use with little time for reflection. Changes in use are made more to meet user needs than client needs. The user is primarily engaged in a stepwise attempt to master the tasks required to use the innovation, often resulting in disjointed and superficial use.
- IVA: ROUTINE:** Use of the innovation is stabilized. Few if any changes are being made in ongoing use. Little preparation or thought is being given to improving innovation use or its consequences.
- IVB: REFINEMENT:** User varies the use of the innovation to increase the impact on clients within immediate sphere of influence. Variations are based on knowledge of both short- and long-term consequences for clients.
- V: INTEGRATION:** User is combining own efforts to use the innovation with related activities of colleagues to achieve a collective impact on clients within their common sphere of influence.
- VI: RENEWAL:** User re-evaluates the quality of use of the innovation, seeks major modifications of or alternatives to present innovation to achieve increased impact on clients, examines new developments in the field, and explores new goals for self and the system.

(Hall, Loucks, Rutherford, & Newlove, 1975, pp. 54-55).

While some researchers view self-reporting with doubt because of a fear of biased information (e.g. Leithwood & Montgomery, 1987, p. 19), others accord it some importance:

The individual innovation user...serves as the primary unit of analysis since experience has demonstrated that asking more remote sources... about the use or nonuse of an innovation by their faculty is highly precarious....The only way to know for sure whether and how an innovation is being used is to assess each individual's use directly (Hall & Loucks, 1977, p. 265).

Fear of biased information from the self-report is countered by Little's (1982) proposal that the teacher's self-reporting talk "constitutes one check on the limitations, or biases, introduced by researchers' own perspectives" (p. 328, emphasis added).

The researcher's perspective is at the heart of this argument, not only as a possible source of bias, but also as an indicator of the intent of the research. If the intent is to understand the teachers' point of view, then teachers' self-reports are a major and trusted source of information. As May (1989) says,

If one perceives teachers as both capable of and interested in the construction of knowledge, then curricular reform should emerge from and acknowledge teachers' expertise, experience, and workplace constraints. However, if one perceives teachers as reproducers of knowledge who primarily are to apply academe's theories to practice as faithfully as possible, then the teacher is seen to have little expertise in a reform effort....The teacher is perceived as both obstacle and conduit to knowledge construction in the classroom (p. 143).

Studies of Change in Art Education

The literature of art education has, since the mid-1960s, recognized and advocated an art curriculum which attends to the elements of studio production, art history, art criticism, and more recently aesthetics. Much of the practice of art education, however, especially at the elementary level, has reflected the dominance of the child-centred approach of the 1950s, with an exclusive emphasis on studio activities.

Discussion of change in art education during the 1970s and 1980s was largely restricted to: (1) discussion of the factors contributing to the widespread resistance to change on the part of practitioners (e.g. Chapman, 1982; Eisner, 1979; Rafferty, 1987), and (2) continued proposals for versions of a broader three- or four-part curriculum (e.g. Feldman, 1970; Getty Center for Education in the Arts, 1985, 1987; Greer, 1984; Lanier, 1981; McFee & Degge, 1977).

There is still a lack of published research that responds to the call of Fullan and others for single-case descriptive studies that can enrich our understanding of how teachers cope with change in art curricula. A survey of 179 articles in Studies in Art Education and the Canadian Review of Art Education between 1983 and 1994 revealed 20 articles that dealt with a broad area of curricular change, teaching strategies, teacher preparation, and the world of the teacher. Of these, only one article (Alexander, 1983) presented an educational criticism of a single teacher. This was not, however, a study of how a teacher coped with change.

MacGregor (1993) proposes a new view of change for the 1990s, reflecting a sense that the kinds of change to be faced today are "catastrophic. The rules all of a sudden change" (p. 55) and our ways of responding must be correspondingly different, must be reinvented, perhaps. MacGregor suggests looking to business for a way of restructuring education to create a more horizontal form of governance that would allow for greater ownership of knowledge and expertise at different levels, and that would seem to have the potential to empower both teachers and students.

As described by MacGregor, the "shamrock model" of Charles Handy (1989), with its three-lobed organization of different levels with specific expertise and tasks, uses terms such as colleagues, partners, horizontal control, flexible (MacGregor, 1993, pp. 55 - 56):

Notions of units and structures and input/output have been replaced by perceptions of organizations as cultures, with groups and teams held together in networks designed to particular purposes, and accommodative of several agendas (MacGregor, 1993, p. 56).

"Cultures" and "networks" sound promising, in light of the literature of change in general education discussed in the previous section. Utilizing contemporary technology such as E-Mail and faxes, says MacGregor, means that more teachers can be involved (with less expense in time and money) in such enterprises as curriculum development (p. 58). Ownership and empowerment seem to be clear benefits from such organizational change, two concepts that are certainly timely, as the next chapter will discuss.

But in the field of art education, as in any other subject field, it is important to temper optimism with caution in the face of change proposals that promise great future benefits in interactive participation. The world of teachers today has constraints that must be taken into consideration, constraints that are at the root of the well-documented resistance to change by teachers of art (e.g. Chapman, 1982; Rafferty, 1987; Taylor, 1986).

May (1989) points out that three of those constraints are exacerbated by a climate in which "public debate has focused on achievement in the 'basics' and global

economic and educational competition with little concern for the arts" (p. 145); she goes on to say that

an appeal to curriculum reform in the arts seems weak if it does not address the low status, morale, and recognition of teachers in general or the fringe status of art teachers [and, by extrapolation, art as a subject] in particular (p. 146).

Fransila (1989), in reviewing the literature on resistance to change in art education, finds four major contributing factors:

1. The traditional low priority given to art in school programs (pp. 38-39).
2. A historical lack of agreement about the aims of school art. Rationales for art in education have been numerous and varied, often opportunistic, and have had little impact (pp. 39-41).
3. The child-centred, process-over-product orientation which has proved strongly resistant to subject-centred advocacy (pp. 41-42).
4. Day-to-day realities within the school context, such as classroom disruptions, make it difficult to implement change; "the literature...suggests that elementary school art programs are subjected to a disproportionate share because of the low status given to elementary school art" (pp. 43-44).

Walters (1987), in presenting problems unique to art curriculum implementation, cites three of the four factors identified by Fransila: low status of art in education, need for a clear philosophy within the discipline, and attitudes which permit disruptions (p. 29). "Disruptions," it may be useful to note, does not refer merely to momentary interruptions in classroom routine, but rather to such events as the sudden request to cancel art classes for another event, rather than cancelling classes in, for example, so-called "core" subjects.

May (1989) adds another factor that contributes to resistance to change in art education: the issue of "control." This seems on the surface to be an unusual concern

for art teachers, but May is speaking particularly about art specialists who must concern themselves with classroom management as much as with student interest:

Thus, reform proposals may not be warmly accepted by art teachers when these recommend eloquent instructional discourse, less art production (with the potential for student anarchy or disinterest because they are not making art objects), formal testing and evaluation, or cooperative small-group activities (p. 148).

Change in Canadian Art Education

Two recent dissertations by Canadian researchers (Walters, 1987; Fransila, 1989) have answered the call for case studies examining the factors influencing implementation, looking specifically at elementary art education. Both studies were designed to examine the process of implementation engaged in by a number of generalist teachers; both used Fullan's (1982, Chapter 5) list of factors influencing implementation as a framework for analysis of data.

Walters's study sought to describe the process of implementation of a new provincial elementary art curriculum in Manitoba, in three sites, each of which used a different approach to implementation, and to discover how Fullan's factors actually influenced the implementation for the 18 teachers involved. She found that, indeed, all of Fullan's factors were operative, but that there were also other factors which were unique to art education:

1. *The art background and experience of elementary teachers.* In most Canadian provinces, there are few, if any, specialists teaching elementary art. The uniqueness of this situation lies in the fact that

most [elementary teachers] had no art experience beyond elementary school. Most elementary teachers have at least some high school experience in other subjects they teach (Walters, 1987, p. 365).

2. *The attitudes of educators and the community to the arts.* A predominant attitude is fear or discomfort; attitudes are revealed in such elements as timetabling: Art is "just not a priority in their busy schedules..." (p. 368). This anticipates similar findings in both May and Fransila's work, two years later.
3. *The type and nature of inservice and professional development for art implementation.* Walters discusses inservice needs that are unique to art education: a need for concrete, practical activities; for workshops that are ongoing and developmental, and that contribute to teachers' personal development in art. As well, a way needs to be found to incorporate theoretical or philosophical approaches, to which teachers, however, are resistant (pp. 369-371).
4. *The role and characteristics of individuals responsible for art implementation.* "It does not appear that it is necessary to have a 'key person' initiate implementation in mathematics or language arts when a new curriculum is introduced. It does appear to be necessary if anything is to happen in art curriculum implementation....The presence of some person who acts as a catalyst appears to be essential" (p. 374).
5. *The evaluation and monitoring of art implementation.* The historic autonomy of the art teacher surfaces here; in the whole field of curriculum, the evaluation and monitoring of implementation has been generally neglected, but it seems to be totally avoided in art implementation (p. 376).

The findings in Walters's study corroborate Fullan's discussion of influences on implementation and make them more specifically applicable to art curriculum implementation. Further, the study can inform other research on how individual teachers cope with all these factors. In particular, the finding about "key persons" has relevance in the context of the present study to the use of Teacher Leaders and Catalyst Teachers as an implementation strategy in Saskatchewan. It is also worth pointing out that, since Walters conducted her research, literature on peer coaching and its variants has focused on a similar need in all areas of curriculum implementation.

Fransila (1989) studied the first year of implementation of a new provincial elementary art curriculum in one school, with 15 teachers. The study was limited to the "fidelity" definition of implementation, and identified who implemented by measuring the extent of implementation with the aid of Hall and associates' "Levels of Use" chart (1975). While Fransila's study does not add to knowledge about specific strategies employed by teachers in the implementation process, it does contribute useful information about three characteristics of teachers most likely to be successful implementers:

1. *Philosophical stance regarding the importance of art education.* Logically enough, the smaller the gap between the teacher's perception of the role and importance of art education and that of the new curriculum, the more likely it will be that the teacher will implement.
2. *Personal sense of efficacy.* "Teachers with a high level of efficacy shared a sense of the possible and a belief that they can make the implementation work" (p. 150).

3. *Synergy among implementing teachers.* This relates to Fullan's discussion of the social nature of change. This is perhaps as much a "school culture" characteristic as it is a characteristic of individual teachers, because it relates to whether teachers act in a collegial manner as a matter of course. This finding can also be linked to Walters's "key person" factor: Fransila discusses the need for further studies "that probe into the matter of how and why...synergy and efficacy can be promoted" (p. 162). Perhaps the Teacher Leader, or Catalyst Teacher, as key person, is someone who can promote these characteristics.

Both Walters's and Fransila's studies, then, shed further light on the "who" and "why" of implementation. It remains to look even more specifically at individual cases for the "how," to examine the beliefs and meanings behind the actions and choices and to build a rich base of detailed information.

Summary

The literature reviewed in this chapter serves as the broad end of a funnel, introducing the general areas of curriculum implementation studies and of studies of change in art education. Curriculum implementation as a field within educational change is now mature enough to merit considerable space in a solid secondary source (Fullan, 1991) that synthesizes the historical and contemporary issues.

In the artificially-polarized conception of two major approaches to implementation, "fidelity" and "mutual adaptation," the clear favourite in most recent literature would be the latter, with its greater recognition of (1) the social context in

which implementation takes place, and (2) the assumption that teachers as knowledgeable professionals have the ability to adapt curricular innovations to fit their particular situations (e.g. Corbett & Rossman, 1989; Doyle & Ponder, 1977; Fullan, 1982, 1991; Fullan & Pomfret, 1977; Hall et al., 1975; Loucks & Pratt, 1979; Olson, 1980; Sarason, 1971).

Research in art education has not yet answered the call for a rich descriptive data base on teachers' construction of meaning in implementation, although recent dissertations (e.g. Fransila, 1989; Walters, 1987) have provided an initial contribution. There is much room for research that probes the realities of the individual art classroom and of the ways in which teachers of art construe their activity.

The literature yields a variety of useful devices for predicting, monitoring, and analyzing the actions of implementers. Two of these, the "causal network" as described by Corbett and Rossman (1989) and the Levels of Use scale (Hall et al., 1975) provide frameworks and the opportunity to merge interviews with the analysis of observable actions, to link a revelation of personally constructed meaning to the observed or reported behaviour of the teacher participants during the implementation process.

CHAPTER III: THE SOCIAL DIMENSIONS OF IMPLEMENTATION

The classroom teacher is recognized as the ultimate actor in educational change, such as curriculum implementation. However, no matter how independently teachers may act in the classroom, they are each still situated within complex social networks that affect and are affected by their decisions. Sarason talked about "the culture of the school" in 1971; in 1974 House introduced his book on educational innovation with a chapter discussing what he saw as "a basic element of educational change"--"the primacy of personal contact" (p. 6). In 1991, Fullan echoed and stressed the same concern for attention to the social nature of change:

In the final analysis it is the actions of the individual that count. Since interaction with others influences what one does, relationships with other teachers is a critical variable....Change involves learning to do something new, and interaction is the primary basis for social learning....The quality of working relationships among teachers is strongly related to implementation (Fullan, 1991, p. 77, emphasis added).

Working relationships among teachers, their variety, quality, and effect, have come under increased scrutiny in recent years. This chapter examines the nature of some of these working relationships.

The Rise of "Collegiality"

The term "collegiality" has appeared frequently in the literature of supervision, teacher development and school improvement since the mid-1980s, as writers have examined and promoted peer-centred approaches to these areas of

educational research. Under "collegiality" are grouped terms referring to any situations in which colleagues work together to plan, reflect on, or improve their practice. The range of working relationships that could be subsumed under "collegiality" includes, but is not restricted to:

- peer supervision
- peer coaching
- cooperative professional development
- collaborative consultation
- peer assistance

A discussion of these terms will provide a brief history of the growth of peer-centred teacher activity, and a foundation from which to consider how these approaches might be applied to current real-life issues.

Peer supervision. In the late 1970s, peer supervision emerged in response to problems and change initiatives in the world of traditional supervision. The problems were, in part, inherent in the nature of supervision as it was practised, and they contributed to negative outcomes in relation to the ultimate goal of supervision: successful, effective, and ever-improving schools. Specifically, two of the problems were: (1) the obvious power imbalance between supervisory personnel and teachers; (2) the fact that supervision and evaluation seemed to be inextricably linked, and that assessment would often be based on a single "inspection tour" visit.

The aims and the potential of supervision were not being consistently met. The characteristics of clinical supervision in its ideal form, as described by Goldsberry (1984a) seem to contain the seeds of subsequent initiatives in having teachers work together for improvement or innovation:

Clinical supervision is more than a mechanical sequence of observations and conferences. Five characteristics are both crucial to the concept and often overlooked: (1) relationship to teacher's goals, (2) cyclical nature, (3) a data-based foundation, (4) joint interpretation, and (5) hypothesis generation and testing (1984a, p. 13).

These characteristics, and the fact that they were often overlooked, reveal another problem for supervisors: a great deal of time is required to become properly familiar with the goals of individual teachers, and to carry out repeat visits and follow-up conferences. There was also a concern to separate supervision from evaluation, to see supervision as truly a means of supporting and encouraging, of fostering thinking about teaching in order to develop better ways of doing it.

Peer supervision provided a solution: The power imbalance between the observer and the person observed would be removed; teachers in the same school already had more time to spend together and had, at least in theory, a better opportunity of learning about each other's needs and goals. Training teachers to "supervise" each other still required an investment of time, but it was time that would, it was hoped, also give teachers a sense of ownership of the process.

Perhaps because of its origins in a supervisor-teacher relationship, peer supervision retains some of its hierarchical connotations. As Glatthorn (1987) notes, even the term "seems self-contradictory: peer suggests equals; supervision connotes superiority" (p. 33). While in the ideal form discussed by Goldsberry clinical supervision is non-judgmental and collegial and collaborative, the methods and the possible relationship in some schools to old-style "supervision-by-inspection" (1984a, p. 14) can still imply a less-than-equal relationship between observer and

observed. But almost concurrently with peer supervision, a number of thoughtful adaptations were generated, retaining the ideals but seeking to make collegiality more workable.

Peer coaching. In 1980, Joyce and Showers talked about a multi-component approach to inservice training that included "coaching for application" (1980, p. 380). A particular concern in their conceptualization was transfer of training, and they were recommending the addition of coaching to an already-tested repertoire of:

1. Presentation of theory or description of skill or strategy;
2. Modeling or demonstration of skills or models of teaching;
3. Practice in simulated and classroom settings;
4. Structured and open-ended feedback (provision of information about performance) (1980, p. 380).

This approach, in its initial conception, seems tailored to the introduction of new strategies and programs rather than to teacher-generated concerns for improvement. It is similar to the Goldsberry (1984a) description of clinical supervision in three respects: cyclical nature, basis in observation and description, and joint interpretation. Two of the most important points that Joyce and Showers made about peer coaching were, first, that consolidation and application of new strategies needed "companionship; especially companionship with peers" (Brandt, 1987, p. 12); and second, the stress on time to practise a new skill or approach until it has become part of a personal repertoire and before it is evaluated:

We understand and argue for children's needs to acquire component skills of complex behaviors and, through practice, successive approximations of expert performance....Likewise, we argue for development time for teachers in safe environments separate from evaluation as it is usually carried out (Showers, 1985, p. 46).

Joyce and Showers advise that one of the most difficult parts of a training program may be helping teachers to understand that "even with the strongest training, there is a period of discomfort when using any new skill" (Joyce & Showers, 1982, p. 6). They draw a parallel with athletic coaching and conclude the comparison thus:

Perhaps the most striking difference in training athletes and teachers is their initial assumptions. Athletes do not believe mastery will be achieved quickly or easily. They understand that enormous effort results in small increments of change. We, on the other hand, have often behaved as though teaching skills were so easily acquired that a simple presentation, one-day workshop, or single videotaped demonstration were sufficient to ensure successful classroom performance (1982, p. 8).

Another important difference between athletic coaching and the peer coaching described by Joyce and Showers is that athletic coaching is not a peer activity. Joyce and Showers's notion of coaching is a peer activity, conducted in teams, intended for the development of continuous, long-term improvement: "supervisors and principals can coach effectively...[but] the logistics...favor peer coaches, and teams can be built and learn the skills during training" (Showers, 1985, p. 45). Since everyone is a coach, training for coaching occurs simultaneously with training for the new skill or approach.

While administrators ought perhaps to distance themselves from the coaching relationship itself, leadership of the principal is crucial, for "priority-setting, resource allocation, and logistics on the one hand and substantive and social leadership on the other" (Showers, 1985, p. 47). Garmston (1987) suggests that the first step toward effective support of peer coaching by a principal is the choice of a

coaching model; he proposes three varieties of peer coaching: technical, collegial, and challenge coaching.

As their labels partly suggest, these three variants are presented in a sequence leading towards greater initiative on the part of teachers, with technical coaching being closest to Joyce and Showers's original conception of peer coaching: skill-oriented, and with evaluative overtones because of elements like the recommended use of clinical assessment forms (Garmston, 1987, pp. 19-20). Collegial coaching introduces a focus on the observed teacher's priorities, needs, and initiative, with "suspension of judgment...[which] helps teachers to establish open professional interchange more quickly" (Garmston, 1987, p. 20). Challenge coaching tends to grow out of (and therefore requires some experience in) one of the other two models; it "helps [small] teams of teachers resolve persistent problems in instructional design or delivery" (p. 21). This model has the greatest potential for teacher ownership of the process, "the key to teacher satisfaction and learning and to program success" (Garmston, 1987, p. 25).

By the late 1980s, teacher groups across North America were developing their own versions of peer coaching, such as "colleague consultation" (Goldsberry, 1986, cited in Glatthorn, 1987), "collegial support groups" (Paquette, 1987), or "Peer Sharing and Caring" (Raney and Robbins, 1989). The focus in these developments has been on concepts such as support, degree of teacher ownership, sharing, and

celebrating, all of which reflect an equality of status among the participants, a greater degree of teacher initiation of projects, and a safe and trusting environment.

Cooperative professional development. Allan Glatthorn (1987) proposed this term to embrace the numerous emerging forms of peer interaction in the areas of school improvement and innovation implementation. His conceptualization of the term is sufficiently broad to cover many variations:

Cooperative professional development is a process by which small teams of teachers work together, using a variety of methods and structures, for their own professional growth. Small teams of two to six seem to work best. The definitive characteristic is cooperation among peers; the methods and structures vary (p. 31).

Cooperation among peers may occur in at least five ways (Glatthorn, 1987, p. 32) including peer supervision and peer coaching. Glatthorn recommends that the approach (or combination of approaches) be selected according to the advantages offered to the team. One approach, professional dialogue, is most different from the other four in that it focuses on cognition over skill and is not necessarily action-oriented.

The fifth approach, curriculum development, as characterized by Glatthorn, is of interest in the context of this study. Glatthorn defines curriculum development as "a cooperative enterprise among teachers by which they modify the district curriculum guide" (1987, p. 32). Aspects of the "curriculum development" approach are evident in the Catalyst Teacher strategy, and the particular case observed in this study. The new curriculum guide imposed by the provincial Ministry of Education is studied and then operationalized, adapted and enriched by teachers. When they

work together to do this, teachers "increase...cohesiveness, share ideas about teaching and learning, and [produce] useful products" (Glatthorn, 1987, p. 32-33).

Collaborative consultation. At the theory and research level, educators are pondering ways to refine and to focus the characterization of peer-oriented approaches to teacher supervision and development. Pat Crehan, a member of the Faculty of Education, University of British Columbia is developing a conceptualization of "collaborative consultation" which, in its emergent state, seems to combine the best of the more skill-oriented approaches with aspects of reflective practice in an approach that accords almost total ownership of the process to the teacher seeking the change.

The defining characteristics of "collaborative consultation" include a focus on the observed teacher's needs and priorities, reciprocity between the two teachers in a consulting team, and an insistence on achieving the point of view of the teacher being observed (P. Crehan, personal communication, October 23, 1992).

Peer assistance. By contrast, a 1989 example of a teacher-initiated peer program in one department of an American high school acknowledges no theoretical base, and yet the description sounds, by now, familiar:

[Our] own peer assistance program....has succeeded for three reasons: (1) it is voluntary; (2) it has received administrative support; and (3) it has been allowed to evolve slowly and naturally....we really wanted to talk about professional support: assistance, guidance, and insight from our peers.... What we wanted was professional growth in a non-threatening atmosphere (Chrisco, 1989, p. 31).

The choice of the term "peer assistance" is telling: The point of the program is growth, not evaluation. This is not to say that evaluation, both self-evaluation and

that of one's peers or superiors, does not occur during the process of change; rather, the teachers were seeking a safe environment in which to explore the dimensions of change and to develop actions. In this context, "evaluation" referred to judgment by superiors, of the type that could affect career progress and might therefore compromise the safety of the situation.

Administrative support, particularly in the provision of time, "was crucial to ensure that the time spent in a peer assistance relationship was not time added to what we were already doing, but rather time that added to the quality of what we were doing" (Chrisco, 1989, p. 32).

Chrisco's story perhaps points to the "rightness" of peer-centred approaches, in that this group of teachers seems to have spontaneously arrived at the same kind of response to their own needs. It could also be that peer-centred approaches, by the late 1980s, were so much in the air that, even though Chrisco emphasizes that they "didn't adopt an established model, [but] allowed the...program to evolve slowly and naturally" (p. 32), the spirit, if not the theory, had touched the teachers.

Interestingly, the benefits reported through Chrisco by her colleagues seem to go straight to the heart of all the types of peer interaction discussed here: The ultimate aim is to have teachers who think and talk about the business of teaching, and teaching well. In Chrisco's school,

the greatest strength of the peer assistance project has been to initiate and encourage dialogue between professionals about teaching, about education....the program has made us all aware of our peers as resources, as a great wealth of experience and information to be shared (p. 32).

And, through opportunities within the peer assistance structure to "rehearse" and to examine their practice, the teachers have found that

the peer assistance program has helped us...with awareness....Our professional instincts are usually strong and accurate, yet many of us teach without being consciously aware of the strategies and techniques we employ. That doesn't mean that we don't stop to assess what we are doing--we do, but it can be a lonely monologue. When we grapple with a problem...and work it through with others, we don't feel alone, and we arrive at a better understanding (p. 32).

This finding brings us back to Fullan and his optimistic note: "When teachers were helped to reflect, they found it an enjoyable and powerful experience for their professional development" (1982, p. 122). However, optimism and positive results notwithstanding, the introduction of peer-oriented programs for improving teaching and for effecting change such as the implementation of new curricula is not without some serious problems and costs.

Conflict in Peer-Centred Implementation Efforts

There are three general areas of conflict or tension germane to this study that have been touched upon in the literature, and a fourth more narrowly focused area. The first two areas, the world of the teacher and theory versus practice, can appear in any form of change implementation; the third, autonomy versus collegiality, is a tension peculiar to peer-centred efforts. The fourth, teachers as advocates, focuses on a single collegial strategy and relates to the strategy observed in this study. While these four areas are presented here as entities, there is of

course overlap among them, as they all impinge on and are affected by "the world of the teacher."

The World of the Teacher

The world of the teacher is characterized as individualistic, conservative, and presentist (Lortie, 1985, p. 212). The introduction, or more accurately the imposition, of curricular innovations represents ambiguity, risk, and a challenge to the individual teacher's identity, an identity constructed of daily regularities designed to reduce ambiguity (e.g. Lortie, 1975; Olson, 1980; Sarason, 1982).

The gap between the classroom and the world of research is clearly illustrated by the fact that the teacher's world as described here has been described thus for at least two decades (e.g. Jackson, 1968; Lortie, 1975; Sarason, 1971); yet "change is usually not introduced in a way that takes into account the subjective reality of teachers" (Fullan, 1991, p. 35). Why is that? In part, I suggest, it is the way in which teachers are perceived by other educators and by themselves.

One of the most important characteristics of teachers who are successful at change is a sense of efficacy (Fransila, 1978; Fullan, 1982; MacDonald & Leithwood, 1982; McLaughlin & Marsh, 1978). A feeling of having contributed positively to student growth, and recognition by others, augment that sense of efficacy. Teachers, as the deliverers of curriculum, ought to be seen as most able to make decisions and recommendations based on the direct experiences of the classroom.

Isolation. And yet teachers still struggle with feelings of uncertainty and inadequacy regarding their impact on students' lives. Teachers are routinely excluded from planning, development, and decision-making, but the conditions of teaching contribute to that exclusion: "To the extent that successful decision making requires informed consideration of alternatives, teachers' general isolation places them at a disadvantage" (Little, 1990, p. 527).

Isolation from their craft is also a reality in the world of teachers: "Partly because of the physical isolation [in individual classrooms] and partly because of norms of not sharing, observing, and discussing each other's work, teachers do not develop a common technical culture" (Fullan, 1991, p. 119). Teachers remain alone as they attempt to preserve their self-image amid the daily demands of the classroom. Their personal construction of the efficacy of their actions is contributed to by the views of other educators and administrators, rarely in a positive sense.

Deficit model. The approach to change in general, to in-service preparation for change, and to teacher supervision and school development in general, has been one in which teachers have been regarded as stumbling blocks, lacking in the requisite skills to contribute to the change. McLaughlin and Marsh (1978) delineate this notion of a deficit-model approach to educational change, noting how the "deficit" view "is being powerfully communicated to teachers" (p. 89) by outside "experts." Teachers are asked to understand and trust that those experts are the only ones who know what good teaching is (e.g. Leithwood, 1986, p. 99).

And so the change is "done to" the teachers, even though Fullan says "if we know one thing about innovation and reform, it is that it cannot be done successfully to others" (1991, p. xiv). This discounting of the expertise of teachers is reinforced by the way in which innovations are typically introduced:

When those who have power to manipulate changes act as if they have only to explain, and when their explanations are not at once accepted, shrug off opposition as ignorance or prejudice, they express a profound contempt for the meaning of lives other than their own. For the reformers have already assimilated these changes...and worked out a reformulation which makes sense to them, perhaps through months or years of analysis and debate. If they deny others the chance to do the same, they treat them as puppets (Marris 1975, p. 166, cited in Fullan, 1991, p. 31).

If new peer-centred approaches to the implementation of innovations are presented to teachers without serious regard for the well-documented realities of their world, is it surprising that teachers continue to resist and resent such impositions? "Awarding power to teachers without helping them develop their expertise and the capacity to make informed decisions is yet another occasion to blame victims for the failures" (May, 1989, p. 154). If a teacher lacks faith in personal efficacy, how can that teacher presume to offer assistance or advice to peers?

Theory versus Practice

"Show me!" is the advice, or rather, the plea, of John, one of the teachers in this study. This is another facet of the gap between the classroom and the world of research: Curriculum developers, change agents, and other researchers regularly

press for teachers' understanding of the underlying theory or philosophy, with the belief that this will "convert" the teachers before introducing the new practices, materials, or whatever is required by the proposed change.

The structure of most curriculum documents broadcasts this belief, typically beginning with such elements as rationale, philosophy, aims, goals, objectives. For example, the new Saskatchewan curriculum for visual arts in Grade Three (Saskatchewan Education, 1991a) is 70 pages long. The first 21 pages contain introductory material, restating some of the aims for the fine arts in general but focusing in this case on visual art. Within that introductory section, 10 pages are devoted to foundational objectives for Grades One through Five (a "scope and sequence" chart); and seven more pages are given to a more detailed examination of foundational objectives for Grade Three.

Then follows material on planning units, on specific teaching strategies for some of the new material, model units and unit overviews, and suggested activities: the practical material most teachers want first. Almost one third of the document, the first third of it, is reserved for the stuff out of which teachers' beliefs about art will be constructed (or so it is hoped by the developers).

Meanwhile, teachers are saying, "Be sure consultants know [the project] goals and some specific things to tell the teachers and not a lot of worthless generalizations and theory" (McLaughlin & Marsh, 1978, p. 78, emphasis added).

The warning is there in the literature:

The conceptual clarity critical to project success and continuation must be achieved during the process of project implementation--it cannot be "given" to staff at the "outset" (McLaughlin & Marsh, 1978, p. 80).

Or, as Fullan (1991) said, "most people do not discover new understanding until they have delved into something" (p. 91). This echoes his earlier comment (1985): "Changes in attitudes, beliefs, and understanding tend to follow rather than precede changes in behavior" (p. 393). Teachers want proof that an innovation works before investing in a change of belief.

While the North American approach to educating children has long advocated progressing from the concrete to the abstract, pre- and in-service education for teachers continues to insist on reversing that order (e.g. May, 1989, p. 153), sometimes, as a consultant's comment will show (see page 149), even when the developers are trying to recognize teachers' need for initial concreteness. Is it because curriculum developers and other promoters of innovation assume that teachers as educators know the value of theory, and that this knowledge will transfer to their needs and behaviour as learners?

Teacher Autonomy versus Norms of Collegiality

When teachers do set out to learn, evidence suggests that their first source of aid is most often other teachers, the very people with whom they have too few opportunities to interact (Fullan, 1991, p. 55). But even when the opportunities are created for them, as in peer interaction initiatives, teachers are found to resist, to avoid, to have difficulty actually engaging in such activity.

The roots of this difficulty are partly found in the culture of the school itself, as Little (1990) notes:

Many of these developments signal departures from prevailing norms among teachers...[and] force us to confront the boundaries of collaboration that are established (or mediated) by traditions of classroom independence and equal status. Problems of autonomy and initiative come to the fore (p. 511).

The educators who devised the various approaches to peer-centred teacher development, convinced by the successful cases in their research of the power and potential of collaborative work, tended to ascribe to the term "collegiality"

a sense of virtue--the expectation that any interaction that breaks the isolation of teachers will contribute in some fashion to the knowledge, skill, judgment, or commitment that individuals bring to their work, and will enhance the collective capacity of groups or institutions (Little, 1990, p. 509).

That "sense of virtue," however, masks conflicts in interpretation and execution.

First, the range of activities that may be called collegial, collaborative, etc., "comprise fundamentally different conceptions of teachers' professional relations" (Little, 1990, p. 531). Further, different characterizations of collegiality are qualitatively different in the way they actually recognize (or not) the usual aims of peer-centred initiatives.

Teacher-teacher interactions can be placed along a continuum, from those which exist in environments where teachers are still quite independent, to those which reflect true interdependence (Little, 1990, p. 512). Four key modes of interaction along this continuum noted by Little are: (1) storytelling, (2) aid and

assistance, (3) sharing, and (4) joint work or true interdependence. Each has its own inherent problems.

Storytelling and scanning for ideas. This mode of interaction represents the status quo: "classroom independence punctuated by occasional contacts among colleagues" (Little, 1990, p. 513). These occasional contacts happen most often in the staffroom, where the stories teachers tell are a way of presenting the self-as-teacher, and a way for listeners to gauge their own performances and to find out information without asking directly.

The actual interaction in this mode is slight, and the value of storytelling in teachers' development is still debated, with researchers' views of storytelling ranging from near-contempt through scepticism to high enthusiasm. Little expresses scepticism grounded in the lack of research focused in this area, yet tempered by awareness that further research can shed more light on the areas that show positive effects. Storytelling cannot make the actual practice of teaching visible, and as an exclusive mode of interaction "probably serves to sustain rather than to alter patterns of independent practice" (Little, 1990, p. 515). The feature that invites further research is that, as Little (1990) notes, "in school environments where norms of privacy have been supplanted by norms of mutual support, teachers continue to engage in storytelling even while they pursue other modes of professional interaction" (p. 515).

Aid and assistance. This mode is probably the dominant conception of "collegiality" in teachers' minds: "Perhaps the single most pervasive expectation...is

that colleagues will give one another help...when asked" (Little, 1990, p. 515, emphasis added). Giving and asking for help are a step towards sharing what Lortie called the "technical culture" of teaching, but perhaps not in sharing and developing what researchers value and promote, a higher level of thinking about the principles as well as the practice of teaching.

Aid and assistance are also rather rigidly bound by the conventions of the teachers' world, which involve deference and preservation of one's own reputation. "Deference" refers to the notion that teachers give help when asked, but would never interfere in another teacher's practice uninvited. Such an intrusion would be a challenge to the status of the teacher on which one intruded. As well, the persisting norm of privacy means that teachers cannot ask questions of each other without being suspected of "not knowing," supporting the earlier-mentioned denigration of teachers' knowledge by outside experts.

Understandably, teachers may show little inclination to engage with peers around matters of curriculum and instruction if doing so can only be managed in ways that may jeopardize self-esteem and professional standing (Little, 1990, p. 516).

Current research on aspects of help-giving is beginning to provide clarity and focus, and may eventually point developers in directions that will help to guarantee the fruitfulness of this aspect of collegial interaction.

Sharing. As a mode of interaction, "sharing" can supplement storytelling by making practice more public. The norm of privacy is clearly challenged when teachers share materials, display their students' work (and thus their own expectations), and use the visibility of each other's practice as departure points for

discussion. Teaching in schools where sharing is routine "is construed as 'personal but not private'" (Nias, 1989, in Little, 1990, p. 518).

The risks and costs of sharing are very real, though. As with storytelling, there is a wide range of activities that might be called "sharing," with qualitative differences among them as regards furthering professional development. Problems of perceived status differential are evident in some schools, with accompanying negative effects such as undue competitiveness. Little (1990) summarizes these costs well:

Among the "hidden costs of sharing expertise" are the risk of an added planning and preparation burden (as teachers replace the ideas that have been "given away") and an erosion of the corpus of ideas, methods, and materials that serve as the basis of individual reputation, giving teachers distinctive identity and status (p. 519).

Norms of autonomy-as-privacy make teachers' perception of the act of sharing one filled with the costs and risks described by Little.

The foregoing three modes of interaction are way-stations on the path towards what Little called true interdependence. What would that interdependence look like? Little (1990) calls it joint work.

Joint work. In its ideal form, as described by Little, true interdependence would not threaten individual initiative or autonomy but would support them while also supporting and furthering the common work and aims of all teachers in a department, school, or system.

Without abandoning basic canons of courtesy, teachers who are engaged in joint work displace the norm of noninterference; an alternative norm prevails, one that favors the thoughtful, explicit examination of practices and their consequences (Little, 1990, p. 522).

Little points out that documented cases of true interdependence are as yet rare. If the motivation comes from teachers, then "felt interdependencies are few....teachers are motivated to participate with one another to the degree that they require each other's contributions in order to succeed in their own work" (p. 520, emphasis added). Ultimately, the act of teaching is still an individual matter in most schools, and so it is the "practicality ethic" that informs teachers' motivation and decisions to engage in joint work.

When the impetus for collegial work comes from outside, there is a risk that the forms of collegiality developed in response to that impetus are, in Hargreaves' words, "contrived collegiality" rather than truly "collaborative cultures:"

Contrived collegiality is characterized by a set of formal, specific bureaucratic procedures....It can be seen in initiatives such as peer coaching, mentor teaching, joint planning in specifically provided rooms, formally scheduled meetings (Hargreaves, 1991, p. 19, in Fullan, 1991, p. 136).

This warning is applicable to the Catalyst Teacher program examined in this study. A true "collaborative culture," as conceptualized by Hargreaves, is "deep and ongoing, not merely applied for single projects" (Fullan, 1991, p. 136). In the specific case studied, the two teacher participants could be said to be truly collaborative, but other relationships in that school and elsewhere in the board and province might more properly be characterized as contrived collegiality.

The virtue of collegiality must be considered in balance with independence, which does not automatically become "bad." Looking with hope at the potential for improvement through collegial interaction is qualified by the need to "retain a place

in this conception for respected and competent independent practice" (Little, 1990, p. 513). Fullan (1991) also advocates the retention of solitude because "most of us seek periods of independent work in order to meet obligations" (p. 136).

Another aspect of the risks and costs of collegiality is one of the major sources of teachers' self-images: the relationship with students.

The teacher-student relation is at the heart of schooling. Deeply personal and emotionally dense relations between teachers and students rest precisely on the special dispositions and talents of individual teachers (Little, 1990, pp. 513-514).

If collegiality is promoted as the sole current indicator of good teaching, that relationship is in danger (Little, 1990, p. 513). This teacher-student relationship also calls to mind the discussion in Chapter II of notions of teacher efficacy, which always seem to revolve around a teacher's ability to influence students' growth in a positive way; this sense of efficacy is often the sole intrinsic reward of teaching. Again, balance is required.

In order to create a balance of collegial and independent activity, and to recognize the different needs of staff members, Fullan suggests

instead of seeking widespread involvement in the use of a particular innovation, it may be more appropriate...to stimulate multiple examples of collaboration among small groups of teachers (1991, p. 137).

Teachers' roles need to be clearly defined in any change effort; the need increases as the challenges to existing norms increase. In most forms of peer-centred interaction, there is implicit a question of the status of the participants; in some forms, the question becomes explicit as individual teachers take on new roles.

Teachers as Advocates

"Initiation of change never occurs without an advocate" (Fullan, 1991, p. 54). This simple statement reinforces an earlier finding, "that if another teacher or some other trusted person vouches for the benefits of the innovation, teachers are willing to try it" (Crandall et al., 1982, in Fullan, 1991, p. 130). And Walters (1987) found the presence of a "key person" or catalyst crucial to acceptance of curricular change in art education.

The potential advantages in teacher advocacy are in ensuring acceptance by the other teachers, and in the special learning opportunities afforded the advocate. Just as surely, though, difficulties grounded in the daily realities of teaching come to the surface.

In the case of teacher leadership or teacher advocacy, the major problem area is role definition, from the point of view of the teacher-advocate, and from that of professional colleagues. The extra learning opportunities available to the advocate become a source of status difference, especially when coupled with the new title given to this teacher. So the teacher advocate (like other teachers who are involved in curriculum development committees but who are not formally charged with advocacy in their own schools) becomes a kind of "outside expert" who is distanced from colleagues (Fullan, 1991, p. 138).

It is not just the nominal role of the teacher advocate that creates the distance, it is also the previously mentioned tension around the notion of "help-giving" (Little, 1990, p. 517). Suddenly, members of a school faculty are expected to

reveal their "inadequacy" by asking for, or accepting, help from someone who was until this change just another member of the staffroom, on an equal footing. When the playing field is no longer level, "many so-called teacher leadership roles...do not easily lend themselves to the kind of collaborative work necessary for classroom and school improvement" (Fullan, 1991, p. 139).

Requirements for successful advocacy. For teacher advocacy to be successful, there are two main requisites:

- [1] Districts must introduce persons to roles and relationships for which they typically have had little preparation, and
- [2] they must introduce the role itself to an institution and occupation in which it has few meaningful precedents (Little, 1990, p. 517).

Even with training and colleague preparation, Fullan (1991) has another warning for teacher leaders: Keep your advocacy in perspective, because the converted advocate is also in danger of adopting the perception of the outside expert when regarding colleagues' reception of the innovation:

The more an advocate is committed to a particular innovation, the less likely he or she is to be effective in getting it implemented....Commitment is needed, but it must be balanced with the knowledge that people may be at different starting points, with different legitimate priorities, and that the change process may very well result in transformations or variations in the change (p. 139).

There are three personal/professional characteristics that Little (1982) suggests are relevant to successful collegial interaction and, by extension, to successful teacher leadership/advocacy: status, knowledge and skill, and social or role competence.

Status: "The status of an actor, both ascribed (e.g., position) and achieved (a reputation as a master teacher) tends to govern the rights of the actor to initiate and to participate in collegial experimentation" (p. 337). The prevailing norms at the individual school will determine whether these rights go beyond principals and older, more experienced teachers.

Knowledge and skill: "Actors' technical skills and knowledge tend to establish boundaries on their latitude to initiate, participate in, or lead collegial work" (p. 337).

Social or role competence: "Playing teacher to students is different from playing teacher to a teacher....The crucial matter of deference--the useful separation of practices and their consequences from persons and their competence--particularly requires role-taking skill" (p. 337).

Adequate preparation of all the actors is clearly crucial to the success of any innovation effort that involves changing, or seeming to change, the norm of equality among the teachers in a school.

Summary

The literature reviewed in this chapter presents the narrow end of the funnel entered in Chapter II, directing attention to specific issues within implementation related to the social context in which implementation takes place, and to the key actor in implementation, the teacher. Organizing and refining both chapters of the

review functioned in tandem with the gathering and analysis of data, as categories arose and were confirmed reflexively in a cyclical manner throughout the process.

A potentially fruitful avenue for research on the social nature of change in art education is in the area of "cooperative professional development" (Glatthorn, 1987) in its many guises (Chrisco, 1989; Garmston, 1989; Goldsberry, 1984a; Joyce & Showers, 1980, 1982; Paquette, 1987; Raney & Robbins, 1989; Showers, 1985). Examining programs like the one in Saskatchewan can reveal the bases on which the approach is developed, the context in which such an approach is situated, ways in which administration and school staffs function together, and, most importantly, ways in which the teachers, individually and in the various team groupings, come to understand and then to act on the innovations in question.

Specific problem areas to be considered include the conflict or tension between traditional notions of autonomy and the more recent idealization of collegiality; the need to recognize and then to find ways of alleviating the "costs" of collegiality in terms of shared ideas and materials which represent the public manifestation of a teacher's identity and therefore sense of self-worth; and the need to use appropriate pedagogy when preparing teachers for their new roles.

For over twenty years the problems inherent in peer-centred change efforts have been discussed in the literature (e.g. Doyle & Ponder, 1977; Fullan, 1982, 1991; House, 1974; Little, 1990; Lortie, 1975; Marris, 1975; Olson, 1980; Sarason, 1971), and researchers have exhorted each other, and school change developers, to acknowledge and understand the world of the teacher. Studies of specific cases are

needed to account for the persistence of the problems and the conditions leading to them, and to reveal instances of successful solutions.

With the help of the analytical devices discussed in Chapter II (causal network and Levels of Use), the particular case that is the focus of this study can illuminate both the positive and negative aspects of a specific strategy involving an increase in collegiality. The theoretical framework of symbolic interactionism, discussed in the next chapter, provides a useful lens through which to view the data and analysis.

CHAPTER IV: SYMBOLIC INTERACTIONISM AND CURRICULAR CHANGE

A lengthy discussion of symbolic interactionism in its various forms would be neither appropriate nor necessary in the context of this study. Numerous works now exist that present detailed historical and critical accounts of the approach (e.g. Meltzer & Petras, 1970; Reynolds, 1987; Rose, 1962a). My intent here is to provide a useful frame through which to view both the methods (which are strongly connected to and suggested by the theoretical foundation) and the analysis of the data in this study.

Most of the concerns discovered during the process of conducting the study, and confirmed in the literature reviewed, have a compelling connection to the premises of symbolic interactionism, and specifically to what has been called "Chicago-style interactionism" as proposed initially by Herbert Blumer (1962, 1969) and supported by more recent researchers such as Denzin (1978), Prus (1994a), and Whittaker (1994). The first, and main, point of linkage occurs around notions of the construction of meaning. Further connections to specific aspects of the study are delineated, following a brief examination of Blumer and others in the symbolic interactionist tradition.

A Symbolic Interactionist Context for Research

A definition of symbolic interaction is difficult to uncover, for it is a theoretical and methodological approach to social research that has as few as two

variants and as many as ten (Meltzer, Petras, & Reynolds, 1975, p. 53). Symbolic interactionism's distinguishing features, however, can be described. They lie in its conceptions or images of individual humans and of human society, and in the fact that these conceptions are inextricably linked around the central notion of meaning or interpretation. Herbert Blumer offers an explanation:

The term "symbolic interaction" refers...to the peculiar and distinctive character of interaction...between human beings. The peculiarity consists in the fact that human beings interpret or "define" each other's actions instead of merely reacting to each other's actions. Their "response" is not made directly to the actions of one another but instead is based on the meaning which they attach to such actions. Thus, human interaction is mediated by the use of symbols, by interpretation, or by ascertaining the meaning of one another's actions. This mediation is equivalent to inserting a process of interpretation between stimulus and response in the case of human behavior (Blumer, 1962, p. 180, emphasis added).

Herbert Blumer

Whittaker (1994) suggests that recognition of Blumer's contribution to interpretive research and more specifically to anthropology has not yet been adequately made and is in fact overdue. Blumer himself recognizes George Herbert Mead as the inspiration and founder of symbolic interactionism (Blumer, 1969, p. 1), but it is through Blumer's published work and personal influence that the ideas and even the name of this interpretive approach to social research have been passed on (Prus, 1994a, p. 15). His debt to Mead, and an explication of Mead's ideas, are well covered elsewhere (e.g. Meltzer, Petras, & Reynolds, 1975; Prus, 1994a; Reynolds, 1987; Tarr, 1992) along with summaries of the work of other

antecedents of symbolic interactionism such as Cooley (1922, 1926) and Thomas (1928).

Blumer's work is pivotal in the history of symbolic interactionism, particularly as he preserved most faithfully the ideas of Mead in what has come to be known as the Chicago school of symbolic interactionism. Blumer's "three simple premises" have been elaborated by later researchers, but these three are always present:

The first premise is that human beings act towards things on the basis of the meanings that the things have for them....The second premise is that the meaning of such things is derived from, or arises out of, the social interaction one has with one's fellows. The third premise is that these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters (Blumer, 1969, p. 2).

Blumer also presents what he calls the four "central conceptions" of symbolic interactionism; Reynolds (1987, p. 120) suggests that they are almost inseparable from the three premises:

1. People, individually and collectively, are prepared to act on the basis of the meanings of the objects that comprise their world.
2. The association of people is necessarily in the form of a process in which they are making indications to one another and interpreting each other's indications.
3. Social acts, whether individual or collective, are constructed through a process in which the actors note, interpret, and assess the situations confronting them.
4. The complex interlinkages of acts that comprise organizations, institutions, division of labor and networks of interdependency are moving and not static affairs (Blumer, 1969, p. 50).

Reynolds further suggests that the four conceptions are probably superior to the three premises as representations of symbolic interactionism's basic assumptions, because the inclusion in the fourth conception of the image of society

complements the image of the individual which dominates the three premises and the first three conceptions, making the theory more complete (Reynolds, 1987, p. 121).

Hallmarks of the Symbolic Interactionist Perspective

Focus on (inter)action. The construction of meaning is an ongoing process in which humans engage as individuals and as members of social groups. Humans are active in this process:

The human individual confronts a world that he must interpret in order to act instead of an environment to which he responds because of his [biological or psychological] organization....He has to construct and guide his action instead of merely releasing it in response to factors playing on him or operating through him. He may do a miserable job in constructing his action, but he has to construct it (Blumer, 1969, p. 15, emphasis added).

From a symbolic interactionist viewpoint, though, there is no such thing as a purely individual action; there is always a social context in which meaning is constructed and action chosen.

Objects. "Objects" or "social objects" in symbolic interactionist talk are all those things to which individuals attend in constructing the meaning of a situation and in choosing the action they will take. "An object is anything that can be indicated, anything that is pointed to or referred to--a cloud, a book, a legislature, a banker, a religious doctrine, a ghost" (Blumer, 1969, p. 10). Blumer compares the source of the meaning of objects to two traditional sociological and psychological research approaches of the time:

- a) Meaning is "intrinsic to the thing that has it" (1969, p. 3); the individual therefore need only recognize it.
- b) Meaning is "a psychological accretion brought to the thing by the person for whom the thing has meaning" (1969, p. 3); there are individual "screens" through which the world is perceived in a one-way fashion.

But symbolic interactionism "sees meaning as arising in the process of interaction between people" (1969, p. 3), a process that is at least two-way, or intersubjective and self-reflective.

Role-taking, self, and joint action. "Role-taking" arises from Mead's concept of self, and specifically the capacity to recognize the self as an object:

Self...takes its shape as people take the role or assume the perspective of the community at large, and this is done most fundamentally...as people acquire the shared language of the community and attempt to fit their lines of action into those of others in that community (Prus, 1994a, p. 14).

Role-taking allows the individual to take the perspective and to attempt to anticipate the actions of the "other," whether that is a very localized and specific other, or a group, the "generalized other" of Mead (Blumer, 1962, p. 184). "For Blumer, as for every symbolic interactionist, there exists a self formed in true Meadian fashion by taking the roles of others with whom one is implicated in the joint activities of life" (Whittaker, 1994, p. 390, emphasis added). Joint activity is the way in which individuals "fit their lines of action" together, based on commonly-agreed-upon meanings of social objects within the situation at hand.

The importance of language. Denzin supports Blumer's scheme of three basic premises underlying symbolic interactionism (Reynolds, 1987, p. 121). He says that

the symbolic interactionists...assume that human societies are negotiated, emergent productions....furthermore...that human beings have the capability to engage in self-directed, linguistically grounded reflections and that this reflective ability enables people to enter into the organization of their own lines of action (Denzin, 1978a, p. 1).

Denzin recommends that researchers should "focus on the interrelationships between (1) selves, (2) languages, (3) social settings, (4) social objects, (5) the joint act, (6) the social relationship" (1978b, p. 13). He echoes Mead in pointing to language as "the basic medium through which selves are presented, defined and joined together" (Denzin, 1978b, p. 14). Prus also stresses the importance of language because of "its potential for intersubjectivity (obtaining a shared understanding of the other), self-reflectivity (developing a sense of self, interpreting, conversing with oneself), and meaningful activity (anticipating, performing, interacting, accomplishing, or doing things" (1994a, p. 11).

Emergence. Prus (1994a) presents a summation of the general assumptions that guide interactionist research, indicating that human group life is (multi)perspectival, reflective, negotiable, relational, and processual (pp. 18-19). These five assumptions are based on what Prus (1994a) calls the "emergent or dynamic notion of human enterprise" (p. 20).

Prus extends this notion of emergence or dynamism into that of generic social processes, the "trans-situational elements of interaction" (1994b, p. 395). The

five processes are interrelated and subsume further processes; Prus sees them as "key elements of people's involvements in situations...[and] central features of community life" (1994b, p. 396). They are: acquiring perspectives, achieving identity, being involved, doing activity, and experiencing relationships (1994b, pp. 396-409).

The value to researchers of these concepts, says Prus, is that "they provide the essential medium through which similarities and differences [across situations] may be more fully recognized, examined, and appreciated" (1994b, p. 395).

If human interaction, following Blumer, is "emergent, processual, and voluntaristic" (Meltzer, Petras, & Reynolds, 1975, p. 67) it requires a research methodology that allows for "intimate familiarity" (Blumer, 1969) with the lived experiences of the people being studied. The array of strategies now attached, more or less loosely, to interpretive research (e.g. participant observation, sensitizing concepts, interviews, life histories, diaries) provides today's researcher with considerable latitude in conducting a study from a symbolic interactionist perspective.

A Symbolic Interactionist View of Curricular Change

Much of the language in Chapter II anticipates the premises of symbolic interactionism, so that by now the affinity between the area of curricular change and this theoretical foundation needs review and focusing more than introduction. The strongest tie, the construction of meaning, is repeatedly emphasized by a number of

writers (Doyle & Ponder, 1977; Fransila, 1989; Fullan, 1991; Hall et al., 1975; Loucks & Pratt, 1979; Olson, 1980; Walters, 1987).

There is a recognition, particularly by Doyle and Ponder, Fullan, and Olson, as cited above, that different actors--curriculum writers, supervisors, consultants, principals, and classroom teachers, for example--will construct different meanings from the same proposed new curriculum. Those different meanings will result, in turn, in different expectations and actions in relation to the implementation of that curriculum. Thus, from a symbolic interactionist perspective, while the classroom teacher may be the ultimate actor in implementation, a researcher will need to be aware of all the other actors' images of the curriculum and their proposed way(s) of implementing it.

Generic Social Processes in Curriculum Implementation

If Prus's notion of generic social processes (1994b) forms a framework for the process under study--the use of "Catalyst Teachers" to assist in the implementation of a new curriculum--a symbolic interactionist view of the implementation project can be constructed. Within each of the five processes there are many sub-processes, too many to allow for conciseness of illustration. For purposes of this illustration, sub-processes are selected from two of the five: "Acquiring Perspectives," and "Doing Activity." This is only for brevity and for specific reference to this case; it is not to say that the other three processes,

"Achieving Identity," "Being Involved," and "Experiencing Relationships," would not apply.

Acquiring perspectives. According to Prus (1994b, pp. 396-397), people develop perspectives (or "interpretive frameworks") as a way of making sense of the world. These perspectives are socially constructed through interaction with the objects of daily life, and the accumulation of them over time constitutes a kind of "regularity" (Sarason, 1971) in the teacher's school life. In the context of the imposition of a curriculum implementation project, a teacher (as only one of the actors in the situation) would probably engage in such sub-processes as Prus has described (1994b, p. 39):

Encountering perspectives (definitions of reality) from others: This would include, as only one example, awareness in the day-to-day life of the school of the views of the subject matter (art) held by colleagues, the principal, visiting supervisors, children, and parents. All these perspectives would be taken into account as the teacher builds a perspective on the subject of art as it applies within the school setting.

Assessing (new, incoming) perspectives and resisting unwanted viewpoints: The new curriculum in art, and the proposed program for implementing it, are new perspectives on both the subject and the way in which it is taught. Recalling notions about the inherent conservatism of teachers, and the element of risk in change as regularities are challenged (Fullan, 1991; Lortie, 1975; Sarason, 1982), we can see how these new perspectives could involve "unwanted viewpoints" and result in a

choice not to implement. "Human group life is reflective....As reflective entities, people may pursue activities on their own and may also resist unwanted impositions" (Prus, 1994a, p. 18).

Developing images of objects (including images of other people and oneself):

Two "objects" in this situation would be the content of the new curriculum itself, and the notion of a "Catalyst Teacher" in the school. The teacher would construct images of these new objects through interaction with his own past meanings of art curriculum and collegial activity, and with the other actors in the situation as they all construct images and find ways of fitting them together.

Dealing with ambiguity, resolving contradictions: This again highlights the notion of risk in change. "Even for those coming from rather similar settings, ventures into new realms of the 'other' are often characterized by considerable levels of uncertainty and possible disjunctures in perspectives, identities, activities, and relationships" (Prus, 1994b, p. 400). This is another part of the emergent, fluid, and negotiated character of social life.

Promoting (and defending) perspectives (and definitions of reality) to others:

The teacher may wish to encourage other colleagues to join the project, or to try some of the new teaching strategies recommended in the curriculum. The teacher may also need to defend reasons for joining (or not joining) the project.

Rejecting formerly held viewpoints, adopting new viewpoints: Viewpoints about autonomy and power relationships among colleagues are particularly challenged by the imposition of the teacher-advocate role. As well, Prus advises that

even highly repetitive, long-established activities are subject to ongoing definition and adjustment on the parts of the people involved. Thus, existing practices remain viable only so long as people continue to acknowledge them as appropriate and continue to act accordingly (1994a, p. 17).

Doing activity. Prus notes that "activities acquire their meaning or purposiveness relative to both the perspectives from which they are envisioned and the identities of the people involved" (1994b, p. 403). This is probably the most complicated of the five generic social processes, since it involves the arena of action, the main focus of symbolic interactionist research. There are numerous sub-categories and sub-processes in "doing activity." The major categories are: performing activity, influencing others, pursuing objectives by forming associations with others, and making commitments.

Consider, for the purpose of this illustration, some of the processes through which the Catalyst Teacher would go (Prus, 1994b, pp. 403-408). Although Prus was not writing about teachers, the processes are quite self-evident, so there is less illustrative commentary attached to these examples.

1. *Performing Activity:*

Making (preliminary) plans for her own implementation activity, as well as for her activity in the new role of Catalyst Teacher.

Managing stage fright (reservations, if any): The Catalyst Teacher's own performance in her previously private classroom becomes a matter for discussion, as part of the validation of her new status. The way in which her colleagues will receive her is also a cause for some trepidation.

Having agreed to her new role, the Catalyst Teacher is thenceforward involved in at least two roles: that of ordinary classroom teacher, and that of catalyst. Not only does her self-definition change with each role; her choices of activity will change too, as she considers her options in the light of each role.

Developing competence (stock of knowledge, tactics, applications).

Conveying images of competence (displaying ability, composure).

2. Influencing Others:

Role-taking (inferring/uncovering the perspectives of the other).

Promoting interest in one's objectives.

Generating trust.

3. Pursuing Objectives by Forming Associations with Others:

Recognizing the value of collective venture.

Involving others in the venture (recruitment, screening, minimizing reservations).

Pursuing resources for the group.

Facing generalized loss of interest: "Many times, joint action does not arise in the way we hope it will, and conflict arises to terminate it; but this in and of itself is both a form of joint action and social change" (Reynolds, 1987, p. 69).

4. Making Commitments:

Exploring and assessing options.

Organizing routines around particular activities.

Summary

This chapter attempts to show how a symbolic interactionist perspective might be adopted to explain the individual and social processes involved in a curriculum implementation project. Notions of self-reflectivity, intersubjectivity, emergence and fluidity, all focused on mutual construction of meaning, make "the package of ideas embedded in the interpretive approach seem not only somehow truthful, but inevitable" (Whittaker, 1994, p. 380).

A symbolic interactionist approach provides the most economical and potentially the most adequate means to interpret the recorded classroom-related experiences. The research methods implied and advocated require the researcher to enter into the interactional situation as far as possible, to try to take the perspective of those being studied in order to represent their meanings with clarity and respect. As Chapter V will discuss, ethnographically-rooted methods provide the necessary connection to the lives of those being studied.

CHAPTER V. METHOD

Methodological Implications of Symbolic Interactionism

"No single method will ever meet the requirements of interaction theory" (Denzin, 1970, p. 26). Because of concerns about reliability and validity, no single method really suffices for any approach to research today. This section describes the "requirements of interaction theory" as discussed particularly by Blumer, and arrives at a set of methods that meet those requirements and that fit the needs of the study.

Intimate Familiarity through Sympathetic Introspection

Intimate familiarity with the life world of the persons being studied is the aim of interactionist research (Blumer, 1969). The "tools" (or methods) that have come to be identified with ethnography, primarily participant observation, but including other approaches such as interviewing, case studies, life histories, and diaries, are also those advocated by Blumer as the preferred methods of symbolic interactionism (Meltzer & Petras, 1970, pp. 6-7).

These methods are dictated by Blumer's image of humans as actors in social contexts; they help the researcher to enter the world, and the role, of the actors, to seek intimate familiarity with the meanings the actors construct in given situations, and to represent faithfully the actors' own categories of meaning. Blumer calls the use of these methods "sympathetic introspection." Through them the researcher

becomes part of the interactive situation, and the meaning constructed and presented is a joint act among researcher and participants.

When researchers venture into the world of education with a symbolic interactionist perspective, careful consideration needs to be given to the methods chosen, and even to the naming of those methods. The use of the term "ethnography" or "ethnographic" is not always appropriate, despite some surface resemblances to this branch of anthropology.

Ethnographic Research in Education

The meeting ground between educational research and ethnography has in the past been fraught with tension. Particularly in the late 1970s and early 1980s, when ethnographic methods were first being adopted on a widening scale by educational researchers, concerns were evident in the literature. Critics from the field of ethnography (e.g. Wilson, 1977; Hymes, 1980, 1982) pointed to educational researchers who claimed to be doing ethnography, but who were (for example) not spending enough time in the field; not conducting enough true participant observation; getting caught up in the education system's preoccupation with testing and evaluation; trying to force the fieldwork tradition to fit that paradigm. Ethnographic purists indeed had reason for concern as they observed educational researchers adopting with enthusiasm--but also adapting and arguably mutilating--their approaches.

And yet, educational researchers were recognizing in ethnography the response to a desire for an alternative to hard-data quantitative methods, that would reflect the human, social context of the endeavour they sought to study and illuminate. Notions of the school and classroom as cultures (or subcultures) as in the work of Jackson (1968), Sarason (1971), Wolcott (1973), or Lortie (1975) suggested a natural fit with ethnography:

Perhaps the most important contributions of anthropology to education are: first, the insistence on direct observation of human beings within their own settings; second, the demand for understanding these worlds through the perceptions of those actually living in them; third, the requirement that the researcher adapt to the worlds inhabited by the persons studied. With no imaginative stretch nor logical difficulty, it is rather simple to draw an analogy between the field worker and the educator (Roberts, 1976, p. 13-14).

The holistic frame of reference, the contextualized nature of ethnographic research, and the emphasis on representing the meanings constructed by the actors in the setting seemed ideal for exploring and communicating the worlds of teachers and students.

Modification of some of the tenets of "pure" ethnography had to occur in order to permit the research to go on at all, a situation which is now recognized in many forms of contemporary, "experience-near" ethnographies. The culture of the school and classroom had characteristics that militated against the researcher's ability to enter the field, to work as unobtrusively as possible, and even to be a participant-observer:

In doing research in schools, the widely used technique of participant-observation runs afoul of that organization's own tradition.... There are relatively few formal roles in schools, and the roles available are

not necessarily attractive for accomplishing research that must be based on limited rather than total involvement (Wolcott, 1976, p. 37).

While recognizing difficulties in applying ethnographic methodology to educational research, Wolcott recommends making the effort, noting that "most accounts labeled as ethnography are really contributions toward the ethnography of some culture-sharing human group....I would insist that one can take an ethnographic approach to studying virtually any aspect of human social life" (Wolcott, 1976, pp. 23-24).

This "permission" from Wolcott freed me to reconsider my study, to situate it within the ethnographic tradition, but to recognize how it differed:

- (1) The study involved a relatively small number of visits to the research site.
- (2) Not only the number, but also the duration, of visits was curtailed by the constraints of the school organization and teachers' timetables.
- (3) The phenomenon under examination involved at least as much the thoughts and attitudes of the two teachers as it did their overt actions; hence the major research tool became the interview rather than participant observation.

Yet I was present on the site of their practice; I did observe each teacher for at least a full half day; I was welcomed into and participated in the life of the school. It was clear to me that the study had ethnographic roots. The intent was to represent the point of view of the participating teachers as they negotiated their first year with a new curriculum. I needed to contextualize my understanding of their talk and actions, as revealed in interviews, informal conversations, classroom activity, and school life, by attending to the daily influences and pressures to which a

teacher is subjected while I attempted to account for the phenomenon under study as it emerged, rather than, for example, simply reporting the incidence of examples of use or non-use of the new curriculum, without trying to uncover why these things happened at those times. Still, despite my attraction to ethnographic method, I was conscious of the criticisms of "blitzkrieg ethnography" (Rist, 1980), and accordingly sought a term that would describe more appropriately what I was doing in this study.

Qualitative Case Studies

The search took me to R.K. Yin (1984) and to S.B. Merriam (1988) and to my adoption of the term "case study." Case study is a legitimate approach in symbolic interactionist-oriented research: "There has emerged an affinity between...case studies and interactionism. Indeed, the qualitative case study has become identified as the research method of [the Blumerian] interactionist perspective" (Lofland, 1970, p. 37). Wolcott's suggestion that a case study could be a contribution toward an ethnography of an aspect of schooling helped me to focus on those characteristics of case study research that were pertinent to my approach to this study.

Characteristics of qualitative case study. Merriam defines the qualitative case study as "an intensive, holistic description and analysis of a single entity, phenomenon, or social unit" (1988, p. 16). That "single entity" is also often called a "bounded system;" the case study "tells a story" about it (Stake, 1988, p. 256). Yin adds other central elements: A case study

investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin, 1984, p. 23, emphasis added).

This last element, multiple sources of evidence, frees the researcher from the requirement of using participant observation as the prime, if not the only, research tool. A final addition from Merriam completes a useful description of case study that also fits a symbolic interactionist perspective: "This approach aims to uncover the interaction of significant factors characteristic of the phenomenon" (1988, p. 10).

Case study in educational research. In education, the case study is valuable for exploring "the processes and dynamics of practice" (Merriam, 1988, p. xi). In particular, educational innovations are often the focus for case study because this method can help to build a rich data base for further exploration, comparison, and generation and refinement of theory. As innovations are introduced, descriptive case studies are most useful, developing the necessary "thick description" for further comparison. Interpretive case studies provide thick description, but begin to analyze and attempt to explain the phenomena uncovered, and in some instances to develop theory. Evaluative case studies are commissioned or initiated in order to discover whether, and how well, a particular innovation has been put into practice. According to Merriam, "in reality, most [educational] case studies are a combination of description and interpretation, or description and evaluation" (1988, p. 35).

"Emergence" and Grounded Theory

The emergent, or dynamic, nature of human social interaction is recognized in the application of "grounded theory" (Glaser & Strauss, 1967). In its simplest terms, grounded theory is the generation or construction of a theory from the data during the research process. It is an interactive process, as the researcher engages in joint collection, coding, and analysis of data (Glaser & Strauss, 1967, p. 43). The theory emerges concurrently with the unfolding of actions and events in the situation being studied, and as further data are collected, the researcher aims to clarify, to revise, and ultimately to refine categories until the elements of a theory are well developed. Glaser and Strauss describe the coding method as "constant comparison" and the evolving data-collection decisions as "theoretical sampling."

This approach to the generation of theory also recognizes the unpredictable nature of much human activity, recalling Blumer's scepticism about the possibility of predicting human behaviour. It allows for fluidity of approach, for the possibility of change in almost any aspect of the research project without requiring that the researcher abandon it and start over. The researcher is freed from the confinement of entering the project with predetermined theoretical assumptions to be proven. This is not to say that the researcher enters the field with a blank mind and no intentions; simply the choice of, for example, a particular research site already indicates a particular intent or preference on the researcher's part. However, "those who work within the anthropological tradition cultivate the skill of suspending...their preconceptions" (Wilson, 1977, p. 251).

Summary

The result of considering theoretical perspectives, qualitative case study characteristics, and the use of grounded theory, is the characterization of this study as a descriptive/interpretive case study wherein the "case" is the working relationship between two teachers. One is a designated "Catalyst Teacher" and the other is a colleague involved in negotiating the implementation of the same new art curriculum. The main research method was the semistructured, "non-exploitive" (Kirby & McKenna, 1989, p. 66) interview, supported by participant observation, informal conversations, and interviews with concerned individuals outside the case. Through constant comparison and theoretical sampling, categories emerged and were modified throughout the process in order to suggest refinements to existing theory about collegiality among teachers. Procedures will be discussed explicitly under appropriate headings in the next sections of this chapter.

Preparation and Entry into the Field

The ethnographic roots of this study are deliberately recalled in the choice of title for this section. Many terms, such as "entry into the field," "researcher identity/reflexivity," "gatekeepers," "participant observation," "role-making," and "impression management" come from the field of anthropology and especially from ethnography and are chosen for their by-now commonly understood nature and, most simply, for their appropriateness.

This section is organized in a more or less chronological fashion, charting the procedures followed in selecting and designing the project, and considering explicitly my own initial assumptions and background, as well as the role I played (and made) as researcher.

Project Selection

The general topic area of curriculum implementation in art guided my initial search for a research project. Working as an art education professor in Alberta, I had been in contact with two writers of the recently-published elementary art curriculum for that province, during its writing phase. As colleagues in the same department, we met regularly to read drafts and comment on them. When the curriculum was distributed to schools, provincial conference sessions indicated resistance and even hostility to this change; word of mouth told us that teachers were having great difficulty in adjusting to the requirements of the new curriculum. It seemed that this was a perfect opportunity for a study.

Resistance and refusal. The first study I designed involved observing and interviewing in depth one or two "successful" implementers of the new elementary curriculum in and near my own locale. I began by contacting the chief administrators and art supervisors of nearby school divisions, to seek permission to do the study, and to ask for recommendations of exemplary teachers whom I could contact to seek their participation.

Resistance and refusal were the order of the day. In some cases, the chief administrator blocked any further progress, citing "investigator overload" in his division. When I progressed as far as a recommended teacher, the principal was supportive, but the teacher was already involved in at least one other research project.

Reflecting on this discouraging experience, I concluded two things:

(1) "successful" implementers were rarer than I had expected, and therefore in too great demand; and (2) the curriculum, while still in theory "new" (having, at that time, been in the schools for only about four years) had probably met a fate which teachers would not be pleased to reveal to a researcher: "Rejection and opposition are most likely to occur...when the subjects do not want anyone to know what they are doing" (Shaffir, Dietz, & Stebbins, 1994, p. 36). I suspected that, having struggled with unfamiliar material demanding great changes in teaching practice and philosophy, with little or no development assistance at local or provincial levels, many teachers had "made their peace" with the document by placing it on a shelf and resuming their customary art teaching practice, a not untypical strategy, given the discussions in Chapter II and III.

A new approach. Fortunately, another option appeared. While attending a national art education conference, I had heard a presentation by one of the writers of the new arts education curriculum in Saskatchewan, when it was still in draft form. The presenter spoke with great enthusiasm of the way the Ministry of Education planned to support implementation, through something called a Teacher

Leader Program. When I realized that my original study plan was not going to be possible, I recalled that presentation, sought some initial information, and began to pursue the possibility of a study involving "teachers teaching teachers" in some way.

Researcher identity. In the preceding paragraphs, I have spoken in a very personal way about my experiences in selecting a research project. Because, in ethnographically-based research from a symbolic interactionist perspective, the investigator is a prime research instrument (Merriam, 1988; Prus, 1994a; Shaffir et al., 1994), it is imperative that I reveal as explicitly as possible my own assumptions, prior knowledge, expectations, and feelings as the research process unfolds. "Indeed, some personal involvement must be conveyed in order to generate closeness to the situation as a warrant for the argument" (Shaffir et al., 1994, p. 32). And, because the situation under study is fluid and dynamic, so are the roles and meanings that I, as the researcher/participant, construct (Shaffir et al., p. 52).

Study Design

The initial questions guiding my research echoed some by McMillan and Schumacher: " 'I wonder what will happen now that..?' 'What does this event really mean to participants?' or 'How are they going to manage to do that?' " (1984, p. 10, in Merriam, 1988, p. 43). In considering the "Catalyst Teacher" project and thinking about individual teachers in individual schools, I wondered how these teachers would cope with the double demand of gaining understanding of a new curriculum

while also coming to terms with a new role and status in the school's social organization.

Accordingly, my first questions were grouped around three areas of curiosity: (1) the construction of meaning about the curriculum through individual interaction with the document and through interaction with each other about the document; (2) the management of a new role by the Catalyst Teacher and the interpretation of that role by the colleague participant; and (3) implementation strategies developed by the two teachers, individually and in concert. In addition, my personal interest in early childhood education and a recognition that the primary division was where teachers were most likely to be required to teach all subjects with no formal specialist intervention prompted me to focus the study on the primary division, from Kindergarten through Grade Three.

Since my concern was not with teaching practice, but with the deliberations that would precede practice, and especially change in practice, I determined that the main data collection method would be a series of interviews. Limited participant-observation would help to clarify my understanding and provide corroboration (or contradiction) of the teachers' spoken descriptions of their understanding and intent regarding the new curriculum, and thus guide further interview topics. With a view toward some form of triangulation (Denzin, 1970, p. 301; Merriam, 1988, p. 169, 172) I also planned to ask the participants to record impressions, events between my visits, plans, and so on in a journal. My goal in combining all these methods was to produce a rich, thick description.

Site Selection

A personal and professional acquaintance provided my first entrée into the research process. Having determined to study Saskatchewan's Teacher Leader Program, but having no names to contact, I approached Petra Rogers, a colleague who was an art consultant with an urban Saskatchewan school board, intending only to find out the names of the relevant people in the Ministry of Education whom I should contact to begin the process. I received not only the appropriate names and addresses, but also some advance information on how Petra's board was handling the implementation of the new curriculum by developing a modification of the Teacher Leader Program, involving "Catalyst Teachers." Petra, in fact, became a "sponsor" in all the senses described below:

"Sponsors" denote people who...facilitate the researcher's contacts with those they would like to access....Sponsors may be formal gatekeepers of sorts who provide permission and entry into certain research sites. In other cases they may be... associates who introduce researchers to those with whom they wish to make contact. Some sponsors are very strong (helpful and well connected) and may also serve as key informants themselves (Prus, 1994a, p. 23).

My initial contact with the Ministry personnel, through an interview in June 1991, gave me a great deal of information about the history of recent curriculum change in Saskatchewan, and encouragement to set up my study in any centre that seemed useful. I also realized that the Teacher Leader Program was not the kind of "key person" project I had wanted to study. Then, knowledge of this modification, the "Catalyst Teacher Program," revived my spirits and gave me another avenue to

explore. I approached Petra again and began the process of obtaining permission and, most importantly, participants.

Gatekeepers

Provincial. The first gatekeepers, or "owners," I encountered following Petra's assistance were the personnel at the Ministry of Education. These two people, Wynona Knowles and Lynne Allen, represented the writers, the implementation planners; their discussion of the Teacher Leader Program had a decidedly proprietary tone. In this crucial first year of implementation, permission from this level was the essential starting point. Our discussion was full enough that my purpose was clearly understood, and even though I ultimately chose to study a "deviation" from, or adaption of, the Ministry's own program, I received ample support and encouragement.

Local. Petra Rogers, the art consultant, provided information, encouragement, and assistance in entering the field for this study. After interviewing the Ministry personnel, I contacted Petra again, explained that her board's Catalyst Teacher Program sounded much more like the kind of implementation strategy I wanted to study, and arranged for a long interview in July 1991. During this interview, I gained more insight into the history of the development of this curriculum, and the evolution of the Catalyst Teacher Program.

As well, Petra provided me with the procedure for obtaining permission to conduct the study. Correspondence over the summer with the Deputy Director of

the Department of Educational Services, Bridgeton School Board, resulted in permission for me to begin recruiting participants, and supported Petra's agreement to have me attend a late summer inservice workshop that she was running with her fellow Arts Education Consultant. This half-day workshop, in late August of 1991, was for all teachers in the board, to introduce them to the new curriculum.

Although classroom observation was only a minor part of the research design, parents also had to be regarded as gatekeepers, and their permission sought. Information letters that I had drafted were sent home with consent forms attached; these forms were returned to the teachers who gave them to me. Consistent with standard ethical concerns regarding informed consent and participant anonymity, all those interviewed signed "informed consent" forms indicating their understanding of the project's aims, guaranteeing their anonymity and their right to withdraw at any time. Names and other identifying details have been changed in this text, except for my own name. When quoting from interview transcripts, the only other change I have made is to edit out excessive verbalized pauses and other idiosyncrasies of informal conversation that make reading awkward; these changes have also been made, however, with awareness of trying to maintain the flavour of the speaker's expressive style.

Participant Selection

Because I wanted to work with a Catalyst Teacher and one other teacher in the same school, I had to rely first on Petra Rogers and then on principals for

recommendations to potential participants. The Catalyst Teachers were not chosen or identified in their schools until after the fall 1991 term had started. In October, I received from Petra a list of four possible primary teachers. I then contacted their principals for permission to recruit; receiving that permission, I wrote to the teachers, giving an overview of the purpose and procedure of the study and asking for an indication of interest.

Eventually I had a positive response from one Catalyst Teacher, and a telephone call in December confirmed her participation and the date of my first visit to Oak Park School. The teacher, Nancy Cansler, had not yet identified a co-participant, but was confident of doing so by January 9, 1992, the date of that visit. With her principal's assistance, she did in fact identify a co-participant, John Dana.

Site Description

It was clear from my first visit that "the culture of the school" was something that permeated an entire structure, and perhaps even began with the structure. In order to set the stage for the story of Nancy and John at Oak Park School, I begin by portraying the school, not only as physical setting, but also as the context for the study. Here I take "context" to mean all of the physical, human, social, emotional, and psychological factors that combine to create the perception of "Oak Park School" and no other.

Oak Park is some 80 years old. It is one of four schools in the city of a similar age and architectural tradition; from the roof of one (about four tall storeys up) you

can pick out the turrets and rooflines of the others. The school has "character;" it is imposing in its height, like the schools of my prairie childhood. The aura of past tradition blends with contemporary concerns and practices. Outside, there are the old "Boys" and "Girls" entrances. Inside, a trophy case is filled with memorabilia celebrating a famous alumnus. In the basement, a brightly painted room covered with nutrition posters serves one and sometimes two meals a day to children who would otherwise arrive and leave hungry. A modern gymnasium is attached in a new wing. The old gym, on the third floor, has a community clothing depot in a room off the stage. Two unused classrooms on this floor are now the science and art rooms. A small self-contained apartment, originally for the janitor who had to live on the premises in order to keep the great furnace stoked and the building warm, now houses a nurse's/conference room and a plant-filled science club room.

Once a K-12 school, Oak Park is now K-6 with 16 teachers and some 200 students, approximately half of whom are First Nations people. It is an inner city school, and "high needs" in current parlance, hence the nutrition room and clothing depot. At any time of the school day a visitor will notice the sounds of this school: classroom doors may be open or closed, but the sounds of activity filter into the wide corridors. Children on various errands move between classrooms, office, resource rooms. These wide corridors also accommodate several classrooms at once for viewing a film or rehearsing for the upcoming musical production: a space easily darkened, immediately accessible from the classrooms, and not tying up the gym/auditorium where less sedentary activities may be booked.

The principal's office is small, up on the second floor--not, I suspect, where it was when the school was built. The small and rather crowded areas of the "office complex" at Oak Park (principal's and secretary's offices, supply room) suggest that as little space as possible has been taken from that available for common use. The principal's office contains a desk and chair, a small round table and one or two chairs for conferences, and walls covered with children's art, most of it inscribed affectionately to the principal. Photographs in the hall beside this office show the principal with teachers and children engaged in outdoor activities.

My own memory of similar schools shows the office on a main floor, near a main entrance, large enough to create the image of authority. The principal today at Oak Park, Patrick Edwards, has not lost his status, but his relationship to staff and students is clearly different: he is of the school community. My first visit illustrated this most emphatically when, as we toured the school's primary grades floor, children came from classrooms and literally lined up for hugs and pats on the shoulder; Mr. Edwards knew them by name and spoke to them of recent struggles and triumphs, and of his pride in those who had grown in some significant way.

There was a sense, borne out on successive visits, of easy fluidity in the daily routines of this school. Staff relations seemed to be very open. The school seemed to have a built-in spirit of collegiality which, on first acquaintance, indicated great potential for success in the program I was there to study. There were several indicators of this sense of collegiality and ease:

(1) The resource rooms (gym, science room, art room, library) were used on a sign-up basis rather than on a rigid schedule. In emergencies, though, these bookings were still flexible.

(2) The stated community orientation of the school was not mere lip service. I have already mentioned the nutrition room and clothing depot. School staff members organized and participated actively in a potluck "volunteer appreciation" dinner, and a multicultural festival (as cooks/dispensers of ethnic food, announcers, ticket sellers).

(3) As a regular visitor, I was made welcome without fanfare; I was included in a staff meeting on the very first day, was invited and chauffeured to evening activities, and was included in staff room conversations.

(4) Extracurricular activities of the staff included week-long camping trips with the senior students near the end of the year, and staff social activities like an annual picnic and baseball game with another school.

Thus, despite some aggravating conditions beyond the walls of the school, such as prolonged and negative contract negotiations, severe budget cuts, and impending implementation overload, morale-enhancing strategies were both in evidence and apparently largely effective. Oak Park seemed to be an ideal setting for the study, not idyllic, by any means, but filled with possibilities.

The Participants

The case under study in this project was the working relationship created between two teachers involved in the Catalyst Teacher Program as a means of encouraging implementation of a new art curriculum. I assumed that this was a "typical case" in that the two teachers were both generalists, with no special training in art to predispose them differently to the new curriculum, and with some of the expected self-doubts and concerns in the face of both the new curriculum and the presence of a researcher. I believed that any similar pair of teachers in the city would present similar characteristics at the outset, but I also recognized that such other factors as the school atmosphere which I have just described could certainly affect uniquely the way events would unfold. This is part of the emergent nature of any social interaction situation.

Of the two participating teachers in this case study, Nancy Cansler was the Catalyst Teacher. Nancy taught Grade One and had over twenty years' teaching experience. Her teacher training, outside Saskatchewan, had included a little more art education than is the case in most Canadian generalist teacher preparation programs. Nancy's co-participant was John Dana, the Grade Two teacher "next door" to Nancy. John had nearly ten years' teaching experience, was trained in Saskatchewan, and had the one art education course (in his case, actually a quarter-course) that seems typical in Canada.

Each visit to Oak Park was arranged in advance so that the teachers could accommodate the interview time in their schedules and so that there was no overlap

with other demands on their time, such as parent interview days or scheduled field trips.

Role of the Researcher

"Who the researcher is," in her own eyes and in the eyes of the participants in the study, has considerable effect on how the study will progress (Merriam, 1988; Shaffir et al., 1994). This single factor can affect for good or ill the trust the participants feel, and therefore the amount and usefulness of information it is possible to glean. In any kind of field-based research, whether it is participant observation, interviewing, or receiving and reading journals, the researcher has to negotiate how she will "be" in the setting, not just at the beginning, but over and over as the project progresses (Merriam, p. 94; Shaffir et al., p. 49).

A range of roles for the researcher has been described, usually in connection specifically with participant observation, as complete participant, participant as observer, observer as participant, and complete observer (Merriam, 1988, p. 93; Shaffir et al., 1994, pp. 44-45). This range obviously deals with just how intimately the researcher becomes involved with the lives of those being studied. As these are described by Shaffir, Dietz and Stebbins, my role at Oak Park School would fit between "participant as observer" and "observer as participant." A more comfortable variant would be "what Gans (1982) calls a researcher participant--one 'who participates in a social situation but is personally only partially involved, so that he can function as a researcher' (p. 54) " (Merriam, 1988, p. 93).

As a "researcher participant" at Oak Park, I had the usual need to create a favourable first impression, to gain acceptance:

The initial role that is adopted is usually the one that remains fairly permanent throughout the study and to which successive research roles are connected. It is this initial role that so dramatically shapes the field researcher's self-presentation and the subjects' reaction to him or her, thus setting the stage for the kinds of relations that follow (Shaffir et al., 1994, p. 45).

Echoing Sanders (1994), "I find that I possess a certain ability to interact comfortably with a fairly wide range of people" (p. 204). In my initial contact with the participants, I was careful to be very clear about the purpose of my research, to emphasize my curiosity about the Catalyst Teacher Project and to negate any sense that my work would be judgmental.

My previous experience as an elementary teacher may have given me partial "insider" status, but I believe that was only useful in facilitating my entry. Despite the ease of the relationship that developed very quickly with the participants and other members of the school staff, I was conscious of exhortations in the literature to maintain a balance between closeness and distance (e.g. Shaffir et al., p. 41), and of the fact that "no matter how good the researcher becomes at playing roles or handling relationships...he or she is still marginal" (Shaffir et al., p. 32).

Another aspect of impression management and maintaining rapport that I was aware of and involved in was what Shaffir, Dietz, and Stebbins (1994) call "bargains" (p. 37) and "trade-offs" (p. 46). On my part, these were: (1) promises such as no disruption to regular routines, the maintenance of confidentiality, and the opportunity to provide feedback on relevant parts of the final text; (2) offering

useful assistance; and (3) simply recognizing the humanity of the participants by taking the time to engage in informal chatting about shared life experiences, and by joining in their extracurricular activities when invited. Routines were honoured by having all interview times arranged by the teacher participants, usually during "spare" periods that they sometimes created themselves by taking each other's classes. In the area of "useful assistance," I sent both teachers extra copies of visual resource booklets from my personal library, and at the end of the data-gathering period I taught an art lesson to their two combined classes. I also participated in the general "staffroom life" of the school by noting that various members sporadically brought a treat such as doughnuts to share, and doing so during my last visit there.

"As much as the researcher may try to ensure that life in the field is orderly and manageable, the dynamics of field research are unpredictable" (Shaffir et al., 1994, p. 49). This unpredictability is responsible for the emergent, dynamic nature of the research process; it is also responsible for feelings of anxiety in the researcher. One worries about the inherent ambiguity of the situation, the pacing and flow of the project (Merriam, 1988, p. 95), "how to make sense out of what one is studying" (Gans, 1982, p. 59, in Merriam, p. 95), and whether the study is of value at all.

A final concern is that of the effect the observer has on the situation. There is a

need to be sensitive to the double hermeneutic (or interpreting entities which themselves interpret the worlds they experience). The objects (people) that [researchers] study not only interpret other aspects of their worlds, but also exchange and recast their

interpretations as they interact with others...[and] try to make sense of researchers' attempts to study them (Prus, 1994a, p. 20).

At Oak Park School, because of its community orientation, there was a steady flow of visitors who were volunteering or observing for a variety of reasons. My presence there was barely noted by the children, as an incident in Nancy's class will illustrate (2102/1.35-2.20):

Nancy is on supervision, so goes out at 8:45. The bell goes at 8:55. The kids come in, go to their seats, chat quietly, get books. One little girl is all dressed up (for their field trip this afternoon?); at one point she goes to the carpet at the front and slowly twirls to show off her tiered ruffled skirt. Two or three boys sit on the carpet at the front, sharing a large book and talking....The kids move loose chairs around to sit next to each other at desks.

Leslie, the kindergarten teacher, comes in, then stops abruptly, ducking down behind the piano. She thought I was some kind of "official" (i.e. evaluative) observer. Nancy laughs and calls me over for an introduction.

* * *

Nancy then leads a "What's different in the classroom?" discussion. They notice some very small details, mostly related to rainbow things, but not me! When Nancy directs their attention to the computer corner (where I am sitting), a couple of them say offhandedly, "Oh, I saw her." The morning routine continues after I am introduced, and the pronunciation of my name checked. I am basically ignored for the rest of the morning, or am treated as just another adult helper in the room.

I was also treated as a routine visitor by other staff members, thanks to sponsoring action by the principal who introduced me to everyone in a staff meeting on the day of my first visit, and by Nancy who mediated and added her assurance to mine regarding the non-judgmental nature of my research. The fact of my visits did, by their own admission, make Nancy and John a little more conscious of their art teaching practice, whether a classroom observation was scheduled or not; they felt a

need to have "done something" towards implementation between visits, although in some cases that only meant a small amount of guilt-feeling because they had not "done something".

In summary, my role as researcher participant made the data collection phase as comfortable as possible for both me and the two participants. Within the school, I had complete freedom to move about, observe the physical layout, and talk informally with staff members outside the participant group.

Data Collection

Overview

Data collection had two main phases. The first phase, preliminary contact, included an interview with Ministry of Education personnel, obtaining the curriculum documents, an interview with art consultant Petra Rogers, and my attendance at the orientation workshops in late August 1991. The second phase, the case study proper, occurred over a six-month period from January 1992 to mid-June 1992. There were five visits to Oak Park School, which involved:

- (1) two joint interviews, and three individual interviews with each teacher participant;
- (2) one art class observation in each teacher's room;
- (3) one telephone interview midway through the period with Petra Rogers, the art consultant;
- (4) one interview with the principal during the last visit;

(5) one art lesson taught by me during the last visit to Nancy and John's classes combined;

(6) attendance at two evening events, a multicultural festival and a volunteer appreciation dinner.

All interviews, including the telephone one, were tape recorded and transcribed by me. Interview questions (or topics/themes) were loosely framed prior to each visit and, after the first visit, were based on the previous interview and the initial and cumulative efforts at coding and analysis.

Interviews

An interview is a special kind of conversation: It represents a kind of "contractual agreement" between or among the participants to talk about something, often for a specified length of time, with the aim of sharing information (Werner & Schoepfle, 1987, Ch. 9). The value of the interview as a qualitative data-gathering tool is that it can get at the unobservable, the covert. It can attempt to uncover meaning by getting closer to, or inside, the perspective of the other. The interview can also bring in and take account of the past, and speculate about the future, relative to the phenomena being discussed (Prus, 1994a, p. 22). "Key features of such 'conversations' are their length and diversity. Unhurried, free-flowing talk encourages the emergence of a wide range and many levels of topics, prompting intimate familiarity" (Lofland, 1976, p. 9). Our talk was certainly free-flowing, and

as unhurried as conversations can be in a school during the school day, with clocks and bells still present.

Assumptions and conditions. The stance of the interviewer and the type of interview are closely related. My stance toward the teachers in this case was that they were equal, though different, participants in the construction of joint meaning about the curriculum implementation project in which they were engaged. I recognized that I would be regarded as something of an "expert" because of my academic position, but I worked to counter this by making clear my honest regard for the teachers as experts in practice, whose knowledge I hoped to gain--in fact, we each had expertise to share (Kirby & McKenna, 1989, pp. 67-68).

Comfort in the interview situation was an important factor in creating an open, safe, and trusting atmosphere. Some of the interviews took place in the staffroom (with or without other teachers, or the principal, present. It did not seem to matter to the teacher participants); others took place in the individual teachers' classrooms. The choice of location was the teachers' and depended on availability of space within the school day. In the preliminary contact phase, the interviews with the consultant and Ministry personnel took place in their offices; the same was true for the interview with the principal at the end of the data-gathering phase.

I was aware that the major benefits of this situation would accrue to me, the researcher participant, but that there were possible gains for the teacher participants too:

It is...an opportunity for them to tell people something. This in itself is pleasurable and reinforcing. Moreover, some people enjoy the self-

analysis, the opportunity to clarify their own thoughts and experiences. Finally, most people are flattered by the interest of a sympathetic listener (Merriam, 1988, p. 75).

The participant teachers in this case did seem to enjoy the experience of telling me things. They both engaged in thoughtful consideration of their approach to the curriculum, and indicated that such reflection had been useful for them.

Semistructured interviews. The type of interview that I chose to use is sometimes called "informal," or "semistructured" (Merriam, 1988, p. 74), a relatively open-ended format. This is necessary if we do not assume or impose pre-set, common meanings for the phenomena under consideration, but rather wish to learn how the other interprets the world.

In a semistructured interview, topics or issues are known in advance, "shaped by prior exchanges between interviewer and respondent" (Mishler, 1986, p. 53). There is no rigid schedule of questions, and both the interviewer and the participants can change the direction in response to emerging ideas and topics (Douglas, Roberts, & Thompson, 1988, p. 53; Merriam, 1988, p. 74; Werner & Schoepfle, 1987, p. 293). The amount of control (and therefore power) exercised by the interviewer is minimal, outside of attending to a general focus for that occasion, and exercising her own right as a participant in the conversation to pursue particular questions or ideas (Kirby & McKenna, 1989, p. 67).

In this case study, the plan for the first interview consisted primarily of "grand tour" questions (Werner & Schoepfle, 1987, p. 319, following Spradley & McCurdy, 1972). Such questions "form an important primary data base for further

questioning. These are questions that are both easy to answer and nonthreatening" (Werner & Schoepfle, p. 319). Thus, questions identifying the teachers and their backgrounds, their experience with the curriculum in a general way, and broad questions about the implementation project were planned. This interview gave me a good overall introduction to the two teachers, and a sense of their attitudes toward teaching, the new curriculum, me, and my project.

The information and the feelings that I came away with helped me to shape the focus of the next interview and, more loosely, the general shape of the whole data-gathering phase. There was, in fact, a progressive focusing that occurred through the visits, from the "grand tour" questions of the first interview, to more detailed examinations of the teachers' ways of working through the new curriculum and their feelings of success, frustration, and hope.

Limitations of Data Collection Method

The study is, first of all, limited to one case. It is recognized that we cannot assume that the experiences of these two teachers apply in other contexts, including other relationships within the same school between the catalyst teacher and other colleagues. But if this case is carefully explicated with detailed description, the possibility of application in other situations is increased, as is the possibility of contribution to theory or tentative hypotheses.

Time was the greatest limitation. To begin with, the data collection phase lasted only six months instead of a year. This was because the catalyst teachers were

not identified in the school board until the school year had begun, and recruitment could not begin until then. Time pressure in the daily lives of the two teachers limited how long we could spend in interviews. Each teacher had a very full out-of-school life, and it was implicitly understood from the beginning that interviews would take place during the school day and, if they went beyond the end of the day, only for a short time.

Distance, as a relative of time, also affected the number of visits that could be arranged, since I was separated from the research site by a seven- to nine-hour bus ride. As well, the demands of my own life prevented me from simply living in Bridgeton for the duration of data collection: Family demands can be put "on hold," but the requirements of a full time teaching position can not, and sabbatical eligibility does not always coincide with research agendas. The "pictures" built up of the case are thus constructed of relatively small "frozen moments," but at the same time, because participant observation was not the main research method, the interviews still provided ample information.

My own interests, background, and biases shaped my behaviour as interviewer and as interactant with the teacher participants, other staff members, and children; my decisions about data collection were continuously influenced by the evolving relationship with the teacher participants and with the data as I transcribed, coded, and analyzed.

Changes in data collection. The previously mentioned time pressure in the teachers' own lives influenced my decision during the first interview to eliminate the

request for journal-keeping; I realized that this would be an unwelcome and unrealistic demand that could jeopardize our working relationship at the outset, and so it was never mentioned.

My original plan had also been to carry with me one or two heuristic devices that might have helped to make sense of the process the teachers were going through. Those were Leithwood's Innovation Profiles, and Corbett and Rossman's "causal network" (both discussed in Chapter II). By the end of the second interview, I felt that these devices were not necessary or useful (at least, not yet). The Innovation Profile was too prescriptive and was permanently abandoned, and the causal network became useful again as I sought a framework for synthesizing the teachers' self-reports in preparation for my final analysis of the interview and observation data.

Later in the process, as I continued to review literature, I added the Levels of Use scale of Hall and Loucks (also discussed in Chapter II), and used it as a kind of summing-up guide for each of the teachers during our last interviews. All the decisions to abandon or to add elements to the project were made as a result of "living with" the data, reflecting on the implicit meanings conveyed during face-to-face encounters with the teachers, and examining my goals in order to plan next steps.

Reliability and Validity

Questions of reliability and validity refer to notions of "truth" or "objectivity" in a study. Merriam quotes Bednarz on the problematic nature of such concepts in a research approach that assumes a dynamic and emergent definition of "reality:"

If the researcher's self is the prime instrument of inquiry, and the self-in-the-world is the best source of knowledge about the social world, and social reality is held to be an emergent property of interacting selves, and the meanings people live by are malleable as a basic feature of social life, then concern over reliability--in the postpositivist sense--is fanciful (Bednarz, 1985, p. 103, in Merriam, 1988, pp. 170-171).

Whittaker (1994) notes that rigid demands for replicability are no longer an issue (p. 386). "The questions of meaning and reflexivity....replace the old questions that concentrated on the reliability of data, or whether reality had been adequately captured" (p. 389). This is not to say that a concern for the dependability or trustworthiness of research findings is of no relevance. Especially in applied areas like education, where action may be an intended result of the research, such credibility is still crucial (Merriam, 1988, p. 164); the criteria are different.

The researcher must attend to practices that will ensure that users and readers will "concur that, given the data collected, the results make sense" (Merriam, 1988, p. 172). One such practice has been alluded to previously: the continuous reflective clarification of the researcher's own preconceptions, assumptions, and biases, including the selection of specific research tools (Kirby & McKenna, 1989, p. 44). Clifford and Marcus present an interesting angle on bias or "partiality" in ethnographic writing:

The maker...of ethnographic texts cannot avoid expressive tropes, figures, and allegories that select and impose meaning as they translate it....Even the best ethnographic texts...are systems, or economies, of truth....Ethnographic truths are thus inherently partial--committed and incomplete....But once accepted and built into ethnographic art, a rigorous sense of partiality can be a source of representational tact (1986, p. 7).

This approach to partiality struck a chord as I sifted through the transcripts: Of course a single-case study is an incomplete "truth," and this study exists because of my own partiality in the sense of a growing interest in the potential of collegiality in improvement efforts.

In addition to revealing and reflecting on bias, the researcher can reinforce the credibility of the work through such strategies as "member checks" (Merriam, 1988, p. 169), and triangulation, "using multiple investigators, multiple sources of data, or multiple methods to confirm the emerging findings" (Merriam, p. 169). In this study, informal member checks occurred on each visit whenever I referred to statements made on previous visits as a way of situating or contextualizing questions in the current one. In addition, as the writing developed, relevant sections were sent to the participants for corroboration and correction.

One of the main reasons for using triangulation, particularly of data collection methods, is to ensure a degree of generalizability (Sevigny, 1988, p. 622). The main data collection method in this study was the qualitative interview; it was supplemented by limited participant observation (one half day in each teacher's class, including an art period). Multiple sources of data were also used: Ministry of Education personnel, the two teacher participants, the art consultant for the school

board, the principal, other teachers in the school, and the curriculum document and documents related to the Teacher Leader Program. These multiple sources and methods aided in the creation of detailed descriptions and in teasing out categories of meaning, though some sources were obviously of more central relevance than others.

The question of generalizability has always been difficult in qualitative studies, especially single-case studies. After all, "one selects a case study approach because one wishes to understand the particular in depth, not because one wants to know what is generally true of many" (Merriam, 1988, p. 173, emphasis added). Merriam goes on to ask, "Is generalization from a single case possible? Only...if 'generalization' is reframed to reflect the assumptions underlying qualitative inquiry" (p. 174). Some possible ways of reframing the concept, according to Merriam, include the notion of "working hypotheses" (Cronbach, 1975); and that of "reader or user generalizability" (Walker, 1980; Wilson, 1979):

(1) Cronbach's notion of working hypotheses: To reflect the dynamic nature of social life, and the necessity of regarding generalizations as dynamic too, Cronbach says that every new case requires new description and interpretation: "Generalization comes late....When we give proper weight to local conditions, any generalization is a working hypothesis, not a conclusion" (Cronbach, 1975, p. 125, in Merriam, 1988, p. 175). This dynamic and cyclical approach is closely related to "grounded theory" (Glaser & Strauss, 1967), with its constant comparison and

theoretical sampling creating a similarly dynamic development of theory.

Generalization to a working hypothesis also relates to

(2) Reader or user generalizability: Responsibility is shared with the reader or user of the research, who must ultimately decide if and how much the research applies to his or her specific situation. Both of these concepts, working hypotheses and reader/user generalizability, have an implied practicality, an eye toward future action, which is particularly appropriate in the field of educational research. The use of detailed description ensures a broad enough data base for readers to make such a decision.

Analysis of Data

With eleven interviews, there was a large amount of data to be sifted and mined for meaning. Tesch (1987a) refers to the analysis process as one of distilling the text to its essentials: "We need to break the text into manageable chunks, and...capture what is most important, most prevalent, most essential in the thousands of words dealing with the object of our investigation" (p. 1). The interwoven processes of data gathering, analysis and interpretation recommended by Glaser and Strauss (1967) have the same aim, and begin with the first entry into the field, in fact, before that, as the researcher carries with her foreshadowed issues and intended directions to look.

Thus, data analysis consisted of reading the data, highlighting key segments of text and assigning tentative categories to them. With each successive interview,

the new data were not only coded, but also compared with previous data so that categories would be refined, condensed, expanded, all with a view to arriving at a presentation of the essence of the experience under study. As issues became clearer to me through my conversations with the teacher participants, I also read further in the literature; when I began a final writing of the literature review, the organization of topics there contributed to some rethinking of the categories I had assigned to "chunks" of data. In this cyclical, interactive way, I was able to arrive at a framework within which to tell the story of Nancy and John and the implementation of the new curriculum, and to indicate key findings that might help to illuminate and refine current thinking about collegiality among teachers.

It was in thinking about the final interviews that the Levels of Use emerged as a useful tool for helping the teacher participants to describe their own progress. This framework then suggested to me the possibility of returning to the causal network for a means of organizing the conclusions I reached.

CHAPTER VI: THE CURRICULUM AND THE CATALYST TEACHER PROGRAM

Introduction

The first elements in this case provide part of the context of social objects with which the two teacher participants were interacting: the new art curriculum (particularly the Visual Art strand) and the Bridgeton School Board's implementation strategy, including the Catalyst Teacher Program. This chapter begins with information on the curriculum itself: the history of its development, and the provincial Ministry of Education's introduction of a strategy to enhance implementation (the Teacher Leader Program).

The information will be presented from the points of view of a Saskatchewan Education administrator, a curriculum writer, and an art consultant from Bridgeton, with some reference to actual documents where necessary for clarification. Because this material is presented only as a base for consideration of the Catalyst Teacher Program, interpretive comments are limited to areas relating most directly to the concerns of the case study.

The remainder of the chapter presents a description of the development of the Catalyst Teacher Program within the Bridgeton School Board's implementation strategy. The main source for this information was Petra Rogers, one of the Bridgeton arts education consultants who was a designer of the Catalyst Teacher Program and who had also been on the provincial Arts Education Curriculum

Advisory Committee (see page 122). The history of this program's development, its special features, and its underlying rationale are described. I was also able to attend some of the introductory workshops, and a midterm telephone interview with Petra Rogers highlights some of the emerging concerns with the program and the implementation in general.

The New Curriculum

It will be recalled that "the new curriculum" is actually an Arts Education Curriculum, with strands in Visual Art, Music, Drama, and Dance. Each strand represents a complete curriculum in one of the Fine Arts subjects. In the context of this study, my use of the term "the curriculum" refers to the Visual Art strand which was the focus of the teacher participants during the study. When the entire curriculum is under discussion, I use "Arts Education Curriculum" or "whole curriculum" in order to be clear.

History of the New Curriculum

As noted in Chapter I, the Arts Education Curriculum was produced within the context of province-wide curriculum renewal in Saskatchewan. The process began in 1977 with the formation of the Minister's Advisory Committee on the Fine Arts in Education. In 1981, that committee published The Fine Arts in Education: Final Report. This document forecasts the curriculum published in 1991 in considerable detail (with little subsequent alteration in substantive areas). It

recommends focus on the generalist teacher; arts education as a compulsory core subject from Kindergarten to Grade Nine; four Fine Arts strands, each incorporating the three modes (creative/productive, responsive/critical, and historical/cultural); a total of 300 minutes per week for the Fine Arts; and a curriculum writing team complemented by an advisory committee with wide representation. The only element from this list that changed was the time allotment: Instead of the recommended 300 minutes, by 1987 arts education was reduced to 200 minutes per week, including 60 minutes for visual art (Saskatchewan Education, 1987, p. 9).

In 1986, the Arts Education Curriculum Advisory Committee was formed to complement the writing team for the Arts Education Curriculum. The writing team of seven people consisted of a writer for each of the four strands, an advisor on Indian and Métis content, a Grade Nine writer, and a resource librarian. The Advisory Committee had approximately 20 members, with representation from the Saskatchewan School Trustees Association; Saskatchewan Teachers' Federation; League of Educational Administrators, Directors, and Superintendents; Saskatchewan Education; the Universities of Regina and Saskatchewan; and classroom teachers. The seven regions into which the province is divided each had a Regional Coordinator for Curriculum, who would also be involved at least at the local level as a consultant and assistant, and would act as a direct liaison between the writers and the schools (LA, 1006/3.5-10).

Content of the New Curriculum

The Arts Education Curriculum incorporates, as do all new curricula in Saskatchewan, the Common Essential Learnings (Communication, Numeracy, Critical and Creative Thinking, Technological Literacy, Personal and Social Skills and Values, and Independent Learning) and attends to provincial requirements regarding Indian and Métis perspectives, gender equity, and resource-based learning.

Cognitive focus. The Arts Education Curriculum reflects a subject-centred, cognitive view of the arts (Minister's Advisory Committee, 1981, p. 4), presented thematically and in the context of living in contemporary Saskatchewan: "What we're saying in this curriculum is that context is everything. One of our lines is always 'Art is ideas,' [recognizing that there is] a body of knowledge, and a history, and the whole contemporary context" (LA, 1006/15.16-18, 16.17-18). This reflects one of the major changes identified in the new art curriculum: The previous curriculum had been materials-based, with a greater focus on developing skills than on understandings and attitudes. The Minister's Advisory Committee had commented that "present programs...lack aesthetic substance and do not give students sufficient experience in the responsive or critical processes necessary to understanding these forms" (1981, p. 4). The three-component approach in each strand addresses that lack.

Discipline integrity. While all the Fine Arts are presented in a single curriculum document, the four discipline strands are presented discretely,

acknowledging the original recommendation that "curricula...be designed to be parallel, rather than integrated, but...common concepts which emerge as a result of the curricula designing process be identified and used" (Minister's Advisory Committee, 1981, p. 7).

Image of the teacher. The new curriculum recognizes that most elementary teachers in Saskatchewan have limited arts education backgrounds, and responds to the original recommendation to "clearly and fully define the content of each arts program and link content to sample activities in a highly structured manner, so that teachers may create or select appropriate experiences for their students" (Minister's Advisory Committee, 1981, p. 4). "Highly structured" is not part of the response, however; the curriculum is quite open-ended, allowing for teachers with different levels of expertise to use it in ways that fit their own situations.

Flexibility. Petra Rogers, who was on the Arts Education Advisory Committee, said that they didn't want to "nail down" such things as scope and sequence too rigidly: "Let the teachers fit in the foundational objectives when it fits what they're doing" (PR, 0207/5.17-21). The curriculum does have a detailed set of foundational objectives, elaborated for each strand and each grade level, and information for teachers on planning from those objectives. As well, sample units are included to illustrate the cognitive, context-based approach.

Special features. The innovative nature of the curriculum was in the minds of people from the beginning:

Committee members are convinced that the conceptual approach to the arts is educationally superior to traditional approaches and is the

direction for the future. Should Saskatchewan adopt this direction in all the arts, it will be one of the first jurisdictions in North America to do so (Minister's Advisory Committee, 1981, p. 5).

The shift in content and structure, then, is the first notable feature. A new aspect of the content pointed out by Lynne Allen, a curriculum writer, is what they have called

the art of your own time and place...stressing the arts in Saskatchewan and Canada.... What we feel is that people will never see the importance if they can't see themselves in it. And the only way you can see yourself in it is to look at the arts around you, and see where you fit; then you can...make connections between what's happening here and what's happening somewhere else or what happened 300 years ago (LA, 1006/17.29-31; 18.3-9).

Bridgeton art consultant Petra Rogers pointed out that the thematic structure also linked the arts positively to changes occurring in curriculum for language arts, such as Whole Language (PR, 0207/4.16-26).

The time allotment is recognized as unusual, too. Although scaled down from the original recommendation of 300 minutes per week, 200 minutes per week is generous: "This is the best we've ever had it" (PR, 0207/1.24). The importance of the arts is not just stressed, it is demonstrated by the inclusion of all the arts in the core curriculum to Grade Nine, and the addition of a mandatory fine arts element for high school graduation. The fact that students will continue in one of the fine arts in high school makes it clearer to elementary teachers that the content of their arts teaching is now a base on which future learning will be built.

Finally, the development process itself was viewed, certainly by some of the creators and administrators, as noteworthy if not unique in Canada:

You probably are aware that this province is very collaborative in nature--I think it's very different from other provinces.... And we work together on this. I think it's quite unique in Canada that it's such a collaborative thing. We call them [the curriculum Advisory Committee] our partners, and we really wouldn't work without them; we need them all...like the universities bring different perspectives than the teachers do (WK, 1006/29.21-30.9).

This extensive collaboration had other possible benefits, pointed out by one of the curriculum writers: Twenty Advisory Committee members would provide early feedback from the various educational stakeholder groups; and during implementation there would be twenty additional advocates around the province (LA, 1006/30.12-27).

The strength of this particular kind of collaboration, extensive consultation with non-teaching members of the educational community, is not acknowledged in all quarters, though. With only three teachers on the Advisory Committee at any one time, it may have been difficult to hear the voice of the practitioner (PR, 0207/4.16-26). A perceived power imbalance in this representation could make it difficult for teachers to feel a sense of ownership in the development process or in the curriculum as product of that process. This is actually a typical situation in the curriculum development process, as the literature reflects: Curricula are generally regarded by teachers, and rightly, as something imposed from beyond. The manner of the "imposition" is one area where change is occurring, with a view to counteracting teachers' feelings of disenfranchisement.

The Provincial Implementation Strategy

The impetus for strong implementation support came from at least three factors: (1) the new attention to the importance of the arts, as demonstrated by inclusion in the core curriculum, indicating as well a need to ensure successful implementation; (2) the recognition by writers and developers of the notion of change as a process, and their support of the need for time and assistance; and (3) the recognition that teachers without sufficient arts backgrounds would need both resources and assistance in order to feel comfort or ownership with this new material.

Sources in the literature of educational change were not referred to directly, as "models" for the implementation strategy, but in response to a telephone inquiry, one of the Regional Curriculum Coordinators remembered references in the early 1980s to Joyce, Loucks, and Fullan, without being able to name the specific works (YP, 2006/1.3-7). Thus, some standard literature sources, especially ones supporting peer-centred improvement activity, were clearly "inspirations" in the early stages of the development of this strategy, but the substance of those inspirations was quite distant from the immediate situation of implementing new curricula.

The Teacher Leader Program

Relationship to the piloting of the curriculum. The Teacher Leader Program designed by the Saskatchewan Education team to enhance the implementation of the Arts Education Curriculum was originally seen as growing naturally out of the

piloting of the new curriculum. It was this aspect, the "pairing" within schools of experienced pilot teachers with colleagues meeting the curriculum for the first time, that had intrigued me. But in my first interview with Ministry personnel, I was immediately cautioned that actual "peer coaching" would not happen in all cases; it depended on the pilot teachers (WK, 1006/2.16-67).

As it turned out, "not enough of the pilot teachers agreed to be leaders" (LA, 1006/4.15-16). Piloting the curriculum was one thing; but when it came to presenting material to peers, in effect, declaring oneself as an expert, many of the pilot teachers balked, some because they simply were not committed enough, but more out of fear: "It's the most anxiety in a room I've ever seen, when they found out that was what's going to be expected of them. It was amazing" (WK, 1006/10.29-32).

Piloting the curriculum had been a long process in itself: three years by the summer of 1991. In Year One, the development team field-tested the objectives with selected teachers, then ran the first full pilot of the Arts Education Curriculum. This was the largest group of pilot teachers (over 100). At the end of Year One, the team tried to recruit pilot teachers as Teacher Leaders, and this was when the shock occurred, as many pilot teachers opted out.

Year Two saw another pilot set up especially for a new group of teachers, with the specific aim of recruiting teacher leaders, "and this time, if they were participating in the pilot, they had to agree right at the beginning that they were going to be Teacher Leaders" (LA, 1006/12.26-30). Then, in Year Three, all the

existing pilot teachers were brought together, but with more last-minute additions from school boards that felt their size required more trained people.

The range of experience during the pilot process, then, varied from "people that are familiar with all four strands, and the whole year's work, [to] people that are familiar with one unit in one strand" (LA, 1006/13.14-17). Add to that "a few Teacher Leaders who were not pilots: people who were identified as having strong leadership skills, that were...brought on at the last minute" (LA, 1006/4.11-14), and the range of experience with the new curriculum brought to the Teacher Leader Program by its recruits extended from "full" to "zero."

The need for implementation support was pointed up during the piloting stage, when feedback from pilot teachers is usually expected to be concerned with matters of content. This was not the case with the Arts Education Curriculum: Feedback was mostly on "implementation concerns--things that I would say impede implementation" (LA, 1006/24.21-23, emphasis added).

Content and structure of the Teacher Leader Program

The binder. The Teacher Leader Program is represented in concrete form in "the binder:" 146 pages in the general Arts Education Leadership Inservice Materials (Saskatchewan Education, 1991b) and, for visual arts, another 87-page document (Saskatchewan Education, 1991c). The Teacher Leader Program is a "canned package...we've provided a binder, we've modelled the binder for them at a

workshop, and then they will deliver, over a really wide geographical area, this binder, exactly what's in the binder" (WK, 1006/2.18-22).

In the binder are all the materials and "scripts" needed to present an inservice on the Arts Education Curriculum or on a specific strand, such as visual art. For example, the most commonly asked questions in each strand are presented, with possible answers. Originals for handouts and overheads are included, and their use is indicated at specific places. There are worksheets for some of the group activities. Objectives for each work session are clearly laid out for presenters and participants alike; closure and evaluative feedback are provided for as well.

Flexibility. While, on the whole, this "canned package" is fairly rigid, room was left for some flexibility of approach. The binder was purposely set up in modules: manageable "chunks" to accommodate the variety of ways that different school boards would make use of it. This allowed the training program to be adapted to the number of available inservice days that school boards elected to use for Arts Education. There was, as well, a school-based component that was developed locally with the help of the Regional Curriculum Coordinator. Again, attention was being paid to the context in which the curriculum would be taught.

Teacher leaders received this training themselves, the "modelling" of the binder. They were seconded to the Ministry for ten days of the school year, and on those days they would travel in their particular region, leading workshops, usually in teams of two (and with the presence and assistance of the Regional Curriculum Coordinator). Workshops were intended to be presented on two strands at a time in

most cases; again, flexibility allowed for local adaptations and choices. Individual Teacher Leaders would also be able to adapt the materials to their personal styles and experience backgrounds.

The timetable for implementation reflected the view of implementation as a process: It was expected to take at least three years from the fall of 1991, the time when most schools were assumed to be starting to use the new curriculum. The actual "use" of the curriculum in the classrooms was expected to be quite varied, with teachers implementing anywhere from one to four of the strands: "they can do whatever they want...to get comfortable with it" (WK, 1006/13.27-28). This three-year plan meant that evaluation would also be delayed:

That was one of the things that we were really firm about... that we don't want the evaluation to occur one year after our inservice, because of what we believe, particularly about arts education, maybe more than any other subject area in the core curriculum, is that it's going to take a long time before we see any success (LA, 1006/18.24-32).

The intent of the evaluation was altered, too, for Arts Education: "Our program evaluation is three years from now, and the intent of that, really, is to just give feedback for us to adjust the curriculum" (WK, 1006/19.3-5). The scope of allowable adjustments was, at that time, still ambiguous.

Additional support. Beyond "the binder" and its implicit support to classroom teachers in their implementation efforts, Saskatchewan Education also gave material support to the new Arts Education Curriculum. In the visual art strand, a slide set of works by Saskatchewan artists was given to every school. Similar resource packages, including sound tapes and kits, were provided in each of

the strands. An "Arts Awareness" video was produced to be used as an introduction and advocacy aid, not only with teachers but also with school boards and parent groups. "How-to" videos were produced in dance and drama. In addition to the materials given directly to the schools, Teacher Leaders were encouraged to work with their colleagues to be assertive about the allocation of resource grants within their schools, in order to obtain more of the recommended resources and necessary materials.

Summary. While the curriculum document is not as "highly structured" in its instructions for teachers as the original Minister's Advisory Committee recommended, the Teacher Leader Program, through its "binder," provided a definite structure and sequence for training teachers in the use of the new curriculum. The structure was not completely rigid; some flexibility was possible in the way the modules were presented, and more experienced and confident Teacher Leaders could expand on the contents as they saw fit. A three-year implementation timetable meant that premature evaluation, in an official sense, would not take place. The Teacher Leader Program was supplemented by direct material support and encouragement to seek the acquisition of other recommended materials and aids.

Personnel

As has been noted, there was unexpected difficulty in recruiting Teacher Leaders for implementation of the new curriculum. Originally, the team had

assumed they would have to use specialists, because they anticipated reluctance from generalist teachers with limited backgrounds: "One of the fundamental [difficulties] with having generalists deliver something like this, is that...you can't really say lack of respect [for the "knowledge" aspect of the new curriculum] because that's not fair to them, but it is based on lack of understanding" (LA, 1006/16.19-24). But there was immediate opposition from the Regional Curriculum Coordinators, who saw the power imbalance implicit in such a decision:

If you hire consultants to do this implementation, the classroom teachers'll just say, "Well, there you go, you had to hire a consultant to do this so that means I definitely can't do it in my classroom." If they can see someone from their own school or someone who teaches down the road, saying "I did this for two years and, yes, you can do it," it would be more likely to succeed (LA, 1006/9.27 - 10.3).

As a result of this opposition, most of the Teacher Leaders were generalists, which also reflected the situation in most of the schools in Saskatchewan. The anticipated reluctance appeared, alterations had to be made to the pilot program, and the highly detailed Teacher Leader binders were a final attempt to cover every possible contingency. There was some degree of success in these procedures: After five full days of inservice with the prospective Teacher Leaders, the anxiety level was greatly reduced; teachers were even enthusiastic. They had been "turned around;" and the binder itself was credited with building confidence (WK & LA, 1006/10.22-32). This "conversion" would, it was believed, extend to the classroom teachers in time, too, as belief follows action in the process (Fullan, 1991, p. 91): "They don't really understand [how the new curriculum is different], and they won't until they actually see it...see the results in the students" (LA, 1006/14.26-28).

The image of the Teacher Leaders implicit within the program evolved from mentors with some degree of experience, if not expertise: able teachers willing to undertake a new challenge and to share it with colleagues. The binder became the ultimate source of knowledge, the guarantor of efficacy, for many teachers. It had been recognized by the end of the pilot period that there were some Teacher Leaders

who felt particularly comfortable moving away from that binder, and would be prepared to act as a peer coach. But we have other Teacher Leaders who, I think, will only be secure delivering exactly what we've given them and won't want to go beyond that (LA, 1006/3.12-17).

The notion of the Teacher Leaders as "catalysts"--people in the schools who enhanced other teachers' implementation efforts--was discussed during the interview with Wynona Knowles and Lynne Allen:

When you talk about catalysts, I see catalysts as being somebody really who would go into the classroom and work with that person...and these people aren't. They're going to be in sessions where there will be a bunch of other people with them....They won't really be in the classroom doing down-to-earth things (WK, 1006/7.20-27).

The image that I held, and communicated, was of someone who "talks it up" in the staffroom, who encourages colleagues to go to inservice education activities and participate in the training program, who is excited about the resources that are available.

The differences in our images of "catalysts" perhaps indicates, as well, differences between the ideal and the real function of the Teacher Leader Program as designed by the Saskatchewan Education team, and between the Teacher Leader Program and the version adapted in the urban school board where I ultimately

chose to conduct my study. The Teacher Leader Program was conceived primarily for smaller, and rural, school boards that did not have the consultant support that urban boards were more likely to have; a large geographical area had to be covered but still with an eye to economy. The Catalyst Teacher Program that I examined was contained within a single, large school board in one urban centre, with consultant support and centralized resources that were easily accessible to classroom teachers. With smaller distances to cover, consultants could easily monitor and assist the implementation process, and the larger teacher population in this same area meant greater possibilities for networking and working together in mutually supportive ways.

Whatever the implementation strategy adopted, the curriculum itself was viewed very positively by the developers: "I feel really confident about the curriculum.... We've rewritten it a number of times, and I feel really confident that what we've got on paper is right" (LA, 1006/19.11-14). This confidence was echoed in the fact that pilot teachers' concerns focused on logistics rather than on problems grappling with new subject matter. Developers also expressed awareness that it was not necessarily the content of the innovation to be implemented; it was the means of implementation that would be crucial to the success or failure of the innovation:

Maybe people are going to learn in 20 years' time that if you really believe in your curriculum then you've got to put a whole bunch of money and time into implementation--and we've gone leaps and bounds, but it still isn't far enough.... But I think this one, the implementation plan itself has gone farther than most others (LA, 1006/19.17-27).

Bridgeton, however, went one step farther.

The Bridgeton Implementation Strategy

The Bridgeton School Board, a large urban board with ample central administrative and support services, responded to the new Arts Education Curriculum by carefully considering it in the context of the time of its arrival, other circumstances within the board, and the clear messages from the provincial level regarding the increased importance of the arts in education. The board's decision to support the implementation of this curriculum was indicated first by the hiring in 1989 of a second arts education consultant, Petra Rogers. With two people in the board office, the four strands were divided between them, with Petra Rogers handling art and drama, and Ann Williams handling music and dance (PR, 0207/1.18-27).

The Plan's Focus: Awareness, Inservice, Resources

The Bridgeton context. The consultant responsible for visual art, and my "sponsor" into the system, Petra Rogers also served briefly as a key informant. Through her I learned about all the player groups that would interact in the implementation strategy devised in Bridgeton: the Board and its committees, the principals, teachers (including pilot teachers and eventually Catalyst Teachers), and the curriculum document itself as it was viewed by these actors. In our first interview in July of 1991, Petra shared with me a richly detailed verbal account of the development of the implementation strategy leading up to the Catalyst Teacher Program.

Petra Rogers had been on the provincial Arts Education Advisory Committee since 1986, and so had a good grasp of the content of the whole curriculum and the Teacher Leader Program. This intimate knowledge about the new curriculum now had to be applied to the context of the Bridgeton school board. Petra had taught there for several years, so she was aware of its tradition of collaborative planning.

In the first year of Petra's tenure, the new Science curriculum was being introduced, so the two arts education consultants "basically didn't do too much in the way of implementation" (PR,0207/1.29); it was business as usual in the kinds of support they gave classroom teachers, while they began the process of planning for implementation.

Petra was confident that the new curriculum itself was a valuable and needed change (PR, 0207/7.25-27), at last recognizing the call in arts education theory for content-based approaches to teaching (PR, 0207/11.9-10). It was also an extremely bulky document; its physical unwieldiness alone would daunt any teacher. Thus, the consultants' task involved communicating their perception of the value of this new curriculum to the principals and to teachers, and developing an implementation strategy that would ensure success.

The focus of planning from the beginning was "awareness, inservice, and resources and materials" (PR, 0207/9.22-24). Petra's work on the Advisory Committee, and her proximity in the board office to people who were working in other curriculum development areas, contributed to this focus and its similarity to

the phases stressed in the provincial implementation strategy. As well, during this planning stage, Petra was doing a great deal of personal research on change theory, looking at such things as facilitating factors (PR, 0207/2.5-7). It was clear that considerable support needed to be developed for all the participants in this project, beginning with a more lengthy introduction or "awareness-building" phase prior to the arrival of the curriculum.

Awareness: Principals. "Awareness" began with the principals, autonomous decision-makers within their own schools (PR, 0207/2.11-12). Their consent would be needed before the plan could proceed, so plans in this area had to recognize the concerns and conditions laid out by the principals. Aside from the characteristics of the curriculum itself (sheer size, and major change in approach) there were characteristics of the teachers' world in Bridgeton that were pointed out by the principals: Arts Education following directly on the heels of Science and the first use of the Common Essential Learnings; external pressures on teachers because of negative contract negotiations; high social needs in many schools requiring teachers to be, in the words of a colleague of Petra's, "social architects" more than teachers (PR, 0207/6.24-7.6).

With their teachers already under so much pressure, the principals insisted that they would not buy into another implementation plan at that time unless some measure of success could be guaranteed. And

I think we came darn close to losing the whole thing--except the Board had a commitment to do it....The principals use their own judgment and if they can assess the climate in their schools and figure

something's not going to be positive for the people there in the school, they'll say so (PR, 0207/7.15-21).

But Petra responded to this threat: "Well, this is stupid. This is a good program, it's just what kids need, and we're going to lose it because of external factors that are beyond our control" (PR, 0207/25-27). Hence her research on facilitating factors.

Awareness: "Selling" the plan. A recurring image that Petra used when talking about this first crucial group of stakeholders was one of "selling:" "I felt a little bit like an insurance salesman, because I would [telephone a principal and] say, 'We've got this, can I come and see you?'" (PR, 0207/2.15-17). The principals' requirement for the implementation plan was that it be "a way of soft-selling this-- and that's the wrong word--but it is the right word!" (PR, 0207/7.22-24).

The implementation strategy for Bridgeton, then, developed with these conditions in mind:

The principals said: "contain the initiative, make it practical for teachers, use incremental tactics, make sure it's not an add-on, give us classroom-level support, and give the teachers some time" (PR, 0207/9.1-4).

Part of the "soft sell" also included offering art awareness inservices, "either half-day or as little as 20 minutes at a staff meeting, whatever the principal decided" (PR, 0207/2.10-12). These took place in the second year, 1990-91, as a kind of lead-up to the introduction of the new curriculum for fall of 1991.

The principals were the major players in the "chain of feedback" through which the implementation plan went in the form of proposals and revisions. The "path" of the plan went as follows: (1) to the consultants' immediate superintendents

for approval; (2) to the Board's advisory committee on curriculum, with feedback and a resultant reworking; (3) to the curriculum section (other subject area consultants) for comments; (4) to an ad hoc committee of principals established by one of the superintendents (with feedback from pilot teachers added in here); (5) development of a budget for the principals' group; (6) "simulations" for the principals for three types of school: small, middle-sized, and large. This detailed path, with several rewrites, ensured that the plan passed all the necessary administrative levels (PR, 0207/11.13-12.3). And "the principals were really, really, thrilled. They gave us a standing ovation at the principals' meeting when we presented the plan" (PR, 0207/12.5-7).

Awareness: Teachers. The population of elementary teachers in Bridgeton had a similar makeup to that across Saskatchewan, in that the majority were generalists, with limited arts backgrounds. This did not mean, though, that teachers would not be able to teach the new curriculum: "There are people out there that could run with this program" (PR, 0207/7.31).

Some of those "people out there" had become pilot teachers in a reorganized pilot of the Arts Education Curriculum that was set up when Petra joined the Board team. The original pilot had been "a total dismal failure. It wasn't the program; it was other obstacles, various reasons that teachers couldn't manage it" (PR, 0207/3.7, 14-17). Petra chose not to elaborate on these factors, but it was clear that they were all being addressed in the new plan. For the new pilot,

we got these pilot teachers going, and gave them more support than I think any pilot teachers have ever got before. But I handpicked the

pilot teachers which, in theory, they tell you you shouldn't. But what I needed was some keen people with credibility in the system, and... master teachers, and...people with leadership qualities (PR, 0207/3.18-25, emphasis added).

Reflecting the general teacher population, the six pilot teachers "didn't have arts ed backgrounds; they were...interested in it, though, and did very credible things in their classrooms" (PR, 0207/3.34-4.1). It was these six teachers who provided feedback on the use of the curriculum in their classrooms to correlate with the principals' concerns about the implementation plan.

Petra and Ann were concerned that the implementation plan should not merely address the lowest common denominator. They identified three groups of teachers, early, middle, and late adopters, and recognized from the outset that "late" adopters might be non-adopters: for example, people who were only a year or two from retirement (PR, 0207/7.32-8.2).

So if we realize that, and we realize there's a bunch of people out there that are really keen on getting their hands on the program, and after they worked with Ann and I they were quite excited about the possibilities. Then let's provide something for everybody. We came up with a plan with a minimum and maximum participation, to empower the teacher to use the program to the extent that they feel comfortable, and become involved to the extent they feel comfortable. And that way we'll hook a lot of the people that are really keen, and they'll get excited, and hopefully this will spread (PR, 0207/8.3-13).

In a pre-implementation survey of teachers in Bridgeton, for which only a few responses had arrived at the time of our interview, Petra found that teachers' concerns about the introduction of a new arts education curriculum focused mainly on logistics: "Philosophically, they had no problem with the whole thing. But they mentioned time, money, resources, education...exactly what we thought" (PR, 0207/

13.10-12). This concern has a familiar ring: it corresponds in part to Doyle and Ponders' "practicality ethic" (1977). There is also an echo of the theory/practice dichotomy. At a time when the new curriculum was only a future challenge, any theoretical or philosophical understanding, let alone concern, was seen as superficial and, for a time at least, irrelevant. First of all, can it be done, and how can I do it? Teachers' first concerns were with integrating the new material into their existing practice. The Bridgeton implementation strategy's three elements were designed to address that need for practical support.

Awareness: The introduction. The final "awareness" component was a half-day workshop for all the Kindergarten to Grade Five teachers in the board, in late August of 1991. As the principals had already pointed out, the climate for teachers in Bridgeton at that time was stressful, so Petra's aim in planning for the introductory workshop was to make it comfortable for the teachers, and to allow them to find their own entry into the new curriculum (PR, 0207/8.7-11).

The August 1991 workshop began the crossover from "awareness" to "inservice," as teachers were presented with their first look at the curriculum, an overview of the rationale and content, and then moved into practical activities related to each of the four strands. It had been decided early that for this workshop the teachers would assemble in grade-alike groups to allow for networking and a practical focus from the beginning (PR, 0207/ 13.22-24).

Preparation for this workshop began well ahead of time: the provincial Teacher Leader orientation "package" was modified for the occasion. In order to

cover all the locations and to have a good facilitator-teacher ratio, a group of twelve to fourteen people was needed. Petra and Ann trained the pilot teachers, other subject area consultants, and some principals to augment the training team.

In comparing the Bridgeton inservice plans to the Teacher Leader program, Petra noted that "we don't have as much time as they're taking. We can't take our teachers out--I think they're using four half-days; we've got two this year and two the year after" (PR, 0207/15.19-22). The modifications were necessary, Petra said, for several reasons: Specifically, they wanted to have closer contact between classroom teachers and developers of the plan. Hence the large-group gatherings, in which proximity might also help to build and sustain enthusiasm.

I attended two of the sessions, which Petra chaired, on the morning and afternoon of August 23, 1991. They were tautly organized, efficient, yet conducted with an air of expectancy and camaraderie. The whole-group introduction was lively and brief, with just enough information to set the scene. Small groups had opportunities to go through example activities that linked two or more strands and were keyed to objectives in the curriculum, all conducted by one of the trained facilitators. Important new aspects, viewing and listening processes (see Appendix B for the Viewing Process), were taught with sample materials from the recommended resources. Resources were available for examination; the principals who were present reassured teachers that the school budgets could sustain their acquisition.

I was present as just another participant and was not introduced to the group. When it was feasible I did drift from group to group, and never heard negative or fearful mutterings or even observed people hanging back from participating. Perhaps it was only that sense of anticipation that always seems to accompany the first gatherings heralding the new year, but the teachers definitely appeared to share the enthusiasm of the facilitators. For example, we collaborated merrily in recalling and then retelling "The Three Billy Goats Gruff," developed visual images, and eventually created and performed a trolls' dance as we learned integrated ways of interpreting this story through the arts.

The Arts Education Curriculum had not been printed at the time of the workshop, but Saskatchewan Education had arranged to provide the Bridgeton group with camera-ready copy of selected passages, so the teachers received a highly condensed sample. Each grade-alike group also received four sample units, each on a theme that related to themes in the new Science curriculum, with work in each of the four fine arts strands.

Inservice plans. The teacher training component of the implementation strategy involved two inservice programs per year over the two years to which the Board had committed. The August introductory workshop was the first for Year One; in January of 1992 a second half-day was planned, during which four more sample units would be handed out. The content of these future workshops was open to allow for response to current concerns and issues.

Training support for teachers was not the only inservice that was designed within this strategy. Teacher librarians in each school, who were crucial elements in the "materials and resources" component of the strategy, received extra training organized by their central office consultants. Principals would also be receiving extra sessions: "So that all along we've supported all these people that are in the school supporting the teachers" (PR, 0207/18-24).

Materials and resources. In addition to the support personnel, the consultant team worked to ensure that schools were aware of the existence and importance of the resources provided and recommended by Saskatchewan Education. They reproduced the provincial list and flagged top-priority items to be purchased in the first year; with the help of an intern, an inventory was prepared of all the resource materials in the central office.

The important recognition of the teachers' practical concerns was demonstrated by the development of sample units. These units were intended to provide immediate concrete assistance, but with enough flexibility for teachers to apply them as they saw fit, and with support for the newly-introduced Science curriculum. This last aspect was in response to another concern expressed by the principals: "Don't drop Science and move to something else now!" (PR, 0207/17.23-24).

A team of about fifteen writers was gathered to work on science-related arts units. Some were pilot teachers, some were Whole Language teachers, almost all were, again, generalists who "didn't necessarily have arts ed backgrounds, but they

had some good ideas" (PR, 0207/17.33-36). A format for the units was designed by Petra and Ann, to include: (1) major objectives from the curriculum; (2) links to Science; (3) time frame, space and resources required; (4) evaluation; and (5) integration of the Common Essential Learnings (PR, 0207/18.1-6, 12-14, 19-21). Then Petra went through each unit and keyed all the activities to relevant slides in the set provided by Saskatchewan Education and to activities in Art is Elementary, one of the required resource books. Each unit contained "about three or four weeks' work in all [arts education] areas. The areas are separate, but they're connected by the central theme" (PR, 0207/19.20-22).

When teachers received the next four units in January, they would basically have received a whole year's work, with a consistent focus, and they wouldn't have to do anything else. The intent was to plan the sample units with links to Science in the first year, and to produce more in the second year but with links to Language Arts, since that was the next new curriculum on the horizon. This was an interesting way to tackle the one-year mentality that has been common with new curricula: Implement in the first year, or forget about it; and forget about it the next year that something new is added. These links maintain the importance of all the new curricula and provide some continuity for the teachers as they work to incorporate all of them.

One of the concerns in preparing generalist teachers to use the new curriculum was in the area of technical support. In the sample units and in the curriculum itself, "we don't go into detail....If it says 'use printmaking,' we don't say

how to do it" (PR, 0207/20.19-21). Sources for this technical support were considered, though. In the visual arts, Petra had contacted high school teachers who could give brief technical demonstrations as needed; as well, weekly inservices were planned for the second half of the year, for people who had no skill in a particular medium or process.

Finally, the human resource of the consultants was available to teachers. Each school was given an assigned number of consultant days, with a schedule, so that teachers could be prepared for the visit. "Substitute relief" funds were available so that teachers could be freed up to confer with the consultant. The purpose of these visits was clarified in advance as much as possible without becoming rigid: "For instance, we're not prepared to just provide release for teachers; they actually have to do something" (PR, 0207/21.7-12). "Doing something" could be participating in a demonstration session by the consultant, working on lesson plans, teaching for the consultant, and so on.

Catalyst Teachers

Even though the consultants were travelling to the schools to provide support and encouragement to teachers, they recognized that it was not quite enough. This is why the ideal of the Teacher Leader Program, peers "bringing the word," was taken farther in Bridgeton. The main problem with itinerant facilitators, whether Teacher Leaders or central office consultants, is that they are itinerants and may not be present at crucial times. As writers such as Fullan (1991), House (1974), and

Walters (1987) have stressed, it is face-to-face contact, on a daily basis, that supports the implementation of innovations. And this contact is advocacy for the innovation, by example and by direct teaching.

"Cheerleaders." I did not see any written description of the Catalyst Teacher element of Bridgeton's implementation strategy, but the purpose was made clear to me by Petra Rogers. The Catalyst Teacher Program was built into the implementation strategy in order to have, in every school, at least one classroom teacher who was committed to the implementation and who was willing, as a minimum, to model that commitment and enthusiasm, to encourage colleagues in their efforts at implementation, and to act as a liaison between her school staff and the consultants. The telling image used by Petra Rogers was "I figure you need cheerleaders more than you need anything else" (PR, 0207/3.29-30).

The Catalyst Teachers were not to be formally charged with a kind of mentoring role in which they could be perceived as experts. The notion voiced by Wynona Knowles of "teachers teaching teachers" does not quite apply to this project. Instead, it is a case of teachers encouraging teachers within a loosely-defined structure. The status imbalance would be less perceptible in such a structure: The benefits offered to Catalyst Teachers did not raise them far above the daily implementation struggles of their colleagues, and their extra responsibilities probably outweighed the benefits in many people's eyes.

Recruitment and training of Catalyst Teachers. At the time of my first interview with Petra Rogers, the Catalyst Teachers had not yet been selected. They

were waiting until after the August introductory workshop, but had prepared a "list of kinds of people they should be" (PR, 0207/ 21.33-35). Petra and Ann were concerned that the principals, who would actually be recruiting the Catalyst Teachers in their schools, identify people with characteristics similar to the pilot teachers: "Somebody that's got credibility with the staff; somebody that could be a good person to spread the word" (PR, 0207/22.7-10). Catalyst Teachers would also have to be, it seemed clear, people with the initiative and stamina to manage their own efforts at implementation while supporting and encouraging their colleagues.

Once identified, the Catalyst Teachers would be given extra training sessions. The consultants also planned to "have them in, and work with them, and try to clear up problems....We can communicate with them, as the administrative team and the Catalyst Teacher" (PR, 0207/22.11-17). The extra training was seen as the main benefit, "so if you're really keen about this program, then the logical thing would be to become a Catalyst Teacher" (PR, 0207/22.29-31).

The role that the Catalyst Teachers were expected to play was open-ended: "They can...translate the job any way they want. Their job is to be supportive" (PR, 0207/22.15-16). Some principals, perhaps those with larger staffs, supported the idea of the Catalyst Teachers to the extent of asking to have two or more designated in their schools, to increase the amount of personal contact possible.

Summary. At the beginning of the 1991-92 school year, then, the Bridgeton School Board had introduced all its elementary teachers to the aims and content of the new arts education curriculum. Resources were, for the most part, in place; the

first four locally-created sample units were in every teacher's hands; and principals were in the process of recruiting Catalyst Teachers.

Midyear: Progress Report or Reality Check?

A telephone interview with Petra Rogers in March 1992 revealed some typical aspects of implementation as a process rather than an event: a kind of "slump" followed by renewed interest and growth; tensions between ideals and reality; impatience.

The implementation in general. My first question to Petra was, "In your fax you said 'This process is really slow slugging.' Obviously it's different from what you expected--or did you expect it to be as slow as it is?" (CM, 2003/1.3-5). Petra responded,

I think we expected it to be slow, but...what you're preparing yourself for, and what's real, are two different things--and, in the middle of it, you can't see the forest for the trees. I find we're tending to dwell on the negative and to have a hard time focusing on the positive (PR, 2003/1.6-11).

This sense of discouragement reflected what Fullan (1991) suggested as a natural part of the cycle: "As for increased competence on the job--another incentive--it is more likely that our competence actually decreases during first attempts at trying something new" (p. 318). Fortunately, that "slump" had actually occurred just around Christmas. By March, when Petra thought further, things were actually better: "People seem to be more interested...And a lot more people are paying attention. Some people go 'Wow, I tried this, or I tried that.' People are

becoming more aware; it's almost like it's taken eight months to sink in" (PR, 2003/7.3-4, 8.28-31).

Even the consultants, who knew the theory of change, had difficulty containing their impatience to see results, and to rush to assess:

We know change is a slow process. You know, you can read as much literature as you want, but when you actually try it, that's a whole different thing. And I, at this moment, can't measure how successful we've been....What do you measure? Do you measure it just by the people that are using the materials; do you measure it by the success teachers are feeling (PR, 2003/2.6-13)?

The same need to see progress was communicated to me by the teacher participants at Oak Park School, and I shared this with Petra:

Although it's early for concern about measuring success, you can see it in the teachers being apologetic for not being very far along. And yet, what I saw them doing....I'm sure I would never have seen them do if they hadn't been working towards this whole new approach (CM, 2003/ 2.17-21)!

If theory and reality clashed in the consultants' experience of the change process, the tension was heightened when they considered the teachers' progress. Despite acknowledging (1) the need for time, (2) the fact that a shift in belief was required for the teachers to accept the premises of the new curriculum, and (3) the need for concrete assistance as a first step, Petra saw her "hardest job [as] to still flog the philosophy....[the teachers] really are product-oriented" (PR, 2003/1.5, 13). So, while the teachers were working at a very concrete level, trying out new activities and developing their teaching skills in an unreflective way, Petra was voicing concerns about the lack of lesson plans and objectives, of theoretical structure underlying their teaching.

The teachers, on the other hand, were expressing their own concerns as they negotiated their way through the curriculum, and these concerns focused on professional efficacy: "People feel like they have to be experts before they can try something [in the classroom]. That must be the teacher in them" (PR, 2003/2.42-3.1). Petra wryly added that when she suggested that they just plunge in and learn with the children, "they look at you scandalized....But then, you know, I get revelations, like when I show them how: 'Oh, I could do that!' and I say, 'Yeah, I know you can'" (2003/3.3-4, 12-13).

The January workshop was received very positively by teachers, and it focused entirely on hands-on skill sessions. There were eight different workshop stations, and school staff members were asked to distribute themselves among them so that they could share the new skills among themselves back at their own schools. This is where the flexibility of plans for the continuing inservice workshops is important: That need was recognized and addressed.

Catalyst Teachers' progress. Early indications seemed to be more positive overall regarding the Catalyst Teachers' own implementation efforts. Petra remarked, "I think they're ahead of the others. They might even understand better, but not take action. Most of them have a handle on it...and they're trying things, and they're the ones that'll phone me" (PR, 2003/8.39-9.3). Speaking specifically about Nancy Cansler, Petra observed that

she's taken on things that she didn't realize she could do, and is quite amazed with herself. But she's got sort of a resilience to her that other people would never put themselves in that position....she has a

sense of humour about her that other people don't have (PR, 2003/2.22-25, 39-40).

Some less positive factors had emerged that had not been considered in advance: The loose role definition meant that in some schools, it was not the Catalyst Teacher who defined his or her own role:

They're the ones that get stuck making schedules and doing all the dirty work which I didn't see as their job, but some principals sure jumped onto that fast, and just gave all the responsibility to them. In some cases, though...the Catalyst Teacher wants to change things but the principal's in control. So that was an angle I guess I never thought about (PR, 2003/9.5-11).

However, the relationship between the Catalyst Teachers and the consultants had been maintained solidly. This was, perhaps, because the consultants' own work pressures, particularly their extremely heavy school visit schedule, made them sympathetic to the pressures under which Catalyst Teachers were working:

The people that had volunteered to do this were taking it, evidently, very seriously. But then we had all these stressed-out people. So we said, Ann and I, "Let's not swamp them." So we gave them a Dance inservice, and we'd talk to them and we'd go out there and acknowledge (PR, 2003/ 9.34-40).

The consultants decided to wait until the Catalyst Teachers asked for extra sessions. They were reluctant to ask these teachers to attend after-school sessions, fearing that it might alienate them. So it was not until February that, at a rare after-school meeting for a problem-solving session, the Catalyst Teachers as a group agreed that they were ready for more training: "Now they've asked for more meetings so we can sit around and talk to each other, and support each other, and they've asked for

more training. So that now opens the door where we can continue to work with them" (PR, 2003/10.9-11).

Why were the Catalyst Teachers ready now for more training? I speculated that there might be a link between the rising interest among classroom teachers in general and the Catalysts' need to "keep up;" Petra agreed and added that the Catalysts had also progressed in their own implementation efforts to the point where "they find that they've done things that are more successful, and they're getting a little more confident" (PR, 2003/10.15-17).

Plans for the further training of Catalyst Teachers were moving carefully. The plans included "two more half-day inservice sessions, and then I guess we'll set up an after-school meeting and see who shows up" (PR, 2003/10.18-20). An effort was being made not to "swamp" the Catalyst Teachers.

Summary

The implementation strategies designed by the provincial team and the Bridgeton team were similar in that they addressed current theoretical concerns about change, specifically through increased support in (1) extended time frame for implementation; (2) delayed evaluation; (3) recognition of the need for concrete assistance in the production of sample units; (4) provision of a rich array of resources; and (5) adoption of an innovative "training" program to increase teacher-teacher contact during the implementation phase. The Bridgeton consultants, having the advantage of working in an urban board with centralized resources and

services, and ease of communication and personal contact, changed the fifth element, the Teacher Leader Program, into the Catalyst Teacher Program, greatly increasing the amount of personal contact possible between the "cheerleader" advocate and her peers. The concrete assistance provided in Bridgeton was also increased by the local development of enough sample units to cover, if necessary, the entire first year of implementation. These sample units also supported the recently-introduced Science curriculum, thereby modelling and encouraging continuity and reinforcing the "process" view of implementation.

By March of the first year, only about six months into the process, the consultants found themselves grappling with conflicting feelings of impatience with and pride in growth shown. Classroom teachers were beginning to find their way within the framework of the new curriculum, and the Catalyst Teachers were beginning to feel confidence in their own efficacy and to be ready to initiate requests for further training.

The positive voice in conclusion comes from Petra Rogers:

If they're teaching Language Arts and they're teaching Math, they can teach this. There is not a teacher in this city I can't teach to teach this. It's just time and effort, right? And it's better teacher training (PR, 2003/10.28-31).

CHAPTER VII: MAKING IT WORK: THE CASE OF NANCY AND JOHN

Introduction: Constructs, Strategies, and Reflections

The problem of the art of ethnographic writing plays a large part in the choice of an organizing scheme. The cycle of data gathering, sorting, categorizing, reflecting, and re-sorting ultimately aims at telling the story in a way "that illuminates the phenomenon and affords deeper insights than would have been possible without the analysis" (Tesch, 1987b, p. 5), and is readable. Given my stated intention to focus on the joint construction of meaning by all participants, a presentation of the case data requires an organizing scheme that acknowledges the interconnectedness of the ideas and experiences examined.

In order to describe the two teacher participants' progress, the coded data have been reduced to three broad categories, each with several subcategories. The broad categories are constructs, strategies, and reflections, thus moving from (1) the ways in which actors define, or construct meaning about, the social objects in their lives including themselves; through (2) the actions that arise from those meanings and decisions about them; to (3) the combining of thoughts about past, present, and future in relation to the meanings and actions that have been constructed. More specifically, in this study, the categories deal with the following:

(1) *Constructs*: How the participants see or define themselves, each other, the new curriculum, their roles and lives as teachers. This category responds particularly to the first research question, which asked about the teachers' construction of meaning

about the new curriculum in relation to their understanding about the meaning and role of art in their approach to teaching. Part of the second research question, too, dealt with the nature of the working relationship between the teacher participants.

(2) *Strategies*: The actions planned and/or carried out by the participants in relation to these constructs. This category responds specifically to the part of the third research question which asked about the choice and use of strategies related to planning, helping, seeking help, feedback, and evaluation.

(3) *Reflections*: On practice, on the implementation strategy, on participation in the study, on the opportunity to reflect. When the teacher participants were asked to reflect on the implementation project, they were providing useful data for the remainder of the third research question, which asked about the effect on the implementation process of the Catalyst Teacher-classroom teacher working relationship.

This category is fleshed out by an interview with the principal of Oak Park, Patrick Edwards, at the end of the data-gathering period, which coincided with the end of the school year, so that its whole tone was summative and reflective. The section is augmented by remarks gleaned from informal conversation with other teachers in the school. "Reflections" also serves as a way of summing up the case, and pointing towards the analysis in Chapter VIII.

The delayed printing of the complete Arts Education Curriculum meant that no teachers in Bridgeton (except for the six pilot teachers) had preparation time before the 1991-92 school year began, so this first year was of necessity one of

getting acquainted en route. Nancy Cansler and John Dana were also getting acquainted with each other, because this was John's first year at Oak Park School. By January 1992 (the beginning of the study), the nature of their conversations with me, and with each other in my presence, indicated that a solid partnership had been formed. There was a generous leavening of humour in their talk, as each celebrated the abilities and successes of the other, and commiserated over perceived difficulties and frustrations.

Constructs

The construct categories and subcategories are drawn from the conversations with Nancy and John, from my own observations, and from comments by other participants outside the case. The separation here into subcategories is, of course, artificial; each has been created from participants' statements within larger contexts, but it was possible to find these subcategories of constructs repeated throughout our conversations so that consistencies were evident. Nancy and John revealed, through these constructs, both their real and their ideal visions of themselves as teachers; their feelings about curriculum in general and the new art curriculum in particular; and their relations to the new implementation strategy in which they were involved. The constructs constitute some of the regularities or norms by which Nancy and John constructed their lives as teachers and developed their teaching strategies. It is difficult to separate a teacher's talk from staffroom stories (Little, 1990, p. 513)

which focus on strategies. Nevertheless, talk about strategies reveals thoughts and attitudes that contribute to a complete portrait of the self-as-teacher.

While our talk during the interviews tended to focus mainly on the new art curriculum and the teacher participants' approaches to it in the context of the Bridgeton implementation strategy, Nancy and John also revealed much of themselves as teachers. Though this construct was not the primary one, it is appropriate to begin with it as a way of introducing the two key participants in this study.

Constructs: Teachers and Teaching

Introducing Nancy Cansler: An Adventurous Pragmatist

These are some of my first written words about Nancy Cansler, from my journal notes of the first visit to Oak Park School: "a robust woman, a little younger than me I'd guess, casually dressed, with an open, pleasant face, a husky voice, and a ready laugh. She shakes my hand firmly" (CM, 1001/notes p. 2). Another list of words rounds out this sketch: candid, funny, self-deprecating; humble--but not falsely modest. She was also decisive. When I asked Nancy to think about a pseudonym that I could substitute for her real name, she came up with one immediately that had personal meaning for her.

Because she was the Catalyst Teacher, Nancy was mentioned in other conversations during the study. Energy, capability, courage, and humour were characteristics that others observed in her. Her principal said, "Nancy's pretty

powerful, you know, pretty strong in her approach" (PE, 0906/8.6-8); the Arts Education Consultant, telling a story about Nancy and a new experience with clay, observed "She's got a sort of resilience to her....a sense of humour about her that other people don't have" (PR, 2003/2.24, 39-40).

Commitment. The old saying "If you want something done, ask a busy person to do it" seemed to apply to Nancy: In addition to taking on the role of Catalyst Teacher in her school, she was on the Social Studies curriculum committee; her out-of-school life was very full; and she participated actively in the school's extracurricular events. At the beginning of my third visit, a day that my notes say "seemed like the end of a rough week," the staffroom chat at noon revolved around an infuriating article in the local newspaper that day, suggesting that teachers should work a little harder and stop complaining. Principal Edwards commented that the reporter needed to join Mrs. Cansler on one of her typical days (which started around 4:00 a.m. with sending one child off to a paper route), see if he could keep up with her, and then think about how much harder teachers needed to work.

Pragmatism. In order to survive such a full schedule, Nancy had to be very well organized. Her twenty-plus years of experience gave her the confidence and the stock of strategies to help her in this; and all her efforts were ultimately tied up in her notion of efficacy which had to do with helping her charges achieve some basic successes and to find some joy along the way. A thematic approach to her teaching allowed ideas and content to be integrated, thus making the most efficient use of the time available.

Though it was only her second year at Oak Park School, it was Nancy's sixth in an inner city community school, and she recognized that "the parents expect the children in Grade One to learn how to read, and spell, and do a little bit of math" (NC, 1001/13.7-8). Nancy was confident in her own ability to discern the needs of her students: "I incorporated something new because it met the need for what I wanted to do, what I could see the children needed" (NC, 1001/14.9-11).

Experimentation. Despite the general air of pragmatism that Nancy communicated, she also appreciated the value of new ideas, and the need to strive for improvement. Her energy and sense of commitment would not let her rest on her laurels: "I probably spend more time on research than most, because most of us will say 'No, I really don't know how to do that, so I'll go with something familiar, known, and easy to do'" (NC, 2005/ 24.31-34). "Research" meant finding out how to use new materials or processes, because lack of such knowledge was not considered by Nancy to be an impediment to trying a new idea. It was not just her willingness to try new ideas and approaches; it was the enthusiasm and humour with which Nancy reported these efforts that completed my image of her as "an adventurous pragmatist."

Introducing John Dana: "The 'Show Me!' Guy"

John Dana was a quiet foil to Nancy's somewhat more direct candour and humour. (This was his first year on staff, so some of that quieter demeanour may have been the deference of the newly appointed, and would change as his place was

more clearly established.) The word sketch of John includes: soft-voiced, quiet intensity; self-critical, reflective; subtle wit; modest; determined. At the front of his classroom, on a large carpet, was an enormous wooden rocking chair--a storytelling place, a quiet reading place. When I asked John to choose his pseudonym, he asked me to choose one that had some kind of "art" meaning for me (which I did).

"The best I can". John's intensity and determination were revealed in his consistent statements about his aims: "I want to teach it [the new art curriculum] the best I can, so I gotta know this stuff!" (JD, 1001/ 15.39-40); "frustrating, though, the fact that you want to do more than you can" (JD, 1905/4.30-31). He was ambitious in the sense of desiring to increase his efficacy as a teacher, and it seemed that self-assessment and reflection were natural to him.

Pragmatism. Like Nancy, John's sense of himself as a teacher revolved around the needs of his students and his responsibility to meet those needs:

Some of them just go from school to school, and never learn much at a time because they're always somewhere new, and they can't pick up. So, yeah--Language Arts and Math, you think, "I gotta get that, I gotta get that into them" (JD, 1905/8.8-12).

He also found it most efficient in terms of time to plan thematically, and sometimes found integrative activities happening serendipitously, but reflection after the fact would find him recording those events for future, deliberate use.

"Show me!" This was definitely John's key construct of himself: He learned best visually. "I need to see the visual, I need to see it. I mean, if I just read it, it doesn't motivate me enough. I need to see somebody do it in action" (JD, 2703/2.12-13). There is a collaborative aspect to John's visual learning. He seeks

out those with experience, and talks with them too: "Talking with someone makes it a lot easier than reading from here [the curriculum]....If somebody tells me all this, then I can go ahead and do it. Reading it--it doesn't come out at me as well" (JD, 2005/3.38-41).

John indicated several times his willingness to try new approaches, as long as his learning style was accommodated through some support. I noted, though, that he would also just plunge in and make the effort, as he did with the concept of texture, and in reflecting he would see how it could be improved next time:

Texture is not something that was easy for me....I tried to talk about it --and it wasn't very good. I didn't think I had the words for them....So, I felt frustrated with that, and I thought, well, I'm not doing a good job with this--I'm not enjoying this at all; the kids aren't getting that much out of it, and I really wanted to, because I thought texture would be interesting. But I think I have to take a different approach--I'm sure (JD, 2005/3.1-5, 17-26).

Constructs: Curriculum

In this subcategory are grouped the constructs John and Nancy communicated, first, about curriculum in general, and second, about the new curriculum, particularly its relationship to the role of arts in education.

Curriculum as Gospel

This construct comes from Nancy's words, in the context of behaviour she observed in "older" teachers ("older" in years of experience, in which category she placed herself): "Too many of us are trained in, instead of using them as options,

using them as...gospel" (NC, 2005/22.21-22). Both Nancy and John regarded a curriculum document as a mandate, and felt obligated to "learn it" as quickly as possible. The notion of speed, of almost-instant incorporation, appeared in a humorous observation by John: "Since this is the year for Art, they more or less said, 'Here's all of it right now,'" (laughing) "and get it started for this weekend!" (JD, 1001/7.10-12). His serious responses, though, echoed the need to delve into the document at once:

CM: How do you feel when you know you're going to get a new curriculum--in any subject--to deal with? What goes through your head?

JD: I think, again, extra work, have to read this thing, and it just seems that there's no support....it's just--throw it on your desk, and you have to learn it (CM/JD, 1001/13.20-26).

Nancy also noted, in her observation of the practice of older teachers, a tendency to discount the "gospel" character of curriculum in favour of preserving the regularities of practice:

I think the younger teachers are more concerned with, and knowledgeable about, curriculum, and the older teachers have a set expectation that we learned, that may or may not have any touch with reality, as to what you teach in Grade One, what you teach in Grade Two, and what you teach in Grade Three. And it really doesn't matter what curriculum comes down--I mean, that's not necessarily me particularly, but--"I'm going to teach the same thing that I've been teaching" (NC, 1001/13.41-14.5).

Content

Regardless of the subject matter, Nancy and John concurred that a curriculum document should be clear in its expectations of teachers, and that an

essential part of a curriculum's makeup should be a kind of summary checklist, in addition to the more expanded explanations and suggestions:

I like when...there are boxes where I can check off when we've done it, and I'd like to be able to say, OK, I've got to teach them this and this....and it's all there, and I can say, "Oh! I can do this with this idea or this theme" (JD, 1905/15.9-17).

Or, as Nancy said, "We all still like to have these little checklists that we can mark off and say, 'I've taught these'" (NC, 2005/11.31-33).

This ideal checklist, or road map, would provide a quick way into the curriculum for more information or assistance on any of the topics briefly listed. The presence or absence of such a concise aid seems to affect not just the accessibility of the document, but the teachers' judgment of the worth of any effort to find a way through it.

In addition to a quick reference list, John particularly stressed the need for more concrete, detailed help, again in relation to his own learning style. Explanations of techniques, preferably with illustrations, and suggestions for applications would, for him, trigger his own associations rather than simply dictating practice: "The more ideas you can give out to me, the more ways I can say it to these kids, the better it's going to be" (JD, 1905/16.18-20).

The Role of Art in the Curriculum

Both Nancy and John acknowledged the importance of art in children's education in the context of their roles as teachers and in the context of the daily realities of teaching in an inner city school: "I want to get to the point where this

[art] is just another part of it, but I'm not there yet. And I'm going to make darn sure they do have the Language Arts, you know" (JD, 1905/8.12-15). Following on her assessment of parents' expectations, Nancy said,

The art that I throw in is just either to complement something else, or --because I get tired of just drilling all the time, and working all the time, and I want them to have some fun activities. So I've made use of art; art as itself was not a matter of concern (NC, 1001/13.9-13).

Nancy repeated her construct of art in the curriculum in a later interview: "I'm still in the mind-set that, you know, you have to learn to read, you have to learn to add; but art's supposed to be fun....There's that element of work, but I just have not given the credence to the element of work in art, maybe, that I should" (NC, 2703/12.31-37).

These viewpoints of both teachers reflected a typical traditional approach, as discussed in the introductory chapters, which places art on the margins of education.

The following exchange reflects the history of that marginalization:

NC: You know, I think--probably the last fifteen or twenty years--art as a subject has been almost nonexistent in elementary school.

CM: ...I don't know what your old curriculum looks like...

NC: I don't either! I taught with it for seven years, but I never saw it... (NC/CM, 2703/11.24-32).

The inclusion of arts education in the Core Curriculum in Saskatchewan, the new curriculum, and the local implementation strategy, worked together to suggest that a new climate for the arts had to be acknowledged.

The New Curriculum and Its Implementation

The fact that this new curriculum really did mean a change in art education was communicated by both teachers; they were fully aware of the high level of administrative support for it too.

CM: So this is the fifth art curriculum you've worked with...?

NC: Ask me how many of 'em I've read! [laughter] This is the first one I read, the first one I ever paid any attention to....partly because of the support and partly because I found out I was a Catalyst Teacher and I had to figure out what 'catalyst' meant!....This curriculum is a completely different approach (CM/NC, 1001/12.31-36; 13.3-5, 15).

John's early enthusiasm was clear too:

But with this one...I think I can manage it, I might be able to do this! They're dealing with it in a way where I can do some things, and they're helping us, and, yeah, I think I can teach the kids something....I can learn pretty well with what they have plus our help we're getting from downtown (JD, 1001/13.33-38).

Size. The sheer bulk of the total Arts Education curriculum was daunting.

Even by May, John noted that he had only looked at his own grade level: "I didn't touch the Grade One at all. It's too much looking at the Grade Two, let alone the entire thing!" (JD, 1905/1.3-4). Nancy mentioned several times how her new role as Catalyst Teacher prompted her to read it:

This is the whole thing. And when I was handed it, because...I was the Catalyst Teacher, and I wasn't real sure what a Catalyst Teacher was supposed to be, but I thought she probably should have read it. So I took it home and I...spent a weekend reading it, and said, "I think I'm going to resign on Monday!" But I happened to talk to Ann Williams, one of our consultants, and she said, "Oh, no, don't resign. You should never have read it; it's too much to read!" (NC, 1001/16.11-19)."

Back at the first of the year...because I was going to a Catalyst Teachers' inservice, I sat down and I read the curriculum from

beginning to end, the whole thing....But when I did that, that defeated me: I put it on the shelf, and stayed away from it, because it intimidated me. It's totally unusable, in my estimation! (NC, 2703/5.33-6.4).

"Making sense." Besides the great size of the curriculum guide, the key construct around which many of Nancy's and John's comments revolved was their criterion of "making sense." "If the curriculum they're bringing in makes sense, if the strategy that they're bringing in makes sense," said Nancy, then teachers would be ready and happy to incorporate it into their practice (NC, 1001/14.40-41). John talked at some length about searching through the curriculum for things that made sense to him, in other words, things he understood immediately, could relate to, "and I thought, these are specifics that kids can learn about....That's what I want, I want to know--what do I teach my kids?" (JD, 1905/2.21-30). Knowing that some element in the curriculum made sense was an intuitive thing: "Gut level: It felt right" (NC, 1001/15.6). "Making sense" was tied into notions of efficacy, as in John's comment about "specifics that kids can learn about;" something made sense if it was evident how it could be incorporated into existing practice.

Sample units. Sample units, rich resources, and the introduction of the Viewing Process were identified as defining the "new" in the new curriculum. The sample units initially seemed to be regarded as exactly the concrete help that teachers needed:

Before they ever gave us this--the curriculum itself--they gave us integrated units on our level that had been developed by teachers in our system that said, "Here's an activity, here are the materials that you use, and here are the strands and elements that it fits...and this

works...." So here it is, they've tied this concretely before they ever gave us the thing (NC, 1001/15.22-32).

But then gaps were identified:

I mean, they're good, those units...but again, I'm going to teach what I feel I want to teach them. If it interests me, it'll interest them, because I'll make it interesting for them. So therefore, if I'm not doing whatever lessons they've got there [in the sample units], I'm not going to make a unit just around that; I'm going to make my own units (JD, 2703/7.8-14).

I went over the units, but they weren't very helpful. They were more or less at different grade levels, but not necessarily at my grade level....I was looking for things I could use (JD, 1905/5.38-41; 6.9).

One area where Nancy found the sample units helpful was in their identification of the appropriate resources (such as slides and reproductions) for the theme:

When I was doing "Pets," I pulled out the sample unit on Animals, and pulled some activities. I used it because it gave me the numbers for the slides; it told me which ones to look for. And so I used it that way; it was a time-saver there (NC, 2005/2.34-39).

Although, in Art, both teachers found it necessary to "edit" the sample units and generally found that unproductive, it was interesting to me that in Dance, the same process was not necessary:

I guess the Dance strand has been something that I've done more differently....It's partly the newness, and it's partly the simplicity of the materials; because I haven't even looked since I first read it; I haven't used the curriculum in the Dance strand. I used the material that they gave me, and they gave us free-standing material, and it's great! So simple (NC, 2703/12.18-25).

The "newness" may have been the key factor in this different use: Both teachers would have a stock-in-trade of personal art knowledge, art activities--existing constructs about art in the curriculum. Dance as a separate subject was completely

new, so with no preconceptions it was not only convenient, it was probably also necessary to use the provided samples directly in order to gain that initial experience.

Visual resources. The slide packages and sets of reproductions provided or recommended by both the Ministry and the local consultants were useful in adding the visual component to art lessons and in integrating the art into larger thematic units, such as "Pets." These visual resources were also a source of concern for Nancy, clearly challenging her existing construct of art in primary education:

I've been given a basic group of material [reproductions] that is supposed to be on my level....I went through all the print kits for each grade, and Grade Two is where they introduce nudity in art...with a nursing Madonna...and then there's one other that has these... real elongated figures, but very obviously nude, and extreme....I wondered if they're including that--I'm glad I don't teach Grade Two! (NC, 2703/3.9-18).

John's major problem with the visual resources related to his own lack of background knowledge, and his concern that he would not be able to discuss the works adequately:

I looked through the slides that we have, and we were doing animals, so I showed all the ones with animals in them. But when you don't know anything much about what they used for a medium, well, they tell you a bit, but...I need it to be more specific; I found it really tough to talk about the art work with them. It'd be easy to talk about just the animals, but I tried to, you know, talk about line and all those things. But when you don't know much about it, I found it quite difficult (JD, 2703/4.5-13).

The viewing process. The "Viewing Process" was clearly a major focus in the new curriculum for the teacher participants. This focus was emphasized through support and subtle pressure from consultants. Slides and reproductions were being

made widely available especially for that process; the introductory workshop had taken teachers through it.

I'd never done anything like a viewing process. The viewing and the listening processes that are in the new curriculum... you know, periodically we may have looked at some art as it fit in with our themes or whatnot, but...I'm more conscious of including that now (NC, 2703/3.3-9).

John noted that the Viewing Process had been easy for him to accommodate because "that's my style; my best way of learning is visual" (JD, 1905/ 10.13). He also tied this in to personal efficacy: "kids seem to really...get off that way, too" (JD, 1905/10.31).

I observed in conversation with Nancy that the Viewing Process seemed to be a focal point, and she agreed:

NC: I think this is mainly the approach that they've encouraged, and that they've modelled for us: As we're introducing a new thing, to start with the viewing, and...you know, whenever you have a meeting, they ask you, "How many viewings have you done? How many listenings have you done?" Well, you feel real bad if you say, "None!"...So there's the pressure (NC, 2005/5.38-6.7).

CM: Do you get a sense that the other teachers in the school are using it?

NC: No...no, I think they're resistant to...the push.

CM: Just because it's a push, or do you think there's also maybe a conflict....a belief conflict...?

NC: It's that "This is not what I think is important for my children (CM/NC, 2005/6.25-35)."

The implementation strategy. The constructs related to this strategy were very positive, particularly with reference to the amount and kind of support that teachers were receiving.

I have found the support for this particular program to be excellent. You know, I'm more willing to cooperate with this curriculum than

any curriculum that I've been given since I started teaching because of the implementation techniques that they are using! (NC, 1001/7.35-39).

Both Nancy and John described aspects of the Bridgeton board's understanding of necessary conditions for successful implementation, especially in the area of collegial activity:

I think our system has done it better with cooperative teaching and other things. You know, it's OK to have somebody else watching you, and get some information from them back; of course, help each other out (JD, 1001/14.15-18).

At the cooperative learning workshop that I attended....one of the things that they pointed out to us was, that to get a teacher to implement a new technique, a new idea, a new curriculum--anything new, whether they be a young teacher or an old teacher--if you do not have a support person in your classroom come in and help you with it, and help you see how to expand it and use it in your program, there's less than a two per cent chance that you will actually incorporate it (NC, 1001/14.29-37).

That training and support were crucial was pointed out by John:

I've always felt we're past the stage where art is just the idea of cutting and all that, which is great....But that wasn't necessarily the teachers' fault as much as there was nothing out there for them to go for....no training, no training at all. And now that we have more and more, great! And I'm willing to put as much as I can into it....These kids probably get a lot more than anybody else has ever gotten because we've got it [training] now (JD, 1905/18.8-18).

Critical comments about the implementation strategy were few, and focused on time-related aspects like the need for more training, more information, things that were planned for and would eventually increase. The actual time-line for the implementation was noted, too: Teachers were really "adopting on the run" during this first year, and it would have been more helpful "if it had been started in about

January or February of last year, just in information-giving: 'This is what we will be doing,' but I think everything has just kind of evolved..." (NC, 1001/7.4-7).

The workshops came in for praise, especially the technical-skill one in January, when John learned about "soundscapes," a story told in visual symbols that also represent sound qualities (2703/1) and several teachers in the school tried them after the staff meeting at which each person shared what they had learned. Direct help from the consultants was also seen as very important; Nancy acknowledged Petra's crucial presence on two occasions when she had plunged into a process for which the curriculum did not give complete information: Once when she introduced printmaking in her "Pets" unit (2005/3.1-5), and then in "the incident of the clay:"

I did not know, until I worked with the consultant, that clay was not like plasticine...I did not realize the properties of clay and plasticine were completely different. And here I was--I would have been telling the children "Keep using it--it'll soften up," when all it would do was get drier! Luckily, the consultant was here (NC, 2005/3.15-21).

This was also the incident that served for Petra Rogers as an example of Nancy's sense of humour and her resilience and willingness to try new ideas.

The Catalyst Teacher. Those teachers who had been designated or had volunteered for this role were left, in the first year, to define their own roles, as has been discussed in Chapter VI. While she was coping as a classroom teacher with responsibility towards the curriculum in her own program, Nancy was shaping her role as a Catalyst Teacher. Her first construct was of someone who had at least read the entire curriculum, an construct that temporarily defeated her. But, being

resilient, and responding to encouragement from an arts consultant, she persevered (NC, 1001/16.11-19).

Conduit, helper, and ultimately facilitator were the key metaphors I drew from Nancy's descriptions of her role, both as she was performing it and as she saw it developing.

NC: I feel like this year, it's been more of an information distributor, and...a coordinator for the consultants. There've been one or two things in which I was able to point out a way or something that somebody could use, partly because of one workshop that they had for us [the Catalyst Teachers], and partly because it was something that I had done. But actually as far as helping anybody really to implement the curriculum, I don't think that I have at this point.

CM: So you see yourself as a kind of a conduit, a communication link, at this point?

NC: At this point.

CM: Do you take stuff from the teachers back to the consultants as well? Or, because they visit so often, does that pretty well happen directly between teachers and consultants?

NC: Well, no, I take some things back to the consultants. For example, Petra's going to be here on Tuesday of next week, and she sent a letter saying what she thought would be a good idea for what she would do, wanted to do, and our teachers all said, "No, we don't want to do that."

CM: She wants the teachers to teach, right? (Patrick was telling me.)

NC: And the teachers said no.

CM: They're not ready, they don't feel ready?

NC: Not so much that they don't feel ready, but one or two still haven't had some of the help and guidance that they want, and what can we say? Well, you know, she's not our boss, she's here to help us. So I said, "I'll tell her this is what we want," because this is the help we feel we need. So in that case, I feel like I've been a benefit in that there was a way that the teachers could say what we want, not suffer through what we didn't want because somebody else thought we ought to want it! So in that way, you know, maybe I've been of some good value CM/NC, 1001/17. 5-34).

This first lengthy exchange about Nancy's role as Catalyst Teacher brings in the concepts of "conduit" and "helper," but also another part of her role that seemed important at this earlier stage in the process, that of advocate for her colleagues.

Oak Park principal Patrick Edwards corroborated this "conduit-helper" concept of Nancy and acknowledged her ability in this role:

Nancy's a very strong powerful kind of person, so she's taken a lot of direct leadership, performing and doing, and setting up, and from my perspective that's been tremendous....And I think the information she's given to teachers, and the prep she's done, negotiating with them as to what the consultants will do on their visits, were great....Certainly I've seen more discussion and talk around arts materials and arts programming than in the past, you know, and I have to credit that to Nancy. She keeps the fire lit... (PE, 0906/7.43-8.8).

"Keeping the fire lit" takes us beyond helping to facilitating. It was especially in the area of resource use and acquisition that Nancy described herself as a facilitator:

Patrick always gives me a few minutes, at staff meetings, and I've tried to take some initiative and go around and say, "Hey, this is here; have you used it?" You know (NC, 2005/4.6-10).

In the last two interviews, and in the interview with Patrick Edwards, Nancy's energy as catalyst had clearly focused on the art resources as an area where she could be effective, as she brought this up several times. Her concern was partly financial. All schools had been strongly advised to purchase the recommended sets of large reproductions, and "they're also quite expensive....The School Board has three or four complete sets down there for people to borrow, but everybody's bought their own so that nobody's borrowing them!" (NC, 2005/4.12-16). Her strategy was this:

So my thought is: Let's take the kits [the sets of reproductions]: "Let me book the kit just for you. You don't have to share it with anybody; it's going to be in your room, and for these six weeks. Set a time: when you come in from Assembly, when you come in from recess, something. Set a time, the kids know we're going to spend five minutes--five minutes!--doing this, you know. And at the end of six weeks, I'll take the kit! I'll bring it to you, and I'll take it back. You don't have any responsibility for it; it's not signed out to you." And maybe then some of them will use it more (NC, 2005/ 8.13-22).

This strategy not only put resources directly into the teachers' hands and eliminated bureaucratic procedures for them, it also acknowledged budgetary restraints and revealed the way that Nancy used "research" to further her aims. Patrick Edwards commented, "Nancy feels very strongly this way, and she's sort of like a conscience for us in a way: Why do we waste money on duplication of things?" (PE, 0906/7.1-3). He also noted that

We have so many kits, it seems, in our school, that have dust on them. They were purchased at one time, for a purpose, and they're maybe even still good kits. But we sometimes have an overabundance of resources, and we're not utilizing the ones we have....So I just said, Hey, for one year let's not buy any of the non-print [library resources]; and that money will go towards the purchase of these art materials....I have no problem buying any resources, if people are excited about them and are going to use them (PE, 0906/7.12-18, 25-26).

Some peripheral elements of Nancy's construct of herself as a catalyst were site-specific, but not unique, as Petra Rogers pointed out in our midyear conversation. The duty of organizing and cleaning up the art room had tacitly devolved upon Nancy, and she commented wryly that one of the jobs of the Catalyst Teacher seemed to be cleaning up the art room, and that her notion of "clean" seemed to be different from others' notions (2102/3.41-43). This was almost the only instance of friction I observed around the new curriculum and Nancy's role in

particular. The other duty that Nancy had taken on may have related as much to her musical abilities as to her role as catalyst; this was in directing the operetta that would be performed at the school's Fine Arts Night.

"A day in the life..." The final construct related to the new curriculum and the complexities of its incorporation into existing practice came from Nancy and is typical of her humour:

Now see, it tells me to go get the Visual Art Slide Kit, use number 9, 12, 17, 29, 34, 40, 41, 46, 49, 60, 61. OK. If I can find a minute to go up there [the school's library/resource centre] at the time that there's somebody there who can tell me where this Visual Art Slide Kit is; and if it's there, and not been taken off the shelf; then, if the projector is there, and if my hands aren't too full ('cause I'm probably doing this at lunch time), I might carry these things back down. But the bulb is probably going to be burned out in the projector! [laughing] And the kit is probably in someone's room, and it hasn't been signed out, so not only do I not--am I not able to locate it, but I do not know where to go to locate it!...." I think I'll skip the viewing part, and I'll move right on to the creative productive activity, because the children don't really need to see all that anyway...."

So I'm saying this is my thought process as I've got five minutes, and I'm going to do this, and then I'm going to run to the bathroom, but I've spent so much time doing this that I haven't gotten to the bathroom and the bell has rung and I still haven't been to the bathroom! [laughing] (NC, 2005/7.32-8.9).

Strategies

The strategies engaged in by Nancy and John in relation to the new art curriculum are grouped into two main subcategories: planning and teaching. Their planning strategies were conveyed to me through their self-reports in the interviews, and the resultant teaching strategies through a combination of self-report and classroom observation.

Planning Strategies

"Fitting it in." The "adoption-on-the-run" situation in the first year of implementation meant that these two organized teachers had their year planned before they saw the new art curriculum. Because they both taught in a thematic, integrated way, "fitting it in" seemed the most logical and efficient way to incorporate the new approaches and ideas in the art curriculum. Reflection and evaluation would point out ways to improve the blending of art with other subjects, or other kinds of changes in the teaching of art, for the next year. "From experience, the best I can do is pull out [ideas to slot in], and what I've used this year I won't forget, and I'll use it again next year, and I'll pull out more next year" (JD, 1001/16.25-27).

John's specific strategy with the curriculum was to begin with the overall unit he was planning: "So I know what I'm going to do, and then I look through this, and I pick what would go well with...like, I could do that with pets" (JD, 2703/7.15-17). Lacking a "checklist" or some kind of summary of expectations, he discovered that the Foundational Objectives for each grade level could serve that function; they were the part that "made more sense" to him (JD, 1905/2.11-12). So, for example, he highlighted Objective 2: "Understand the elements of visual art" and subsection (a): "Identify lines, colours, textures, shapes and forms in the natural and constructed environment" (Saskatchewan Education 1991, p. 296). "These words meant a lot to me, because they were words that I could relate to, and if I didn't know them necessarily, I could look them up" (JD, 1905/2.20-22).

He began with the familiar: "I did some things on colour with the kids; I had done that before so that was good, I felt good about having done something they say I should do" (JD, 1905/2.40-42). When he moved from the familiar colour into the unfamiliar texture, he ran into some difficulties (see the quotation on page 163). But the texture element was still part of a larger context: "I can't just do texture for texture's sake. I have to make sure it fits in with something else" (JD, 1905/5.10-12). An idea for improvement next year has already occurred to him: "I think by studying a few artists, which is what I've done this year, if I add that [texture] to it next year..." (JD, 1905/3.25-27).

Nancy's approach to planning from the new curriculum was similar to, and in fact inspired by, John's. When she was overwhelmed by the sheer size of the curriculum, she "sat down with John--John knows how to use it!" (NC, 2703/6.4-5):

NC: He made a way to use it. Well, then, that encouraged me, 'cause I thought, "well, if John can do it--he's not that much smarter than I am..."

JD: Hey, hey!

NC: I can do it!

JD: I knew this was not going to be a positive ending to this thing, now...

NC: Wait a minute...I said you were smarter than me, I gave you full credit!....and...so then I pulled it [the curriculum] back out. And I never quit doing art things, but then I began to take what I wanted to do, and look in there, and see if I could fit it in.

CM: So you're looking right at the curriculum, then?

NC: I'm looking at the curriculum, not what they've pulled out....I'm actually using the curriculum itself (2703/6.8-20).

Later in the project, Nancy again referred to this strategy: "I think the Foundational Objectives chart in each part is the best, simply because I can go to those pages and see what I need to have at least mentioned" (NC, 2005/1.26-29); "I can take

something I want to do, and match it to any objectives, you know, so that's the most of what I've done" (NC, 2005/5.28-30). This strategy links directly to a comment by Petra Rogers about the intent of the Arts Education Advisory Committee (quoted on page 124): "Let the teachers fit in the foundational objectives when it fits what they're doing" (PR, 0207/5.17-21).

In the March interview, I brought up the topic of objectives, to get the teachers' perspective on it in comparison with Petra's rather pessimistic view (see Chapter VI, p. 151). Interestingly, it was in this interview that both teachers indicated that the objectives presented in the curriculum had become their guideposts for planning, and Nancy learned from John:

NC: Well, John and Celia Whitford, our resource teacher, both --I watch them, and they're real good about knowing what they want to achieve.... whereas I'll just kind of start and see where it goes. And so, I'm trying to get better at having an idea where I'm going; so I look back at it and say, "Well, did I almost meet that objective?" ...But I think I have a tendency to have too many objectives (NC, 2703/10.21-28).

John observed that he, too, usually had too many objectives, and always fell a little short of his own expectations (JD, 2703/10.31). It would seem, then, that these two teachers did make use of objectives, but were not yet experienced enough with the content of the curriculum to be able to limit themselves realistically, or to write their own objectives as they applied what they knew about the curriculum's objectives.

Joint planning. I asked Nancy and John if they did any joint planning:

CM: How much do you two plan together? I get a sense that you do actually toss ideas back and forth...

NC: We do quite a bit as we walk down the hallway! Well, there's not any collaboration time--put that strongly in your paper!

JD: We share ideas. It's good to have somebody--I always think it's good to have somebody in the school that you can bounce ideas off. And Nancy's full of ideas, so I always can come to her whenever....but it's nice to just be able to talk to somebody, and share what you're going through (2703/9.16-24).

Nancy had also taught a clay unit to both her and John's classes, and she was doing some Dance work with both groups too; this must have involved some degree of joint planning. Each was clearly aware of what the other was doing in all aspects of the school program; this came through over and over in the tone of their conversations with me. So, while formal planning as such may have been limited to hallway exchanges, Nancy and John did, as John said, share ideas and stories.

Part of this was possibly due to what seemed to be John's naturally collaborative methods: If he needed to know how to do something, he sought out someone who already knew, and asked them: "Talking with someone makes it a lot easier than reading....That's where Nancy comes in handy" (JD, 1905/3.37-38); "It's just from going to a teacher and saying, 'I like what you did; what did you do/how did you end up doing it?'--just the old-fashioned way" (JD, 1905/17.36-18.2, emphasis added). John clearly did not have the concern of status loss occasioned by admitting that he needed help (Little, 1990, p. 516).

In our summative conversations in June, both Nancy and John talked about plans that had already begun for the next year, and these were definitely collaborative in nature:

Next year we want to, with, I think, the other Grade One teacher (she's coming in with maybe Cree)...we were thinking of maybe doing an exchange where there's some Cree taught, some French taught, a little bit, and then music that Nancy would concentrate on--that's her

strong point for her. So we're talking another kind of exchange, which takes up time, but you find useful and necessary when you have the people here who have that knowledge, you need to use it....Kids are eager to learn anything at that age...so why not tap into it? (JD, 0906/23.15-24).

The new Grade One teacher had not yet been consulted, but this was clearly a direction that the primary group was taking at Oak Park, sharing expertise in areas in and around the arts. Nancy, in commenting on the same plans, suggested that if the new teacher didn't feel able to teach Cree, she might do some drama (NC, 0906/17.16-17).

Teaching Strategies

If it "made sense" and could be "fitted in," art activities from the new curriculum found their way into Nancy's and John's practice. I have chosen to present two examples from each teacher, and in each case one example is taken from my classroom observation, and the other from self-reports. The lesson/unit topics can be generally described as (1) working with the primary colours (Grade One); (2) shapes in nature and in art (Grade One); (3) learning about Ted Harrison's work (Grade Two); and (4) the constructed environment (Grade Two).

Primary colours. Nancy's work on colour with her students was integrated into a series of lessons on rainbows that were leading up to a unit on St. Patrick's Day. The description of the observed lesson is abstracted from my observation notes (2102, pp. 1-3). For ease of reading, I have separated blocks of related observations by rows of asterisks.

I hang up my coat and deposit my bags in the teacher's storage area, and help Nancy cut out some new name cards for the kids with rainbow arcs on the end of them. Nancy explains that the rainbows tie into a new unit on St. Patrick's Day....

They will be doing art this morning. Since I was going to be there, Nancy said, they might as well do art, and maybe I could help! They have been learning the primary colours and talking about the colours in the rainbow...and wondering why the orange and green are in between the primary colours. So this morning's art activity will be in the nature of a mystery-solving exercise, as they learn to mix the secondary colours and make rainbows.

The introductory discussion of rainbows has been done using the Viewing Process, with photographs and other images of rainbows.

* * * * *

Nancy sits at the piano and starts playing "I Can Make a Rainbow;" the children immediately put things away and come to the carpet in front of the piano for morning exercises.

Story time: "I Can Climb a Rainbow." It's a Big Book, illustrated by Nancy, and laminated for the reading centre. They sound out "Climb" together, after several kids get the overall title but assume it's the same as the song. A little leprechaun card is used to follow along under the words as they read the story together.

When they get to the rainbow, one of the children excitedly points out that the colours listed in the story are wrong! Nancy corroborates this observation, and says that she drew the pictures, but the words were by someone else, but she did colour the rainbows correctly. After the story, Nancy hands out paint shirts.

Dressed in their paint shirts, the children return to their desks for the Morning Message, which is on the flipchart in fill-in-the-blanks form, each line with a different rainbow colour; they begin by talking about how the colours aren't in order, though.

* * * * *

Up in the Art Room, some papers are already clipped to long easels at the back of the room. The kids are standing around the work tables; Nancy separates two girls and has them stand at different tables. Nancy doles out blue paint into muffin cups, then has one child hand out paint brushes. Despite instructions not to touch the brushes, some do. I remind myself, not for the last time, that these are Grade Ones. Their energy and short memory are amazing!

They are using powdered tempera; Nancy quickly mixes up each colour as she prepares to distribute it; she complains about the quality of the red, and I mention a more appropriate hue for colour mixing. With only a few disasters, all the primary colours are doled out; then Nancy explains the procedure for the first mix, of red and

yellow. Several groups "get it;" many are just not as dexterous and muddy their colours. I help, and try to avert or solve problems as they produce each of the secondary colours. Then the rainbow exercise begins.

They sit on the floor at the blackboard; the colours of the rainbow are listed in order on the blackboard for reference. The logic of the place of orange and green is now figured out. For their activity, the kids can choose to draw rainbows at the rear easels, with chalk or markers; or they can paint. The ones who got the best (i.e., most successful and most useable) tray of mixed colours are the ones who are allowed to paint first. They are all girls...Most of the other kids stay with the chalk and markers, especially the ones from Arnold's table, where he has "helped" them to produce tray after tray of a rich red brown...

Most of the children consistently do the rainbow colours in the correct order, either referring to the board or reciting the list to themselves and mentally checking them off. I am kept busy changing water, helping to create good colours out of bad, reminding about keeping the colours clean (a losing battle!), and dodging Arnold's flying brush which sends lovely patterns of blood-red droplets everywhere!

Despite the air of high energy barely contained, and the few spills and less-than-ideal colour combinations, by the end of the hour the children had demonstrated a good knowledge of the colours of the spectrum and their derivation, and had produced some highly idiosyncratic rainbow images in three mediums. The room was left in the same condition in which it had been found, except for wet pictures laid out to dry in the sun coming through the high dormer windows, and Nancy was ready to proceed immediately on their return to the classroom to a rehearsal in the hall with all the Grade One and Two classes, who were the Chorus in the Operetta.

Far from being "thrown in" (NC, 1001/13.9), this art lesson connected logically and seamlessly with the other activities of the unit. The foundational

objective of understanding the elements of visual art, specifically the primary colours, was met; students could not only recognize the primary colours but had also begun to learn what happened when those colours were mixed together, and had applied this knowledge to understanding the colours of the rainbow. And this learning was contextualized; it related to colour in nature (and thus, possibly, to the Science curriculum), and the rainbow theme was a connector to the next unit in which, clearly, leprechauns and rainbows would be involved.

Shapes. As Nancy described this unit to me, the integrated nature of her teaching once again came to the fore. The unit was built around an arranged trip to a local art museum that offered a set program. Once again, the description is abstracted from interview transcripts (2005, pp. 9-11).

CM: I'm curious: you're finding that the foundational objectives were really...probably the best feature; you're thinking about keying that in next year; how about this year? Have you been thinking about the objectives, or have you put the art in in a different way?

NC: Well, I've not looked at each objective and said "OK, now, I'm going to explore the relationships between objects, their functions, and their environment: Let's see, I think I'll do that in my dinosaur unit." I haven't gone into that much detail. But, as we talked about becoming aware of detail in nature, and the constructed environment: We knew we were going to the art gallery and we were going to do this "Shapes" program at the gallery, and look at shapes, and so I thought "Now this is a good time to do shapes in Math;" and so we did a little mini-unit on shapes in Math. And after we did that, then we each constructed shapes: They had a ruler, and a piece of string, and they had to come up with a circle, and a square, and a triangle, and a rectangle...out of a piece of cardboard. And they did! Not all perfect, but they did. They were theirs.

And then, they took just a piece of paper, and they traced their shapes, and they had to overlap; they had to cover their whole page with overlapping shapes. [paraphrasing: Then, with some coaching, they chose one shape and outlined it, and began examining and identifying parts of shapes all over the page; then they chose a colour

for each shape and coloured them in]. Oh, they came out! Some of them didn't manage to keep going right, but most of them did. Of course, this was over a three-day period.

Then we took our shapes out. We all put our shapes in our pockets for our walk! We walked from here to the gallery, and we did a river walk. We were gone all morning; we stopped and had lunch in the park--my husband came and cooked hot dogs for us. Everyone was in little groups; they were in groups of four or five. Each group had an adult, and they were looking for these shapes in nature. They couldn't pull anything living off a tree or anything else, but you take your triangle and you hold it up: Is there any part of this tree that fits? Can you see a circle anywhere on this tree? And each group had to develop a list.

And, before the trip, we tried to tie in problem-solving by predicting: Will you see...now, just think about it, think about taking a walk outside: Will you see more circles, or more rectangles, or more triangles, or more squares? Well, rectangles and circles won in the predictions, hands down, because they could think of so many things that came up basically those two shapes. But do you know in reality what you see more of in nature?

Triangles! The number of triangles is phenomenal! From the joining of the branches, the shapes of the leaves, the shapes of the trees as a whole...they just couldn't believe how many triangles they could find! So, you know, it took several days, but we pretty well covered that objective.

But at the same time, there's another one over here that we were doing: "formal patterns in the natural and constructed environment." You know, we walked under three bridges, and if you stop and look at the patterning in the bridges, you stand back and you look at the riverbank: "Do you see any patterns?" "Well, no, I can't see..." "Oh, yeah, you can if you look at it going up: You see the water, then you see the rocks, then you see the grass," and it follows a logical sequence, so they began to see.

So then, they came back and they looked for patterns in some of the things that they did. So that was one unit where I really tried to pull in a lot of the foundational objectives.

The all-over traced shapes from the beginning of the unit were on display in the hall the day of this visit. They were intricate, and also provided a focus for discussion of pattern of a more random kind.

Ted Harrison. John was in the middle of this unit when I observed his class. Earlier in the year, he had tried a similar artist study with Matisse, taking the idea from a fellow teacher at another school who "knows quite a lot about art....so she'd say, you know, 'This is how it's done,' and so I came and tried it" (JD, 1905/8.37-43). On evaluating the success of the Matisse study, "it was like, 'I think it's me,' because nobody seemed to get it all! So I thought, 'Well, what happened here?'" (JD, 2703/10.39-40). He decided to do it again: "I think the idea of doing it over and over, and you get to know the kids better.... When you do it the first time, you just don't know exactly, if it was you or what!" (JD, 2703/10.34-38).

The basic process of the unit was to begin with the artist, using the Viewing Process to examine a selection of works and isolate the key elements, and then having the children try to emulate the style. On the day of my visit, an hour-long art class was scheduled. The books by Ted Harrison that John had collected were all sitting around the chalkboard ledge at the front of the room. My observation notes continue (2102, pp. 4-5):

A practice drawing has already been done. Today, John has brought in some borrowed samples of student work in the style of Harrison. He has written on the flipchart a list of main characteristics of Harrison's art, and asks the students to volunteer these characteristics by referring to the student samples. The students seem unaware of the phrases on the flipchart, but contribute similar ones in their own words:

(1) "colour it dark:" John elaborates, that you have to go over and over it; take your time; don't leave white parts between the coloured areas.

(2) "different shades of colours:" John: "Can you give me examples?"

Student: "Use one colour but make it a little lighter or darker."

John: "What else?" This elicits the suggestion of using different versions of the colour from your pencil box.

- (3) flowing lines.
- (4) lines repeat.
- (5) few details, simple shapes.

John takes them around the student samples again, stressing planning for flow, and order of colours. He instructs them to draw out their picture first, with pencil. They are allowed to refer to the Harrison books for ideas or help with individual features, but they are to create their own picture.

A reminder at this point: What are all the pictures to include? The answer: an animal. (They are studying pets right now.) The students settle in to draw; some still need to be reminded to draw first. One girl has a new box of pencil crayons and is quite obsessed with them, worrying about them falling and breaking, and about students borrowing them and not returning them (all this concern seems to have come from mother). I suggest she keep it inside her desk, safe, until she is ready to use the pencils.

John and I circulate. One or two students are doing tiny detailed drawings despite the repeated instructions to keep shapes large and well separated--because the black marker outlines in the next step will obscure small shapes. I suggest to John that standing to draw sometimes encourages larger arm movements and discourages "picky detail" work; John then tells the students they can work in whatever position suits them.

A majority of the students seems to have grasped the basic idea. Their compositions reflect a sense of the layered ground and sky, the simple building shapes, and the overlapping in trees, sun/moon, and chimney smoke. Others get bogged down in little narrative details and are obviously just going to do their own thing, although by the end of the class they have all at least got a layered sky!

John and I talk briefly about the earlier Matisse study. The first effort wasn't even half as successful in terms of concept grasping, he remembers. He hopes to try it one more time this year.

Later, recalling this project, John articulated his philosophy of repeating activities:

I just think if I give them too many things, they're not really picking up anything in particular. I'd rather they concentrate on one or two things, and then...somebody else will do something else (JD, 2703/11.10-13).

The repetition helped him to assess his own teaching too:

I'm looking forward to doing the Matisse one again next year, to see if it was as much me, or it was just the stage the kids were going through; it was the first attempt, so therefore it probably would take a while for them to catch on to that (JD, 0906/21.20-23).

John's use of the Viewing Process to introduce an artist study as a free-standing unit was a clear importation into his program of an approach from the curriculum, more than a "fitting in" to other units; he did, in the Harrison study, include an animal as a kind of link to the Pets unit, but the artist study had an integrity of its own too.

The constructed environment and serendipity. The art content in this unit, at least in terms of its relation to the new curriculum, was serendipitous: John began to make the connections after the process was under way. On the May visit, John and I met in his classroom while his students were off with Nancy, finishing up their clay projects. The purpose of this visit was to talk about specific things he had done this year in art, from the new curriculum, and his reactions to using it. Again, this is an abridged version of my notes and transcripts (1905, pp. 1, 6-14).

On the floor at the back of the classroom is a very large rectangle of brown kraft paper, all painted in browns and greens and beiges, a kind of grid, but an irregular one. On the side work table under the windows is a collection of "buildings" which look to have been made from various boxes, covered with construction paper and decorated with windows and other trims. This is part of the Community unit, it turns out.

* * * * *

CM: ...so would you have gotten some ideas out of this "Constructed Environment" sample unit to do with the community unit that you're doing right now? Or was it really going in another direction entirely?

JD: I guess at the time...I didn't look at it when we were doing this; I guess at the time we weren't into it so I didn't really think about it ahead that much, for some reason. Because we were doing other art themes and that was just too much.

This one just grew out of the unit; it needed...wanted to be done, and the kids got into it....I still emphasized certain things like size--like, if the building's going to be this big, how big are you going to make the people? That type of thing. So you know, we still talked about those things.

And I'm hoping to get to the point, once I know all of these things, I won't have to look back as much, and think, "I'm supposed to put this, this, and this into it"....Or, "I always seem to be missing out on these two things, I'll make sure to put them in later." I'm learning as much of that as I can. I'm picking up a few, but I lose a few too; I gotta go back, and go back, and go back, and...the time hasn't been available to do that, to go back as much as I'd like to...

CM: Tell me more about the "community" unit.

JD: It's actually an ongoing chain where you can start at different ends. I started from the big and went down to the smaller, when I started with the idea of...the world, then down to Canada and then down to Saskatchewan,...and then we went down to our community. And then we broke it up into transportation, and buildings, and occupations, fun activities, things/places to go, and then just things, like signs, sidewalks, things you find in a community...we brainstormed. And now we're at the final level of accumulating it....

CM: So this [the large painted design on the floor] is the aerial map...

JD: That's it; and then they're going to put their buildings around, and their signs, and all the things that they did.

CM: Is this actually an accurate representation?

JD: No. They created this; this is a made-up community.... But we talked about Bridgeton community, and even the community around the school; what is involved in it--a community is made up of people and places--and they know it better than I do! I say, "What is a community?" and they just say it.

We went walking. We weren't able to get people in, like we wanted to this time, but that's another aspect: bring people in from the community; we have a policeman that comes to the school all the time, so that's somebody there.

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Well, you know, I gave them all kinds of materials as well for this, saying, "OK, what did you come up with?" So they've been pretty creative about what they came up with, what they used....I didn't want to give them anything specific, to say "Use this," so I went upstairs and found all kinds of things we had. And I wanted them to do...I didn't want a rough job. Some of them can really hurry, so I didn't want...if they were using tape, I didn't want to see the tape or anything; I wanted it hidden....

CM: So, getting at that sense of finish--I remember that was something that you had to work on with the Harrison pictures the day I was here; there were some kids who were just sort of ploughing through without thinking or planning....

JD: That's part of the idea, something like that. Part of the problem with some of these kids is that everything...sometimes when it's something good it has to be done quickly because it may not be there...you know, like--take it while you can, so hurry up and do as much of it as you can--so you really have to slow them down. [This was a reference to the high degree of transience among the school population.]

And that's really tough, it seems, at this age, and I really make them think ahead, like "OK, sit down! You don't have to start right away"--even when we're doing story writing --"Now, just sit there and think about what we've talked about." I sometimes have them put their heads down while I read them a little creative story thing, or creative idea, just to get them started into a mood.

So I was pretty pleased with the final product [indicating the buildings on the side table] because most of them, you can't--well, I mean you can tell they made it, but you can't really see the rough edges as much; they really tried to cover everything properly, or to cut properly, or to colour properly.

A quick perusal of the main foundational objectives for Grade Two

(Saskatchewan Education, 1991, pp. 286-295) indicates that, serendipitously, John had addressed: (1) "Become visually aware of detail in the natural and constructed environments;" (2) "Develop concepts which will, in later years, lead to an understanding of order in the visual environment;" (3) "Organize their ideas into visual art expressions, using the processes and materials of visual art." This last objective related particularly to John's concern for care and pride in their work; the concepts listed with it include "become aware of their own reasons for creating art works" and "begin to make basic decisions about their methods and materials" (Saskatchewan Education, 1991, p. 290).

John's habit of assessing projects and relating their success to his goals meant that he became aware of the possible links to the new curriculum as he moved through the Community unit. I found it interesting that he had not checked the art curriculum or sample units because they were already involved in other art themes, especially since there was a sample unit on the theme of the constructed environment for Grade Two. But this unit had only been produced in January; John's long-range planning would already have been done. He had clearly stored away the connections for next year.

Reflections

Despite the time pressures that both teachers felt, and that caused me to abandon the request to them to keep reflective journals for me, a good many reflective comments emerged during our conversations; both teachers thought, unselfconsciously, about their practice as we talked, and it was clear that they thought about the curriculum and its implementation in the context of their daily lives as well. I do not believe that these reflections were prepared in advance of my visits, certainly not on a conscious level, because sometimes my visits actually "sneaked up" on them.

"Slump month." For example, for the March visit I had planned to focus on the topic of planning with the help of the curriculum, and hoped to develop with the teachers a chart of their new art activities and the sources or inspirations for them. I had some fairly specific questions in mind, to probe more deeply into how the

planning process occurred, how activities were selected. I had also hoped to see some sample lesson plans during this visit, and again during the May visit, but neither Nancy nor John could ever put their hands on one while I was there.

To return to the March visit: This was the one that my notes described as "the end of a rough week." Reading the atmosphere, I scaled down my intentions drastically, and tried to keep the questions on a positive level. For example, "What new things have you done in art this year, that you've never done before?" in order to give them headway to "tell stories" as in Little (1990).

The interview, with both teachers together, was very short, only 45 minutes, but by the end they were speaking with some enthusiasm about their accomplishments: "So I'm being realistic about it and I think, yeah, it's going well considering everything that's involved with this...I've been happy because I know it's more than the kids have ever been able to have before" (JD, 2703/12.10-11, 15-16).

In retrospect, it seems as though March was "slump month" for everyone: My telephone interview with Petra Rogers had taken place earlier in March, and she had reported some discouragement, but coming out of it too; the teachers were tired and dispirited by external conditions and waiting for Easter break; and I was experiencing some "researcher insecurity." A scrawled note the evening after the March interview, before I had listened to or transcribed the tapes, says, "I think I really have to rethink the charting idea...Corbett and Rossman may still be OK. This is going 'way too slowly and there's a bad lack of enthusiasm--or energy--or something. It's like they're not teaching art" and the note trails off. This was

obviously a much blacker interpretation of the situation than actually happened, as subsequent transcription and reading of the text revealed to me. By the next interview (which was not until May, because of Easter break and end-of-term pressures for me), everything seemed much more positive.

Reflections on the Implementation

Principal's Summary

School changes. The interview with the principal, Patrick Edwards, took place during the last visit, in June, and was summative and reflective in nature. I began by asking him about things in the school that had happened as a result of the new curriculum. The Fine Arts Night, a showcase of many activities capped by an operetta, was the first example: "That was brand new this year, so in that way I think there's been a new focus, a new interest, and certainly new activity" (PE, 0906/1.13-14).

Facilities in the school were being used more, or differently, too:

Our Art room has been used more; we have a beautiful big room, and in my four years it's always had pretty good use, but it's been used more this year than before. And I think that's a good indicator of implementation, eh? Now, that has forced us, I think, to be a little more conscious about programming it. You know, over the years we've never had a designated schedule for any of our specialty rooms, because we're just too small...it's always worked to put up a sign or put it on the morning notices or something like that, and...yeah, it's forced us to be a little more thoughtful of use of the Art room... although, I have seen two classes both walking up at the same time, and we've been fortunate in that we have another room right across from it that's very often empty; even the Science room has tables in it, so we accommodate (PE, 0906/5.25-37).

The use of the gym did not seem to have changed, at least not in frequency; it had always had a more formally scheduled use. I asked about displays in the hall.

I don't think that's changed a great deal...Maybe, if it's changed, my perception would be that we have more student work up now. We've always had some, but I think we've got a little more student work up now than, say, in the last few years. We've got lots of hallways, and it's always had really colourful displays, but because we're a community school we do have some associates, and I know in the past a couple of associates have always helped out a lot with that, and so some of the displays have been more sort of canned or manufactured displays. But having that extra help is one of the reasons we were able to have so many good things up, is because teachers have some help with it! (PE, 0906/6.3-14).

Resources. As discussed earlier, Patrick fully supported the acquisition of recommended resources and materials--if people were excited about them and willing to use them. In the area of expendable art materials, he noted that "we're ordering a little bit more art material now than we were even a year ago. But then we've always ordered quite a bit of art stuff" (PE, 0906/6.30-33). He had also mentioned Nancy's role as financial "conscience" regarding the purchase of kits that were available for loan from central office. As well, Patrick recognized a responsibility for follow-through with the acquisition of expensive new resources:

That also gives us an added responsibility, I guess in the in-service component at the school level, for our teacher librarian to really make people aware of what we do have, where it is, and how it can be used, and that's a really ongoing thing (PE, 0906/7.26-30).

The implementation model. Patrick's most enthusiastic comments were for the implementation model itself. First of all, he was pleased with the progress of the implementation in his own school:

I would weigh that with the fact that I think in a school like ours where there are so many other issues, and so many other things that we have to deal with daily, that the degree of implementation of Arts Ed, considering the nature of our school, is good (PE, 0906/1.18-22).

Regarding the whole implementation strategy:

I think this is probably the best that our system has ever attempted to implement a curriculum. What I mean by that is that it probably allocated more resources to implementation than ever before, and we based those decisions about those resources on, I think, a good model. And as I understand the model, basically having some teacher leaders...actually interacting with kids and teachers on a daily basis. They aren't coordinating some mega-projects or anything behind the scenes; they're up front. And I think that is tremendous; also the dedication to inservice time for the teachers built in; and the fact that it's over a two-year period. Those are all just common-sense decisions that never used to be made....The model, basically, of the consultants working with teachers, is excellent, and sound in theory (PE, 0906/2.11-23).

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I think we're really getting smart! [regarding the decision to delay the implementation of Language Arts for another year]. No, we really are; and we're saying that these things just don't happen overnight. I already said, just in our school there are so many issues that need to be dealt with that have a lot to do with curriculum, but not any specific new one. But our system is saying, "Let's really slow down here; let's finish Arts Ed--or the second year of Arts Ed, not that it's ever finished, and do it well..." So we'll have one year where there will be absolutely no brand-new implementation. But Arts Ed can be given a chance to get tidied up; Language Arts can be introduced so we can be fully prepared to implement it properly; and maybe Science can be revisited a little bit. Because we only really had a year. And I know a lot of principals have been saying that Science wasn't really given the same kind of shake that Arts Ed has been given. I think we've learned from that (PE, 0906/3.31-4.11).

The model was excellent in theory, but in retrospect there were some flaws:

Where it broke down for us a little bit is that I think it was too ambitious. I think that--and this is my little window on it--to expect consultants to spend the amount of time that they were expected to spend in classrooms teaching, interacting, modelling, without enough

catch-up time, to reflect and to ... just talk with teachers, plan with teachers.

* * * * *

I sensed that we as a system were expecting too much of those people....maybe instead of being in the classroom five days a week, three days a week would have been fine, and the other two would have been to deal with all the information and details around making those three days really powerful (PE, 0906/2.23-28, 37-39).

I asked if there had been any sense of pressure on him as an administrator, to demonstrate that his school was participating, producing, but Patrick said that he had never felt any sense of pressure or competitiveness.

The only pressure that I think we felt here was, because of our busy, busy, busy lives, sometimes the days that we were to be working with consultants were booked in well ahead of time, and they seemed to creep up on us sometimes so quickly....and I think sometimes there wasn't enough time on the consultant's part to be able to communicate properly with us about what we were going to be doing the day she was here, so it was perhaps less meaningful.

* * * * *

And also, every school's different; expectations are different and so on; and the consultants have their own expectations as well. They have to be tremendously adaptable, and take, just like anyone who works with a variety of teachers, you take teachers where they are, not where you want them to be. And I think it was tough for consultants to always know where the teachers were, because they didn't have the time to pre-visit and figure it out, and see how best they could help (PE, 0906/4.31-35; 5.1-3, 6-12).

In summary, then, Patrick Edwards was able to look over the whole school and link it to his contacts with other principals, and to assess his school's progress positively. He felt that Nancy's performance as Catalyst Teacher had much to do with that success: Because of her qualities of strength and leadership and financial caution; and ultimately because it meant that Patrick could feel confident that a responsible person was carrying out those duties.

I neglected to talk about that [the Catalyst Teacher] part of it earlier when I talked about the model being a good one. That is a pretty key component, and if there isn't one staff member to do that, then it falls on the principal's shouldersAnd in retrospect, I'm so thankful that Nancy took on the administrative part of it, but it would have had some impact if I'd been expected to do it....Because when I come in here and a hundred other things hit me, well that goes down the list pretty far, you know. On the other hand, Nancy also has a pretty busy day! (PE, 0906/8.14-19).

Teachers' Reflections

At the end of the May visit, I gave each teacher a copy of the Levels of Use chart (Hall et al., 1975, pp. 54-55). The chart has eight levels from 0 to VI (with Level IV split into IVA and IVB); Level 0 is labelled "Non-Use" and the progression then goes from "Orientation" through "Routine" and "Refinement" to "Renewal." There are also key "decision points" between the different levels, and seven categories of behaviour: Knowledge, Acquiring Information, Sharing, Assessing, Planning, Status Reporting, and Performing. (Appendix A shows a complete LoU Chart.)

I asked Nancy and John to look the chart over before the June visit, and think about where they might place themselves in each of the categories in terms of their personal implementation of the art curriculum. I had stressed that this was not in any sense a judgmental exercise, simply an opportunity to stop and take note of how far they had come in a few months. In June, I spent time with each teacher separately.

As we looked over the chart together, conversation expanded on the choices each had made as to their level of progress. I will present the two teachers' summaries separately, and then make some final comments. Appendix C shows graphically where the teachers placed themselves; in the following discussion I refer only to specific descriptors for the levels selected. All quotations from the chart are as cited above.

Nancy: level of use. Nancy had evidently thought very carefully about this chart, because she had "translated" terms to make them more meaningful for her, and was careful to explain her choices to me.

(1) Knowledge. The explanation under this category concludes, "This is cognitive knowledge related to using the innovation, not feelings or attitudes." Nancy placed herself at Level II; I pointed out that she was, in action, beyond "preparing for first use of the innovation," but she defended her choice, for which the descriptor says "Knows logistical requirements, necessary resources and timing for initial use of the innovation, and details of initial experiences for clients,"

...because this [Level III] says, "Knows on a day-to-day basis the requirements for using..." And I don't know it, because what I have to do is keep referring back to the curriculum, and finding what it is I need to apply in this situation....but, I mean, I know the logistical requirements; I know that I need to cover this; I know where to go to find it; and I am pretty good at figuring out how long it's going to take my kids to do it! (NC, 0906/10.12-20).

We discussed further that Nancy was probably in a transitional stage between levels II and III, but ultimately Nancy felt that in knowledge she still had a way to go:

"There's still so much exploration on the curriculum for me; just discovering what's in there, that I hesitated to say I knew it at all" (NC, 0906/10.26-28).

(2) Acquiring Information. Nancy quite confidently set herself at Level II here:

Now, there I see "seeks information and resources specifically related to preparation for use of the innovation in own setting" because that's what I specifically do. I mean, I go for very specific information; but I'm not to the point of "reducing the amount of time and work" [part of the Level III descriptor] (NC, 0906/10.32-35).

(3) Sharing. Nancy's dual role as teacher and as catalyst came into play here:

Really, I guess I probably should have done both [Level II and III] on this one, because I've made a conscious effort, as I become more familiar with things within the curriculum, to bring them up, and try to motivate other people to use them....So as I finish this stage [Level II] on one thing, then I try to immediately carry it on into that [Level III] more informally--definitely informally rather than formally... because teachers don't respond too well to other teachers telling them what to do [laughing] (NC, 0906/11.4-7,11-14).

In retrospect, I think Nancy was too modest about her sharing activities. After having read the transcript of the interview with Patrick, and her own reports of her activities as catalyst teacher, Nancy was certainly at Level III: "Discusses management and logistical issues related to use of the innovation. Resources and materials are shared for purposes of reducing management, flow and logistical problems related to use of the innovation." There were even hints of Level IVB, "Discusses own methods of modifying use of the innovation to change client outcomes," and Level V, "Discusses efforts to increase client impact through

collaboration with others on personal use of the innovation." I think particularly of her strategies to increase colleagues' use of the kits of reproductions.

(4) Assessing. There was, I think, some confusion in the use of the term "assessing," and perhaps terms like "analyzes." After we talked through this, Nancy moved from Level O to Level III with some encouragement from me:

CM: But you've crossed that decision point [Point C: Begins first use of the innovation], so in some areas you are, in fact, over in Level III.

You do think about your own use of the innovation in terms of logistics, management, time, schedules, resources, and general reactions of clients, you know...[all descriptors from Level III]

NC: That's true...(0906/11.38-12.2).

(5) Planning. Here Nancy seemed to feel on firmer ground:

NC: I put myself up a little further on in Planning; because I plan for changes, and I'm adapting, and that's what I took that [Level III] to mean.

CM: Yeah, and you're working on immediate...you know, as you plan something, you're also looking at how that can be adapted to fit--I mean, you talk always about integrating, which requires adaptation...you're always making some sort of changes in what's there in the curriculum so that it can flow into your ongoing activities.

NC: But now there's also some down here [Level IVA] because I am trying to do long-term, to think, you know, if I covered this with this unit, then I need to be sure that I somehow fit this aspect into this theme...So there's definitely something long-range.

CM: Yes, you're really moving more into the routinization of it, developing a pattern (0906/11.27-34; 12.11-17).

(6) Status Reporting. Here, Nancy placed herself with no difficulty at Level III: "Reports that logistics, time, management, resource organization, etc., are the focus of most personal efforts to use the innovation." She could see that this was what she was doing, and

no longer having to determine what the curriculum is and isn't....I'm using it, I'm not just preparing...[looking at Level IVA] 'with few if any

problems'...I wouldn't go that far!...But I have skipped down here [Level V], because I do spend time and energy, and I guess that's in the role as Catalyst Teacher, helping others (NC, 0906/12.25-29; 13.1-3).

(7) Performing. Nancy placed herself at both Level II and III in the area of actually carrying out the innovation:

NC: I would say at Level II, because I have a significant amount of training this year from the consultants, and doing some of the things that are called for in there--you know, the printmaking, the viewing, and everything; I'm still very much following their routine on those things. But then I said also Level III because I'm managing it "with varying degrees of efficiency!" And you know, sometimes some of the questions and things that come up, or the next step, I'm not prepared for [referring to descriptors for Level III, "Often lacks anticipation of immediate consequences"].

CM: Yeah, when I was reading through all of these, I thought of your experience with the clay, in terms of "immediate consequences" [laughter] (0906/15-25).

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NC: It doesn't necessarily go smoothly; I couldn't say that I use it smoothly with minimal management problems [descriptors from Level IVA], because I've had to experiment and learn so many things....So, hopefully, it'll get a little more smooth, and I'll begin to "maximize client involvement and...optimize client outcomes" [laughing]--that means they'll turn out better projects, right?

CM: And they'll love it!

NC: Oh, they already love it! That's fine, you know, that's no problem...But here again, you know, as I've learned things about collaborating, I've skipped down there [Level V] and collaborated. But there is that responsibility that I feel as catalyst, that--you know, I think they've given me two inservices that they didn't give everybody else, they expect to get something out for their money (0906/14.11-26).

Having reached the end of the chart, I asked Nancy if using it had helped her to pull together her thoughts about the implementation. She said that it had, "and you know, I looked at it and thought, well, you know, what I really need to do is look at the new Science and see where I am on the new Science" (NC, 0906/14.31-33).

Nancy: reflection on implementation and pressure. Our discussion moved on to the lack of time for preparation, and reflection, and Nancy gave me her personal view on the whole tradition of implementation:

This has been a weakness throughout the changes, as they've made changes to the core curriculum and CELs, and all these new curriculums, and a new reporting process. They've made all these changes and in every change, every one of them, in the beginning, in the "ideal presentation," is built in a time component for working. And they've handled these in varying degrees, in varying ways. But every one builds in this time component. And the time component, then, when it comes to the actual adoption, we adopt it in its perfection, but we throw out the time component.

And you know, we keep doing it, and I keep standing up and saying, "Why are we doing this?"....After we throw out the time component, we throw out the materials component....They start throwing out, but they never throw out any of the expectations (NC, 0906/15.14-30).

This issue of "expectations" came up in an earlier interview too, both in the context of the general climate for teachers and of the implementation of the art curriculum:

...and feeling like it's the end, and the time line sequence, as far as negotiations, and salaries....It's like they're asking more of us, but they're giving us less. They talk about more expectations, but giving you larger classes. And at the same time the media is giving you all this negative stuff (NC, 2005/7.5-11).

This was clearly something about which Nancy felt strongly, and thought a great deal about.

CM: Where's this pressure coming from? Is it just because it is a new curriculum and so there's attention being focused on it?

NC: Well, there's attention being focused on it, and there's always people wanting to know what you're doing....

CM: Like me....

NC: Well, like Patrick. Patrick comes in and he says...it's Wednesday morning, he's got to go to principals' meeting--and he says, "Hey, I've just remembered they told us two weeks ago at the principals' meeting: We're going to have a fifteen-minute sharing session and we

have to be able to say such-and-such about what's happening in our school. Quick! Tell me what you're doing!" Or, Ms. Nelson [the superintendent] comes in: "I heard good things about a lesson." [I paraphrase here for brevity: Nancy tells about a special lesson in measurement that became a kind of "performance piece," which got her commendations, but...]

NC: I went home every blessed day and went to bed! I was doing the whole day, not just that one hour, and I couldn't let up [in] some other direction (NC, 2005/12.1-26).

Nancy noted that her perception was that this pressure, and the thrust of the new curricula, were focused on changing teaching styles, which meant attention was being focused on the teacher:

I feel there's pressure for quantity and for consistently doing more...and continuing to be innovative, and different, if--if I want to have a good reputation; if I want people to hear good things....and I feel like it's partly the new curriculums, and new approaches, and whether it's whole language or anything else, nobody is looking as much at the progress that my children have made, as they are looking at what I'm doing...(NC, 2005/13.22-35).

An inevitable result of this pressure was noticeable to Nancy: "everywhere I go, I see the burnout as incredible....Other Catalyst Teachers, on the curriculum committee-- I'm on the Social Studies curriculum committee; just talking to, and having lunch, and going on trips and seeing other people" (NC, 2005/2.16-22).

Nancy: personal practice. Nancy felt the pressures that she described, but her sense of responsibility kept her persevering, and as a practised planner she just went on with her activities. For the next year, she would be able to incorporate the new art curriculum in a more considered way:

I will try, now that I'm a little familiar with it, to put each one of these objectives with a theme, just by noting it in there [in the curriculum]...so that I can go back and remind myself; and stick a note in my file so that I know I want to work on shapes at such and such a

point--probably with my Math unit that has to do with shapes (NC, 2005/2.1-7).

In this same interview, Nancy articulated a new goal for her students in art:

I want them to learn to appreciate art; I want them to learn how to look at things and get the messages from it just like I want them to learn how to read a little story and be able to answer questions about it: I want some comprehension (NC, 2005/14.37-15.1).

In our final interview, I asked Nancy what specific thoughts she had now about how she would approach her own teaching next year.

NC: As I've kind of thought about the themes and things that I'm going to use for next year, I'm building in to the projects and the activities that go with each theme more art-related, more things out of the arts curriculum than in the past....I'm making it be a more normal part of my planning. For the Arts component, I'm looking at less integration and more structured art periods. I've invested time and effort learning printmaking, and learning to use the clay and the kiln, so we're going to have some very structured progression using those things--real art content, using those things that I've learned. I've told myself that as far as the viewing component and the listening component, just like I do a nursery rhyme every week, that I'll set aside a ten-minute time that we do this.

CM: So that's a modification to your overall day plan...?

NC: To my overall day plan; that it'll fit in the theme, but knowing that this expectation is here, and this is in the curriculum, I'll just set aside the time and do it. And we'll see how it works out; I don't know (NC, 0906/16.30-17.10).

This was also where Nancy told me about the joint planning for sharing expertise that she and John had begun for next year.

Nancy: Catalyst Teacher. In May, Nancy had reflected on some aspects of her role as catalyst, particularly on her relations with her colleagues at Oak Park. I had asked if other teachers came to her, used her as a kind of resource, and her answer was significant to me in relation to possible implications of this study:

NC: The primary teachers, yes. And the intermediate teachers will come to me about supplies: Do we have the materials to do printmaking?

CM: Now--do you think they have more experience, somehow, in their background? Or is it just that they have a different approach to things?

NC: Well, it's partly that they have a different approach, it's partly that they're on a different floor, and--but I see them doing more the same thing they've always done...so, yes and no (2005/3.39-4.6).

As for her accomplishments as Catalyst Teacher, "I think I've made large strides in figuring out what to check for and be sure that the materials are there, and encouraging the people to use the materials that are there" (NC, 0906/17.17-19).

For the future, "I'm still not certain how much effect I can have on the teachers as far as actually implementing the curriculum, getting them to really get in and use the curriculum, except in my planning with them" (NC, 0906/17.10-13).

John: level of use. We moved fairly efficiently through the Levels of Use chart, because John had also thought about his selections prior to my visit.

(1) Knowledge. In this category, as in several others, John paid close attention to the Decision Points on the chart, and then to the definitions for each level of use, and finally related his skill level to where he saw himself on that scale.

JD: I put myself on Level III, "Mechanical Use: Begins first use of the innovation," I've begun it already....

CM: OK, from day to day, you know what it is that you need, but you're really still thinking on that level, not doing a really global kind of thing in terms of knowledge...you're still acquiring the knowledge....

JD: Yeah, I mean, once I've acquired parts of it, then, for next year, for example, I know what I want to use; in certain areas...I don't need to go back and re-learn it too much. But for a lot of things it's day-to-day, checking the book... (JD, 0906/19.5-15).

(2) Acquiring information. Again, John began with the Decision Point:

Oh, I sit in Level I, where he "takes action to learn more detailed information about the innovation" [Decision Point A]. I'm still at "seeks opinions and knowledge.." yeah, I'm still wondering and asking....I might be there a long time! (JD, 0906/19.18-22).

(3) Sharing. "Well, I said Level IVA for that one: There's a routine, I would think..." (JD, 0906/19.30). This was based on Decision Point D1: "A routine pattern of use is established."

(4) Assessing. John placed himself at Level I here: "Analyzes and compares materials, content, requirements for use, evaluation reports, potential outcomes...for purpose of making a decision about use..." This was seen as conforming to day-to-day use and thinking.

(5) Planning. Here, John also saw himself at a higher level, Level III: He was using the innovation (Decision Point C) and mostly working at the "immediate, ongoing use" stage, "except for the ones that I've done once or twice already; I don't feel I have to plan as much for them. I may change, for example, an artist, and not do the same artist, but the ideas are still the same" (JD, 0906/20.20-23).

(6) Status reporting. This, John felt, related directly to his planning and actual use, and so was at Level III, where reporting focused on logistics, time management, resource organization, and so on.

(7) Performing. In this summary category, John placed himself overall at Level III, "well, because, looking lower, I wouldn't think it's 'smoothly' yet, that's for sure!" (JD, 0906/21.13-14). We talked about how his way of repeating activities created an incremental knowledge for him, as in the Matisse project followed by the Harrison one.

In summing up the experience of using the chart, John talked about how he had approached it, as well as the benefits of it:

Some of the wording was kind of...well, how does it fit in to me? So I would kind of sit there for awhile and try to picture it for me, and....yeah, I found it quite useful. It's nice to look at it as an overall view and say, "Yeah, that's probably where I am, where I see myself as well." A picture--well, I like to visualize it, so of course....And, like I said, I'd like to use it again, even next year around this time, and see if I've moved at all. There should be some movement, but not maybe too much, because there's so much in there! (JD, 0906/21.31-39).

John: personal practice. As I have noted, John was a reflective individual who seemed always to be assessing his progress. During this last interview, he focused on his plans for the next year (including the cooperative planning that has been discussed previously).

JD: Next year it's going to be putting the art in with the other strands, the other parts of the arts program; I think I need to do that more.
CM: You've really dealt with the strands in a fairly separate way?
JD: Yeah, and not as much with the others as I did with art, I think partly because...well, I wanted to and you were here so it helped me to concentrate more about it...So therefore I want to make sure I cover the other ones as much as I do art, and still be able to add on to the art (JD, 0906/22.35-23.5)

In looking back over other reflective comments that John made during the project, two related topics come to the fore repeatedly: his own learning style, which was visual and concrete, and the need in curricula and implementation support for clear, direct, concrete assistance. When we were talking about factors that might affect use of an innovation during the March visit, on the topic of prior background knowledge, John said,

JD: I think there's too much...there's so many other things that I can do...that I know how to do, that if there's no help for me to do

something new, then I'm not going to touch it yet, because I want to do it well. So I'm probably going to wait till I get the help....

NC: ...or somehow develop the expertise....

JD: Yeah (2703/8.5-11).

Such concerns relate directly to the notion of efficacy: How can I ensure that my teaching this new idea, or new way, will have beneficial results for my students?

That was Nancy's concern over the attention being focused on teacher activity rather than student outcomes, too. I found her discomfort with this interesting, because the literature seemed to talk about the "usual" focus of school improvement studies on student outcomes, when perhaps what was more important was teacher activity, and going beyond that, teacher thinking. This reaction of Nancy's was probably, then, due to her being accustomed to the student outcome focus in any previous study or evaluation of new teaching approaches.

Summary

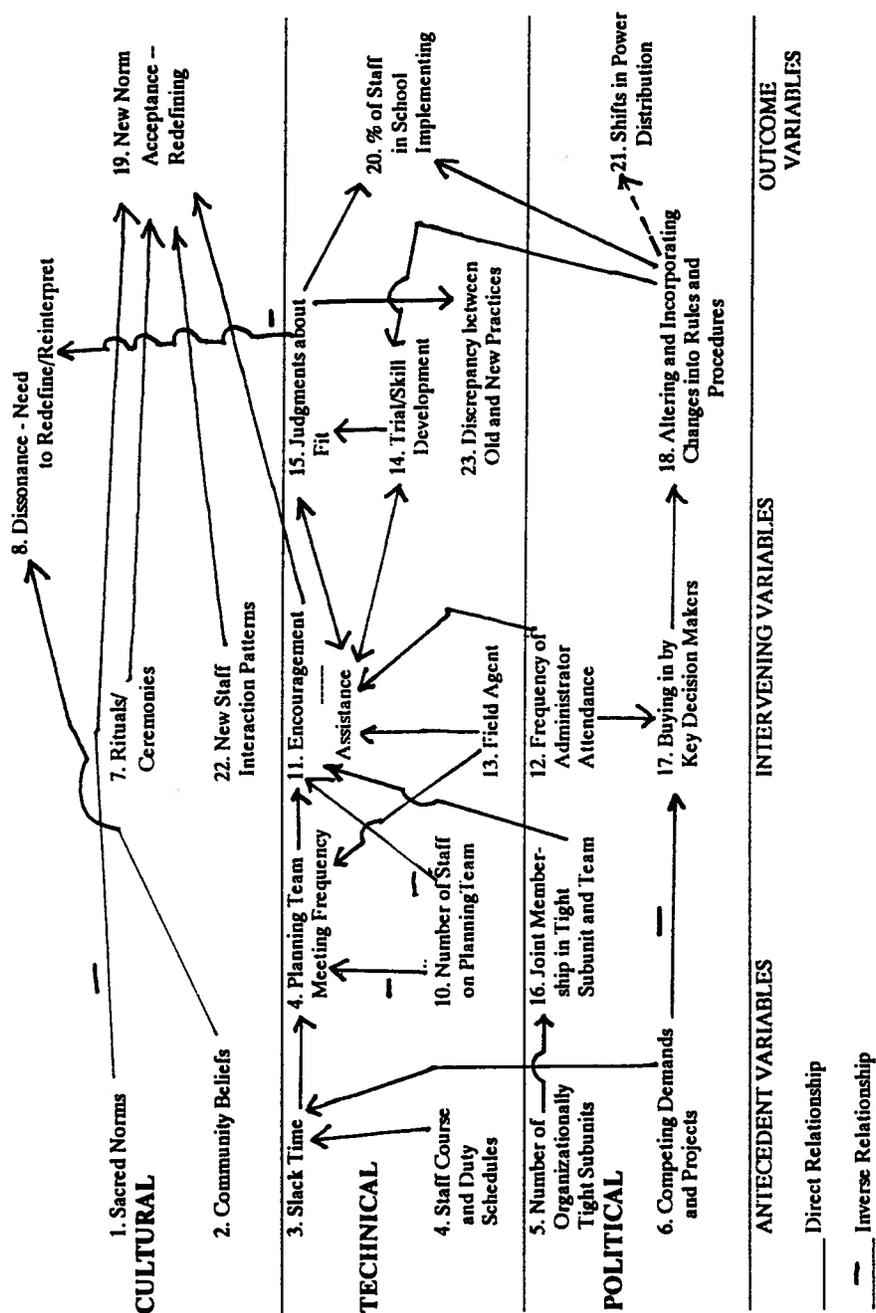
The categories of constructs, strategies, and reflections provided an organizing framework within which to present the ways in which Nancy and John negotiated their way through their first year of curriculum use in art. Understanding that their constructs of curriculum in general included the notion that a curriculum document, and more particularly, this new curriculum document, was a mandate, not an option, explains in part the perseverance with which both teachers worked at including new portions of the curriculum in already-planned practice. Thoroughly practical concerns, such as efficacy in general, "making sense," and "fitting it in," dominated their methods and their conversation.

With these two teachers, tension between autonomy and collegiality did not seem to be an issue; they had a working partnership that was characterized by a balance of respect for individuality and a recognition of the need for, and value of, sharing and joint planning. Time was a bigger problem than was any sense of having lost some autonomy. Nancy, however, was clearly aware that other teachers did not work this way naturally; witness, for example, her comment that "teachers don't respond too well to other teachers telling them what to do" (NC, 0906/11.13-14).

The theory-practice dichotomy noted in the literature and in the midyear conversation with Petra was evident in that their concerns were concrete, logistical, and practical in nature. They did not spend time meditating on or discussing the underlying philosophy of the change in the curriculum; they really accepted this as having come from the "experts," and engaged mainly in reflection on personal practice.

The Levels of Use chart is a skills-based, technically-oriented device; this is recognized in its design and intent. However, when we used it as a framework for discussion, it did serve to help the teachers reflect in a thoughtful way on their practice, and to articulate some of the affective dimensions of their experiences as well. By the time we had completed the exploration of the chart, I believe the experience had also helped to confirm a sense of confidence and efficacy in both teachers as they recognized the progress they had made.

Figure 3: Qualitative Causal Network



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CHAPTER VIII: ANALYSIS OF THE DATA

Introduction: The Causal Network

The categories of "Constructs, Strategies, Reflections" in Chapter VII emerged as a result of the cycles of data-sifting, returning to the literature, and reflection characteristic of the methodology of this study. Although I had earlier discarded the "qualitative causal network" of Corbett and Rossman (1989; see Figure 3) as a possible analytical tool, further reflection and reading resurrected it as a possible organizing scheme for analysis of the data. In this chapter, I respond to Corbett and Rossman's invitation to use the network for cumulative comparison. The data in Chapter VII, filtered through my reading and reflection, are now used to describe the paths of Nancy and John and to compare them with Corbett and Rossman's findings, thus adding to their research.

The causal network is described in Chapter II (pages 29-32); further explanation is interwoven in the following discussion of the features of the paths followed by Nancy and John. The network charts possible paths on the journey, from impetus to enter the path(s) to eventual implementation. There are 23 elements, or variables, in the three paths, and almost all of them were operative in this case. The discussion in this chapter will focus on those variables that were most noteworthy for these teachers. Numbers in parentheses refer to the variables as they are numbered on Corbett and Rossman's chart (Figure 3).

Entry to the Network

The decision to enter a "project," in this case the implementation of the new curriculum and, for Nancy, the acceptance of the role of Catalyst Teacher, is influenced by a number of antecedent variables, but also by one of three "leverage points" in the network.

Antecedent Variables

Antecedent variables are concerned, in broad terms, with constructs and beliefs in the cultural path, logistics and practical concerns in the technical path, and incentives and pressures in the political path. These pre-existing conditions positively or negatively affect the climate in which implementation is being attempted.

Nancy and John held "Sacred Norms" (1) about their roles as teachers: "Sacred" is used metaphorically here and refers to a set of immutable definitions of what is and what ought to be....In schools, such norms define professional purpose while profane norms guide professional behavior amenable to experimentation and alteration (Corbett & Rossman, 1989, pp. 182-183, emphasis added).

These sacred norms were closely tied to the teachers' understanding of "Community Beliefs" and expectations (2): Nancy and John both expressed concepts of "teaching for survival," of ensuring that their students would receive what they saw as the crucial basic skills of literacy and numeracy. Art, they acknowledged, was beneficial, but definitely not equal to these other subjects in a school where children moved so frequently that they had difficulty just acquiring the basic skills. The new curriculum

challenged this norm by insisting on a higher profile, and more meaningful content, for art.

In the technical path, "Staff Course and Duty Schedules" (4) affect "Slack [uncommitted] Time" (3) which then influences "Planning Team Meeting Frequency" (9). In the context of this study, I have loosely interpreted the "planning team" to mean the interactions between the Catalyst Teacher and her colleagues, in any combination. The effects of these two antecedent variables were best summed up by Nancy: "There's not any collaboration time; put that strongly in your paper!" (NC, 2703/9.10-19). "Competing demands" from the political path also have an effect on the availability of "slack time."

In the political path, the primary grade/division group could be seen as an "Organizationally Tight Subunit" (5). Corbett and Rossman describe element 5 as "departments and/or grade level teams" (1989, p. 176) that worked closely together and frequently discussed the innovation being implemented. At Oak Park School, given the regularity of staff meetings and frequency of opportunities for communication about the innovation, both orally and through the daily bulletin in the staff room, the whole school might be considered, to some extent, an organizationally tight subunit. As discussion of the political path in this case will show, this antecedent variable had an effect not discussed by Corbett and Rossman. The last antecedent variable, "Competing Demands and Projects" (6), included Nancy's membership on the Social Studies curriculum committee, the fact that four Fine Arts curricula were being introduced at once, the Science curriculum being

only a year old, and (at least at the beginning of the study) Language Arts and French looming on next year's horizon.

Leverage Points

The "leverage points" indicated by Corbett and Rossman are elements at which many arrows converge on the network. They affect decisions either to enter or to maintain implementation. They are

the encouragement/assistance (11), trial run (14), and judgment of fit (15) loop in the technical path; altering rules and procedures to accommodate change (18) in the political path; and encouraging acceptance of new norms in the cultural path (19) (Corbett & Rossman, 1989, p. 187).

It is the political path leverage point that usually affects decisions to enter the process. "Altering Rules and Procedures" (18) is closely linked to "Buying in by Key Decision Makers" (17). Corbett and Rossman refer to the notion of an "unchallengeable mandate" (p. 166), which seems appropriate in this case: Both teachers tended to regard a new curriculum as a mandate, rather than as a negotiable option; they both made reference to the fact that the innovation was "there," and it was something they had to do: "I think...extra work, have to read this thing, and....it's just--throw it on your desk, and you have to learn it" (JD, 1001/13.24-26).

Petra Rogers explained that the principals' buying in was crucial to the initiation of the Catalyst Teacher Program and the implementation of the

curriculum. For Nancy, add to this the fact that she was co-opted as a Catalyst Teacher, and her incentive was thus increased.

The political leverage point is both authoritative and supportive (Corbett & Rossman, 1989, p. 179): Administrator buy-in, accompanied by changes in rules and procedures (such as bringing in a new curriculum, budgeting for extra resources, or changing evaluation systems) supports those who are already inclined to enter, and provides strong incentive to those not so inclined. This is a relationship not indicated on Corbett and Rossman's chart: The arrow between "Buying in" (17) and "Encouragement/ Assistance" (11) should go in both directions. As well, in this case, administrator buy-in was directly influenced by the "Field Agents" or consultants (13); Petra and Ann's presentations to the principals' group were instrumental in preparing and actually convincing them. Another arrow should be added, from (13) to (17). This seems to be a different relationship from the positive one shown in the causal network between "frequency of administrator attendance" (12) and "buying in" (17); the attendance of administrators (principals) at planning meetings was not part of the Catalyst Teacher Program. Thus the influence came directly from the field agents through their promotion of the program.

An extension of this leverage point relates to expectations, as commented on by Nancy (quoted on page 203): She had observed a repeated phenomenon in the implementation of new curricula, that the support and resources often "dried up" as the process began; time available for learning and planning was taken away; but administrative expectations of teacher performance were never reduced. Nancy also

expressed, I suspect, the feelings of many teachers when she noted that attention seemed to be focused on her performance, rather than on her students' achievements. This shift in the focus of expectations may be familiar to researchers, but teachers have not been made aware of the shift or the reasons for it. Certainly, administrative expectations can have a strong political influence on teachers' implementation behaviour.

Progress Through the Network

By the time I began my visits to Oak Park School, the teachers were situated in the main body of the network: the domain of intervening or process variables.

The "Technical Loop"

Corbett and Rossman found that teachers whose decision to implement was political commonly proceeded directly to the "technical loop" (p. 171): encouragement/assistance (11), trial run (14), and judgment of fit (15). This was true of both Nancy and John, and their reasoning seemed to agree with that of teachers in Corbett and Rossman's studies: "They reasoned that if they were going to have to implement new practices, then they should learn how to do them right" (Corbett & Rossman, 1989, p. 180). Here is where the personnel and resource assistance planned and provided by field agents and administrators would encourage the teachers to try new skills, to judge those skills in the light of previous practice and personal constructs of teaching and of subject matter, and then to continue in

the loop until satisfied with the new skill. John's acquisition of skills and ideas for "soundscapes" at the midyear workshop not only added to his repertoire of methods for implementing the new curriculum, it also became an opportunity for him to share that new knowledge with others in the school.

John's practice of repeating approaches, such as the artist study of Matisse followed by one of Harrison, in order to "get it right" is a clear example of cycling through the "technical loop" after perceiving a discrepancy (23) between ideal and real practice. Nancy would sometimes enter the loop from "Training Frequency" (9): As she gained knowledge through a Catalyst Teacher workshop, she could try out a new process in her classroom, and sometimes in John's, too; by the end of the year those specific skill-related processes, in clay and printmaking, were being considered for expanded use in the next year's program.

Dissonance: Into the Cultural Path

Another result of entering the technical loop might be the discovery of a discrepancy related more to teaching philosophy than to practice. Corbett and Rossman call this "Dissonance" (8). Such a discrepancy would necessitate a shift into the cultural path, where efforts would be made to redefine the innovation in terms that meshed with the teacher's philosophy. Once redefinition or acceptance was achieved, the teacher could move back into the "technical loop" and continue specific efforts toward implementation.

An example of this was Nancy's concern over nudity in the available sets of reproductions (NC, 2703/3.9-18). She clearly believed that this was inappropriate at the Primary level, and was concerned that the kits with nude images in them would thus be impossible for her to use. This also created tension for her because of her perception that the Viewing Process was a key component of the new curriculum, and these reproductions were major resources for that process. As our conversation continued, though, it became clear that this dilemma could be solved--the innovation could be redefined--when Nancy realized that she had the power to "edit" the sets and simply avoid showing images that she could not morally accept.

The "end point" or outcome variable of the cultural path is "New Norm Acceptance" (19). Corbett and Rossman summarized it according to

whether the need to redefine (8) led to accepting new norms (19) was dependent on whether encouragement and assistance continued to flow to the individual (11); whether rituals, ceremonies, and other symbolic acts expressing and defining the new norms (7) occurred; and whether new expectations for organizational patterns of staff relationships (22) were emerging (1989, p. 184).

The greatest "norm conflict" for Nancy and John was the added importance being placed on art through the new curriculum. All of the necessary conditions listed above were present in this case: Achieving small but incremental successes in the "technical loop" (11-14-15) with encouragement and assistance from Petra in person, or through workshops; participating in the Fine Arts Night, and in new hall displays of their children's work (7), and finally, developing plans for more collaborative work in the next year (22). All contributed to a beginning sense of acceptance, not

just of the place of art in their programs, but of their own ability to implement these changes.

Outcomes: New Norm Acceptance

Because this was only the first year of a longer process, only one of the "outcome variables" in the causal network was operative in this case, "New Norm Acceptance--Redefining" (19) in the cultural path. The "Percent of Staff Implementing" (20) in the technical path was not relevant to this case. "Shifts in Power Distribution" (21) in the political path was included in Corbett and Rossman's network because it had been documented in the literature, but its dotted line indicates that it had not been observed in the reported studies (Corbett & Rossman, 1989, p. 182). This effect was also not evident in the case of Nancy and John and their school.

This cultural path outcome was clearly evident in the case of Nancy and John. By the end of this first year, John was speaking of plans to integrate the other arts into his program, following his initial success with visual art. Nancy, who in January had referred to "the art that I throw in," spoke firmly by May and June in quite another vein:

I want them to learn to appreciate art; I want them to learn how to look at things and get the messages from it....I want some comprehension (NC, 2005/14.37-15.1).

* * *

For the Art component, I'm looking at less integration and more structured art periods. I've invested time and effort learning printmaking, and learning to use the clay and the kiln, so we're going to have some...real art content (NC, 0906/16.34-17.1).

The Catalyst Teacher Program: Path Interaction

Corbett and Rossman stress the importance of regarding all three paths (technical, political, cultural) as interdependent, rather than focusing on one path as the way most teachers make their way through the process. In the Bridgeton implementation strategy, all three paths were addressed at the planning stage, with perhaps the greatest emphasis on the technical and then on the cultural path elements. The strategy as it was delivered was mostly situated in the technical stream, as Corbett and Rossman found was typical for "top-down" projects: Catalyst Teacher training, consultant (field agent) support and assistance, encouragement and assistance through direct classroom help, workshops for all teachers, and resource materials. This strong technical support alleviated the thoroughly practical concerns of most teachers and began to pave the way toward acceptance and further efforts at implementation--successfully, in the case of Nancy and John.

In the cultural path, "New Staff Interaction Patterns" (22) clearly relates to the Catalyst Teacher Program and the status shifts that occurred as a result of having a resident "expert" (or "cheerleader") on site. This element had more effect on Nancy, as the new pattern introduced a collaborative mode, creating tension for some of her colleagues between their existing norms of autonomy and the new ones of collegiality. This new pattern necessitated special efforts by Nancy as she strove to balance her status as peer with that of a person with extra training and knowledge. John, as a regular classroom teacher and as a person with a

collaborative bent, was not much affected by this variable. If anything, it legitimated his natural behaviour.

In the political path, two interdependent variables were significant: "The Number of Organizationally Tight Subunits"(5) and "Joint Membership in Tight Subunits and Planning Team" (or Catalyst Teacher group) (16). The primary and intermediate divisions at Oak Park can be considered "organizationally tight subunits," located on different floors of the school and representing literally a division between groups of grades. The existence of these two subunits, and Nancy (as a member of one subunit) in the role of Catalyst Teacher directly affected "New Staff Interaction Patterns" in the cultural path too. Nancy indicated that the other primary teachers used her as a resource more fully than did the intermediate teachers, who tended mainly to ask about supplies. There was a hint that implementation might not have been progressing as well at that level either:

Well, it's partly that they [the intermediate level teachers] have a different approach, it's partly that they're on a different floor, and...but I see them doing more the same thing they've always done (NC, 2005/4.4-6).

At Oak Park, the grade/division groupings (whether formal or implicit) meant that there was a distancing of intermediate grade faculty from those teaching at the primary level, with a concomitant reduction in communication and collaboration. This negative relationship did not appear in Corbett and Rossman's studies. They did note that

when a planning team member was also a member of an organizationally tight subunit (16), discussions about the innovation

frequently occurred within the subunit and this often led to mutual encouragement to try out the ideas (11) (1989, p. 176).

It may be that in the schools studied by Corbett and Rossman, there were planning team members within each of those organizationally tight subunits, so that only a positive relationship was observed.

Comparison with Causal Network: Summary Findings

Nancy and John both entered the network via the political path's leverage point, and moved directly into the "technical loop" where they utilized the encouragement and assistance of workshops, consultant visits, and physical resources. Dissonance created by the difference between their personal constructs of the place of art and their responsibilities as teachers, and those communicated by the new curriculum and its promoters, caused them both to enter the cultural path, where a combination of supportive conditions (success in the technical loop, encouragement and assistance, new rituals endorsing the changed importance of art, and new staff interaction patterns) helped them to redefine the curriculum's constructs, and to integrate them into their own without loss of their sense of efficacy. Because Nancy and John seemed to work naturally in a collaborative way, the imposition of the Catalyst Teacher project was a benign, if not positive, influence on their implementation efforts.

There were three instances where elements in the causal network interacted differently in this case than they did in Corbett and Rossman's findings (see Figure 4). A key relationship in this case was the positive effect of the principals' "buying

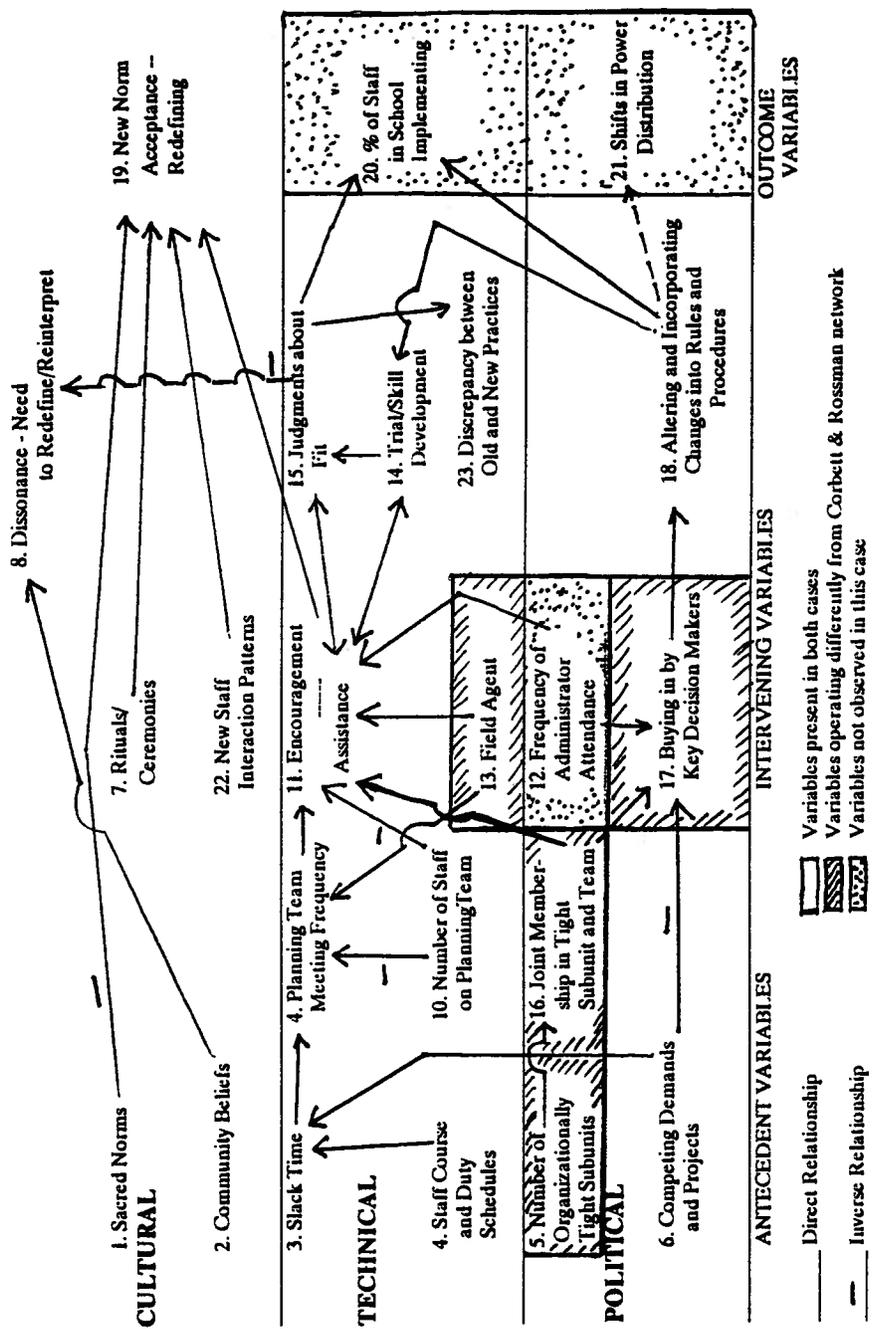
in" (17) on the amount and kind of encouragement and assistance (11) experienced by Nancy and John. In fact, if the principals as a group had not accepted the project, the implementation would not have been introduced in Bridgeton.

In turn, the principals' buying-in was directly influenced by Petra and Ann as "Field Agents" (13), through their careful study of the necessary conditions both for principals' acceptance and for teachers' willingness to enter the process. In the specific case of Oak Park School, the importance of support from the individual principal was clearly demonstrated. Patrick Edwards made a point of including time in staff meetings for announcements and discussion of aspects of the implementation; he facilitated the introduction of the Fine Arts Night; his own encouragement and enthusiasm modelled positive leadership.

Finally, Nancy's new role (16, 22) had the positive effect shown by Corbett and Rossman on implementation by her colleagues in the primary division, but the other "organizationally tight subunit," (5) the intermediate division teachers, seemed to display a distancing from Nancy as the Catalyst Teacher and from the implementation--an effect not observed in Corbett and Rossman's studies.

Elements in Corbett and Rossman's network that did not appear at all in this case were two outcome variables, "percent of staff in school implementing," and "shifts in power distribution;" and "frequency of administrator attendance" in the process variables.

Figure 4: Causal Network Comparison



The majority of discrepancies between this case and the paths described by Corbett and Rossman are clustered in the political path. A possible reason for this could be a difference in the way the schools themselves are organized, or it could be a difference in the actual program for implementation as devised in each location, particularly the nature of the "planning teams." The discrepancies were few, however. The qualitative causal network provided a very useful framework for analyzing the elements of Nancy and John's paths toward implementation, and this single case proved to be a close parallel to the paths observed by Corbett and Rossman.

CHAPTER IX: SUMMARY, CONCLUSIONS, AND IMPLICATIONS

Summary Review of the Study

This qualitative case study documented the experiences of two primary teachers in their first year of work with a new art curriculum, through the use of semistructured interviews supported by interviews with other actors in the project and by classroom observations. The key element of the case was a specially-created working relationship between the two teachers, one of whom was a designated "Catalyst Teacher" who acted as liaison with consultants and as an on-site "cheerleader" to her colleagues during the implementation process. The questions with which the study began were:

1. What meaning does each teacher construct about the new curriculum?
 - a. How is this meaning acquired?
 - b. How does this meaning relate to existing understanding about the meaning and role of art in the teacher's approach to educating young children?
 - c. Does this meaning change during the year? How and why?
2. What is the nature of the working relationship?
 - a. What is the role of each teacher in relation to the other teacher and to the curriculum document?
 - b. How and by whom are these roles defined? (i.e. what aspects of the roles are voluntary/involuntary, formal/informal?)

3. From the perspective of each, what is the effect on the implementation process of the working relationship established by the two teachers?

a. Does the voluntary/non-voluntary nature of aspects of the relationship affect the implementation process? How?

b. Given the notion of art teacher autonomy, how does the working relationship affect the new curriculum's possible threat to that autonomy?

c. What strategies does each teacher employ within the working relationship in such areas as planning, helping, seeking help, feedback, and evaluation? How are these strategies chosen?

The categories of Constructs, Strategies, and Reflections were developed to organize the data in response to these questions. Corbett and Rossman's 1989 research into the journeys of teachers involved in the implementation of innovations suggested an interesting analytical device. The qualitative causal network (Figure 3) proved to be a valuable aid in presenting the data in a way that attended to the relationships among all the contextual factors operating in the case, and that helped to foreground some of the implications for theory, practice, and research.

Summary of the Findings

Meaning

The first cluster of research questions acknowledged the need for participants to find personal meaning in the change process (Fullan, 1982, 1991;

Olson, 1980; Doyle & Ponder, 1977). In the presentation of the case data, the term "constructs" was used to describe the meanings Nancy and John held and constructed around the curriculum, their own roles as teachers and colleagues, and the place of art in their programs. These meanings or constructs constituted the daily norms or regularities (Sarason, 1982) which guided these two teacher participants' practice.

The curriculum. The curriculum was the centre of the Catalyst Teacher program, and the "object," in symbolic interactionist terms, on which the teacher participants focused as they worked toward implementation. Within Nancy and John's concentration on the new curriculum, their constructs or meanings about the other areas of interest, their roles as teachers and their view of art in the total curriculum were revealed. This document was seen, first, as an "unchallengeable mandate" (Corbett & Rossman, 1989, p. 166). It was a text to be learned, and both Nancy and John looked for ways in which the curriculum made sense to them. Elements of the curriculum that "made sense" could be meshed with existing regularities or norms. The curriculum component that received the greatest emphasis in this first year was the "Viewing Process." Nancy reported being questioned regularly at meetings on progress in the use of this process (NC, 2005/6.5-7), and there was strong administrative encouragement to purchase the extensive visual resources available to support the use of the Viewing Process.

Norms challenged. The introduction of, and emphasis on, the Viewing Process represented for Nancy and John a change in the importance and content of

art, a change which created a meaning (or cultural) conflict for both of them. John and Nancy acknowledged the benefits of art in the general curriculum, but placed it lower in the subject hierarchy than the traditional core subjects such as Language Arts and Mathematics. It was not only their view of the place of art but also their construct of the role of the teacher that was being challenged here. As teachers of young children in a school with a high transient population, both Nancy and John felt a strong responsibility, to the children and to their parents, to stress basic literacy and numeracy in their programs.

Although in practice she worked at correlating art activities within larger themes, Nancy still articulated her construct of art as an activity clearly separated from the "have to" subjects: "Because I get tired of just drilling all the time....and I want them to have some fun activities" (NC, 1001/13.10-11). But the new curriculum, especially through the emphasis on the Viewing Process, signalled a greater visibility and importance for art, and more meaningful and even rigorous content.

Change in meaning. Though long held constructs and "sacred norms" about art and teaching for survival held by Nancy and John were challenged, they showed themselves able to adapt and reconstruct their ideas to cope with their new situation. By the end of the first year, both had clearly moved toward "norm acceptance," the end point in Corbett and Rossman's cultural path, as shown by their plans for the next year. John had worked diligently at improving his use of the Viewing Process as a way of developing artist study units and of including the

cultural/historical and critical/responsive components of the new curriculum in his teaching. For the next year, his goal was to continue to integrate his new approaches to art throughout his art program, and to learn the same skills in the other strands of the Fine Arts curriculum. Nancy had gained some specific new skills in clay and printmaking, and planned to focus more directly on "real art content" (NC, 0906/17.1).

Conditions supporting the change. The political nature of John and Nancy's entry to the implementation process and their construct of the curriculum as a required, rather than optional, document, certainly contributed to their readiness to accept change. But Corbett and Rossman caution that such acceptance, in the cultural path, takes time (probably more than a few months) and early appearances of acceptance after a political entry are often superficial and not lasting (1989, pp. 181-182).

The experiences in the "technical loop" of receiving encouragement and assistance through personnel and physical resources; the support of the school principal expressed through the introduction of Fine Arts Night, the encouragement of hall displays of student work, and the recognition of the role of the Catalyst Teacher expressed in regular meetings and bulletins with time provided for Nancy to communicate with her colleagues: all contributed to early feelings of success for Nancy and John, and thus to their recognition and initial acceptance of new norms.

The Working Relationship

The second cluster of research questions was formulated in anticipation of teachers' having generally to negotiate a new way of working with each other, mandated by the introduction of the Catalyst Teacher role into the school. Nancy's new role was externally created and, for her, was more involuntary than voluntary:

I was not "recruited" as a Catalyst Teacher. I signed up on our school's duty roster as the Fine Arts rep, to turn in information. It's really...it's more of an information distributor kind of thing, which we have for every subject area...I'm not certain that I would have been the best person for the position....it just happened (NC, 1001/4.18-29).

Nevertheless, Nancy's leadership abilities were recognized by her principal, by John, and by the consultant, Petra Rogers. There was clearly an ease and naturalness in the relationship between Nancy and John that suggested that this role change only legitimated a relationship that would exist anyway. Because they both taught in the primary division, and because John, in fact, "received" Nancy's students, there was a natural affinity between them.

The case of Nancy and John was, I believe, atypical in the ease with which they worked together. Certainly Nancy did not have the same relationship on a one-to-one basis with each other teacher in her school. But the "team" of Nancy and John was to expand in the next year when a new Grade One teacher was to come on staff; they were talking, by June, of including her in their joint efforts. There is a combination of synergy and efficacy (Fransila, 1989, p. 162) at work in this relationship that deserves further scrutiny.

Implementation Progress

The third cluster of research questions focused on notions of autonomy and coping strategies, and allowed for the entry of further issues related to the autonomy/collegiality tension as the research progressed. As the finding in the previous section indicates, the working relationship between Nancy and John was largely voluntary and informal, and affected their joint progress toward implementation positively as they worked in an atmosphere of easy interchange, trust, and mutual aid and support.

John, a naturally collaborative individual, saw Nancy as a source of information from whom he willingly sought advice and assistance. Although Nancy was the senior member of the partnership in terms of experience as well as in her role as Catalyst Teacher, she also respected John's abilities in areas where she felt personally lacking, such as his ability to find a way into the unwieldy and daunting curriculum document (2703/6.4-20).

Nancy and John shared materials and ideas, taught each other's classes to capitalize on individual enthusiasms and skills, and planned joint activities, even though there was "no collaboration time" available, as Nancy stressed, other than talking as they walked down the halls (2703/9.18-19). Much of their planning and teaching in this first year, individually and together, was "on-the-run;" as long-range organizers, they took the new curriculum and made elements of it "fit in" to their existing plans. Equally, though, as long-range organizers, they were looking toward the next year and planning to use the curriculum for itself, not as an add-on.

Notions of autonomy as privacy did not enter the picture for Nancy and John, but Nancy indicated awareness that this was not necessarily so for other teachers, that norms of deference and non-interference (Little, 1990, p. 515) needed to be recognized elsewhere "because teachers don't respond too well to other teachers telling them what to do" (NC, 0906/ 11.14). The distancing of the intermediate level teachers from the primary, and thus from Nancy in her role as Catalyst Teacher, indicates a negative influence on implementation not identified in Corbett and Rossman's causal network. A full discussion of this distancing is beyond the scope of this case, but its existence is significant for the implications of this study.

Conclusions

In a single-case study, any conclusions reached must be tempered with awareness of the uniqueness of that case. Knowledge claims must reside within the boundaries of the case, but may still point to comparative possibilities. The findings in this case suggest that peer-centred change efforts do have potential for success. I have concluded that there are three important considerations to which researchers should attend in planning or studying change.

Although I suspect that the working relationship between Nancy and John was atypical in the extent of its openness and natural collegiality, this case has shown that progress toward implementation was possible in a relatively short time, in the mutually supportive atmosphere that their relationship fostered. The Catalyst Teacher Program provided an unusual amount of support, not only in resource

materials, but also in direct assistance from consultants, extra training for the Catalyst Teachers, and the encouragement of principals who valued the change.

Curriculum is Not Gospel

Nancy articulated the view of fellow teachers when she compared a curriculum document to "gospel." Yet, in almost the next breath, she described how those same teachers' own experience and knowledge, their cultural norms about teaching, modified that position. It would seem that, when "curriculum" is referred to in the abstract, its power as a mandate is acknowledged. But when that curriculum moves from outside the teacher's world and, through administrative imposition, comes inside, this power is muted by interaction with the cultural norms of autonomous teachers, and with the collective power of the norms operating within the school. In short, this case has confirmed that teachers will negotiate and adapt, fitting the changes into the context in which they work. This action meshes with the "mutual adaptation" approach to studying implementation (Fullan & Pomfret, 1977; discussed on pages 20-22) that focuses on context and negotiation.

Cultural Change is Crucial and Possible

Sarason (1982), Marris (1975), and Fullan (1991) among others have stressed that curriculum change involves changing teachers' beliefs; in Corbett and Rossman's terms, these are changes in the cultural path. While they emphasize the interaction of the technical, political, and cultural paths in the journey toward

implementation, Corbett and Rossman also suggest "that for lasting change to occur--for acceptance and enduring adherence to new practices--accompanying support and grounding in the school's culture is necessary" (1989, p. 185, emphasis added).

At Oak Park School, Nancy and John's cultural norms about their roles as teachers and about the place of art in their programs were challenged by the new curriculum. In order to gain comfort with that curriculum and to continue to try to integrate it into their practice, it was crucial for these two teachers to construct a new meaning that would allow them to accept the altered norms embedded in the new curriculum.

By the end of the first year of use, Nancy and John were both displaying evidence of acceptance of the new importance of art in their total programs, and were planning their next year based on that acceptance. Their early success in the trials that they made, accompanied by the high level of support and encouragement developed in the Catalyst Teacher Program, contributed to their ability to accept the cultural change.

The Scale of the Project Appears to be Important

The Catalyst Teacher Program was initiated across a large urban school board; the Teacher Leader Program was conceived to assist implementation across an entire province. Given the diversity of backgrounds, philosophies, teaching and learning styles, and so on of the many individuals involved in a project of such a

scale, it should not be surprising that the unforeseen always occurs, including unanticipated barriers to implementation. In this category may be found factors that, at first glance, seem rather commonplace, but they seem to recur, which suggests that they have not been taken seriously as potential barriers. Such factors would include:

(1) The great diversity of individual teachers' needs for encouragement, material resources, concrete plans and classroom assistance, and the necessity of planning to accommodate those needs. The greater the scope of the project, the more combinations of professional development needs there are likely to be.

(2) Distancing among formal and informal units within and across schools: Whether these units represent grade-alike groups, or different types of schools, or different teaching philosophies, the distancing observed in this study--a kind of "group isolation"--inhibits effective communication and collegial work. The early success seen in the case of Nancy and John occurred between two collaborating teachers from the same school and the same grade division, a very small-scale unit. This single-case study cannot suggest that similar situations occur in every elementary school, but the distancing of intermediate-level teachers from a primary-level Catalyst Teacher at least suggests that this is an area to be considered in each situation; there are already existing canons of status related to the grade level taught that must be addressed when injecting a new role, with an implied status change, into the school.

Implications for Practice

The Catalyst Teacher Program developed in Bridgeton provided the support and incentive for Nancy and John to pursue implementation of a curriculum that challenged their existing cultural norms. The findings pointed to considerations regarding (1) teachers' interpretation of innovations, (2) cultural change, and (3) scale of change projects; reflection on these concerns and continuing dialogue with the literature revealed implications for theory, research, and practice.

Teachers and Curriculum

The intent of this study was not to test hypotheses or to generate new theory; rather, it was to strengthen the data base of cases that illuminate aspects of the curriculum implementation process, specifically teachers' construction of meaning about the process, and most importantly the effect of a collegial, peer-oriented implementation program. The data analysis in this study was produced with the help of Corbett and Rossman's qualitative causal network (1989; Figures 3 and 4). The network proved to be useful in its intended role as a sense-making device, one that brought together a wide array of contextual factors. There was substantial corroboration of the factors and their relationships identified by Corbett and Rossman, with only a few variations arising from the specific circumstances of this case (see Figure 4 and discussion, Chapter VIII).

Teachers' practical knowledge. The teachers in this case constructed their own meanings about the new curriculum and their approach to incorporating it into

practice by interpreting, negotiating with, and ultimately adapting both the document and their beliefs about teaching and art until a workable fit could be found. Reflecting on the confidence with which Nancy and John made decisions about what was best for their students, I compared the sense of expertise, of efficacy, that they communicated with the "deficit" view of teachers lamented in the literature (e.g. McLaughlin & Marsh, 1978). I was struck by the recollection of Connelly and Clandinin's "personal practical knowledge" (1985, 1988) and Elbaz's "practical knowledge" (1981), reframing teachers' knowledge as an asset rather than a deficit.

Nancy and John embody the notions of practical, or tacit, knowledge found in the examples cited. They hold knowledge of subject matter, of classroom organization, of students' needs and abilities, and of their own strengths and weaknesses. This knowledge is bound up in their experiences, their stories or narratives, as Connelly and Clandinin (1985) call them, and expressed through the constructs, strategies and reflections culled from the interviews. Elbaz (1981) also talks about "images," which are metaphoric, value-laden, and which guide action intuitively. "Rules of practice" for Elbaz are like the strategies of Nancy and John: clear statements of method. "Practical principles" hold the reflective aspect of teachers' thinking, as they seek to inform present action with past experiences. Acknowledging the existence, and the worth, of teachers' practical knowledge as valid, if different from, abstract theoretical knowledge is an important step in

reducing conflict in change efforts, and something that might guide future curriculum planning and implementation activity.

Empowerment of teachers. There is an inherent conflict between the "top-down" nature of a curriculum innovation introduced at the administrative level, and the intention to use a peer-centred approach to ensure the success of the implementation. Even though the aim is to create the kind of socially supportive environment that enhances implementation efforts, the impetus is coming from outside--and above.

The concept of "empowerment" or "ownership" is often used in describing the benefits of peer-centred, or collegial, activity (e.g. Glatthorn, 1987; Petra Rogers interview, 0207). But the change in Bridgeton, as in most cases of the introduction of a new provincial curriculum, was required, inevitable, and essentially structured and dictated from outside. The everyday world of the teacher, discussed in Chapter III, tends to dilute or inhibit feelings of empowerment because of the isolation most teachers experience, from each other and from contemplation of their craft, and because of the "deficit" view of teachers that encourages them to regard outside "experts" as unquestionably superior authorities. The concern expressed by Nancy about the shrinking of everything except expectations (see page 203) is related to this view of teachers that excludes them from such decisions.

Nancy and John did defer to the authority and expertise of those who had written the curriculum, and those who planned its implementation. They also indicated, however, the practical needs that were not addressed by those experts,

and these needs were expressed with the confidence of experts in the domain of practical, daily realities. My strong impression was that these teachers were fully "empowered" behind their own classroom doors to make any decisions necessary for successful practice. Where they lost power was in public justification for their actions when those actions contravened what they saw as the mandate from higher levels. Regardless of support provided, "empowerment" is an empty term if there is not both sufficient professional preparation of those on whom the empowerment is being conferred, and sufficient recognition of the already existing expertise of the classroom teacher. A final thought: The use of the term "empowerment" may sometimes be misleading. If those in authority--writers, planners, consultants--talk about empowering the teachers to use the curriculum, we need to attend to the context of such talk to determine whether the intention is truly to empower teachers to take ownership of the content and process, or only to train them more thoroughly to follow the letter of the prescribed change.

Cultural Change

A key connection point between this study and the qualitative causal network (Corbett and Rossman, 1989; Figures 3 and 4) focused on the cultural nature of significant or lasting change. Corbett and Rossman (p. 185) stressed that true and lasting change occurred only when the changes were grounded in the school's culture. By the end of their first year of work with the new curriculum, Nancy and John were demonstrating changes in their personal "sacred norms" about the place

of art in their programs through their expressed plans for the next year. Elements in the culture of Oak Park School that supported acceptance of the new norms included the establishment of the Fine Arts Night, the introduction of student artwork on bulletin boards, and the visible support and leadership of the principal for Nancy's role as Catalyst Teacher, and for all efforts at implementation.

This study supports Corbett and Rossman's proposition about the importance of cultural change. One of the outcomes of this, and similar studies, has been to situate the teachers within a cultural envelope which is at once personal and communal. In their interactions, Nancy and John exhibited the kind of mutually adaptive behaviour associated with social advancement. Out of their mutual exploration of the new curriculum grew a sense of identification with it, and with each other.

The study also corroborates Riecken's (1989) thesis, that "every school has a 'culture' which embodies a set of shared beliefs and values, and that any change initiatives or innovations will be interpreted and utilized in ways that represent a reciprocal interaction between the innovation and the school's culture" (pp. 3-4, emphasis added). At Oak Park School, this reciprocity was evident. The curriculum implementation program inspired new or enhanced cultural elements in the school, which in turn encouraged the acceptance by individual teachers of new norms supported by those cultural elements. The culture of Oak Park School also presented a barrier in the separation of grade groups which inhibited effective

communication between Nancy as Catalyst Teacher and a primary teacher, and her colleagues in the intermediate division.

In his study, Riecken examined one school's approach to a school improvement program. Some of the key themes that he found relate closely to my observations about Nancy and John, and about Oak Park School. Nancy and John developed shared referents about teaching and learning, and shared strategies that worked. The principal showed leadership through his expectations, total support, and leading by example as he facilitated some of the cultural changes in the school. Cooperation and communication between Nancy and John were high; opportunities for cooperation and communication were available to the whole staff through regular staff meetings and new events and activities. While time was not as plentiful as they would have liked, the teachers did have some release time provided when the consultants visited, and the time frame for full implementation was more relaxed than had been the case with earlier curriculum introductions.

An important finding in Riecken's study was that the school improvement program strengthened cooperation and ongoing professional development. Cooperation and professional development were two major developments towards which the Catalyst Teacher Program in Bridgeton aimed. However, if the collegial behaviour needed for these developments is imposed, especially in a school where the cultural norms support notions of autonomy as privacy, of deference and non-interference, teachers may obey the letter but not the spirit of such a requirement,

and then only because the impetus to act comes through the political path; as soon as administrative vigilance is relaxed, so will the required behaviour.

If the implementation of an innovation is more successful in environments in which teachers feel a sense of ownership of the process and act in a collegial manner, those conditions should be separated from, and nurtured prior to, any other change attempt. There is clearly an error in trying to conflate too many change attempts: Preparing teachers for ownership and empowerment is a project in itself, as is the development of a collegial culture within a school or grade division. If these are indeed desirable conditions for schools in general, the thrust should be first toward achieving those conditions. Then the implementation of other innovations could be introduced in a more positive climate.

Scale of Change

The broad scale of the change effort involved when a new curriculum is introduced to an entire province has not yet been seriously considered as a major impediment to implementation success. It is time to heed the advice of Fullan (1991):

Instead of seeking widespread involvement in the use of a particular innovation, it may be more appropriate...to stimulate multiple examples of collaboration among small groups of teachers inside and outside the school....Paradoxically, school-wide efforts to implement single innovations may have less of an impact on the professional culture of schools (and thereby on the basic capacity of schools to improve) than would multiple focused collaborative networks that become "deep, personal and enduring" in the service of improvement (see Hargreaves, 1989) (p. 137).

Reducing the scale of change efforts in this way could also be a cultural change or, in some schools, the recognition of established cultural patterns. Taking the change initiative to smaller units, and to already-existing affinity groups, would be one way of circumventing the problems of distancing and status differences discussed above. In schools where such affinity groups did not exist because of norms of autonomy as privacy, cultural change would be the first priority in order to establish patterns of collaboration among small units such as grade divisions.

What would the introduction of a new curriculum look like if Fullan's advice were followed? One possible scenario would see the provincial ministry retaining responsibility for producing "master" guidelines that set a general tone for the subject. Responsibility for detailed interpretation would go immediately to the local level, where implementation plans would be developed by consultants working with teacher groups formed according to, for example, grade division, or subject interest or specialty. Depending on the cultural patterns developed in a local area, these teacher affinity groups might be of long standing in the system, meeting regularly to respond to problems, new concerns, or interests; or they could be formed as needed in response to such events as the publication of a new curriculum. Teachers in these groups, as respected experienced practitioners, would have representation to local and provincial administrators in order to communicate needs, successes, and evaluation of change efforts.

The importance of such "multiple examples of collaboration" (Fullan, 1991, p. 137) is that it broadens the possibility for dialogue among all areas of the

educational enterprise--theory, research, and practice. The circumstances of the Catalyst Teacher Program in Bridgeton, and the specific case of Nancy and John, point to the importance of such dialogue for increasing the understanding of what change means to all participants, but especially to the teachers who must implement change.

Implications for Research

Additional case studies are needed to enrich the fund of data that describe and explain how innovations are successfully translated into practice, and that broaden the base for comparison among cases. More particularly, longitudinal studies of cases of early norm acceptance, like that of Nancy and John, would help to reveal the supportive conditions that seem to ensure the perseverance of this acceptance, and thus true cultural change for the participating teachers. A larger body of detailed single-case studies would increase the opportunities for "reader or user generalizability" (Walker, 1980; Wilson, 1979) by change planners and managers at different levels of the education system.

At the same time, undertaking an infinite number of case studies will do little for the field unless synthesizing studies are also undertaken, to determine broad categories and to identify areas that are in some cases already over-researched, while others are neglected. Recent efforts to combine phenomenological reports in a genre described as phenomenography might with advantage be paralleled in the area of school-based research, so that a sense develops in the educational

community of a substantial and significant body of work undertaken so far, and of directions that might profitably be pursued.

Much, indeed, remains to be done at the micro-level of research: particularly, to satisfy the clients for education research--principals, school board members, Ministry of Education personnel. Principals might look to the example of a Patrick Edwards for effective support of participation in implementation; they might heed the concern expressed in this study by Nancy about the relationship between shrinking resources and stationary expectations. School board members could enhance their understanding of the need to commit time (and therefore money) for the process of implementation, to stand behind that commitment for at least the agreed period, and to delay judgment and closure until the process has been allowed to run its course. Individuals, from classroom teachers to Ministry of Education personnel, who are about to engage in further curriculum development could benefit from specific examples of strategies used with success to encourage lasting acceptance of new norms and to assist teachers in assimilating the new curriculum into their practice.

Ideally, many of these case studies would be produced from the inside, as action research. The results would be of immediate local benefit to administrators, school boards, and teacher colleagues, followed by dissemination to the general public of information about positive results of the changes, and extension into the literature of educational change.

The presence of the researcher in the school is at once useful and natural, and need not interfere with the usual traffic of school affairs. One of the most promising aspects of this case was this: Nancy and John never behaved as if they were doing something unusual. The work of interpreting the new curriculum and integrating it into their practice was simply part of their job as teachers. That job was made less onerous by support and encouragement, and by the promotion of cultural patterns that preserved their personal sense of efficacy and assisted their construction of new meanings and values around art education, paving the way for early implementation success.

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APPENDIX A: LEVELS OF USE: COMPLETE CHART

SCALE POINT DEFINITIONS OF THE LEVELS OF USE OF THE INNOVATION	CATEGORIES	KNOWLEDGE	ACQUIRING INFORMATION	SHARING
<p>Levels of Use are distinct states that represent observably different types of behavior and patterns of innovation use as exhibited by individuals and groups. These levels characterize a user's development in acquiring new skills and varying use of the innovation. Each level encompasses a range of behaviors, but is limited by a set of identifiable Decision Points. For descriptive purposes, each level is defined by seven categories.</p>	<p>KNOWLEDGE</p> <p>That which the user knows about characteristics of the innovation, how to use it, and consequences of its use. This is cognitive knowledge related to using the innovation, not feelings or attitudes.</p>	<p>ACQUIRING INFORMATION</p> <p>Solicits information about the innovation in a variety of ways, including questioning resource persons, corresponding with resource agencies, reviewing printed materials, and making visits.</p>	<p>SHARING</p> <p>Discusses the innovation with others. Shares plans, ideas, resources, outcomes, and problems related to use of the innovation.</p>	
<p>LEVEL 0 NON-USE: State in which the user has little or no knowledge of the innovation, no involvement with the innovation, and is doing nothing towards becoming involved.</p>	<p>Knows nothing about this or similar innovations or has only very limited general knowledge of efforts to develop innovations in the area.</p>	<p>Takes little or no action to solicit information beyond reviewing descriptive information about this or similar innovations when it happens to come to personal attention.</p>	<p>Is not communicating with others about the innovation beyond possibly acknowledging that the innovation exists.</p>	
<p>DECISION POINT A</p> <p>LEVEL 1 ORIENTATION: State in which the user has acquired or is acquiring information about the innovation and/or has explored or is exploring its value orientation and its demands upon user and user system.</p>	<p>Takes action to learn more detailed information about the innovation.</p> <p>Knows general information about the innovation such as origin, characteristics, and implementation requirements.</p>	<p>Seeks descriptive material about the innovation. Seeks opinions and knowledge of others through discussion, visits, or workshops.</p>	<p>Discusses the innovation in general terms and/or exchanges descriptive information, materials, or ideas about the innovation and possible implications of its use.</p>	
<p>DECISION POINT B</p> <p>LEVEL II PREPARATION: State in which the user is preparing for first use of the innovation.</p>	<p>Makes a decision to use the innovation by establishing a timing for initial use of the innovation, and details of initial experiences for clients.</p>	<p>Seeks information and resources specifically related to preparation for use of the innovation in own setting.</p>	<p>Discusses resources needed for initial use of the innovation. Joins others in pre-use training and in planning for resources, logistics, schedules, etc. in preparation for first use.</p>	
<p>DECISION POINT C</p> <p>LEVEL III MECHANICAL USE: State in which the user focuses most effort on the short-term, day-to-day use of the innovation with little time for reflection. Changes in use are made more to meet user needs than client needs. The user is primarily engaged in a stepwise attempt to master the tasks required to use the innovation, often resulting in disjointed and superficial use.</p>	<p>Begins first use of the innovation.</p> <p>Knows on a day-to-day basis the requirements for using the innovation. Is more knowledgeable on short-term activities and effects than long-range activities and effects of use of the innovation.</p>	<p>Solicits management information about such things as logistic, scheduling techniques and ideas for reducing amount of time and work required of user.</p>	<p>Discusses management and logistical issues related to use of the innovation. Resources and materials are shared for purposes of reducing management, flow and logistical problems related to use of the innovation.</p>	

APPENDIX A, CONTINUED

SCALE POINT DEFINITIONS OF THE LEVELS OF USE OF THE INNOVATION	KNOWLEDGE	ACQUIRING INFORMATION	SHARING
<p>Levels of Use are distinct states that represent observably different types of behavior and patterns of innovation use as exhibited by individuals and groups. These levels characterize a user's development in acquiring new skills and varying use of the innovation. Each level encompasses a range of behaviors, but is limited by a set of identifiable Decision Points. For descriptive purposes, each level is defined by seven categories.</p>	<p>That which the user knows about characteristics of the innovation, how to use it, and consequences of its use. This is cognitive knowledge related to using the innovation, not feelings or attitudes.</p>	<p>Solicits information about the innovation in a variety of ways, including questioning resource persons, corresponding with resource agencies, reviewing printed materials, and making visits.</p>	<p>Discusses the innovation with others. Shares plans, ideas, resources, outcomes, and problems related to use of the innovation.</p>
<p>DECISION POINT D-1</p>	<p><i>A routine pattern of use is established.</i></p>	<p>Makes no special efforts to seek information as a part of ongoing use of the innovation.</p>	<p>Describes current use of the innovation with little or no reference to ways of changing use.</p>
<p>LEVEL IV A ROUTINE: Use of the innovation is stabilized. Few if any changes are being made in ongoing use. Little preparation or thought is being given to improving innovation use or its consequences.</p>	<p>Knows both short- and long-term requirements for use and how to use the innovation with minimum effort or stress.</p>	<p><i>evaluation in order to increase client outcomes.</i></p>	<p>Discusses own methods of modifying use of the innovation to change client outcomes.</p>
<p>DECISION POINT D-2</p>	<p><i>Changes use of the innovation based on formal or informal</i></p>	<p>Solicits information and materials that focus specifically on changing use of the innovation to affect client outcomes.</p>	<p>Discusses efforts to increase client impact through collaboration with others on personal use of the innovation.</p>
<p>LEVEL IV B REFINEMENT: State in which the user varies the use of the innovation to increase the impact on clients within immediate sphere of influence. Variations are based on knowledge of both short- and long-term consequences for clients.</p>	<p>Knows cognitive and affective effects of the innovation on clients and ways for increasing impact on clients.</p>	<p><i>and in coordination with what colleagues are doing.</i></p>	<p>Focuses discussions on identification of major alternatives or replacements to the current innovation.</p>
<p>DECISION POINT E</p>	<p><i>Initiates changes in use of innovation based on input of</i></p>	<p>Solicits information and opinions for the purpose of collaborating with others in use of the innovation.</p>	<p>innovation presently in use.</p>
<p>LEVEL V INTEGRATION: State in which the user is combining own efforts to use the innovation with related activities of colleagues to achieve a collective impact on clients within their common sphere of influence.</p>	<p>Knows how to coordinate own use of the innovation with colleagues to provide a collective impact on clients.</p>	<p>Seeks information and materials about other innovations as alternatives to the present innovation or for making major adaptations in the innovation.</p>	<p>Focuses discussions on identification of major alternatives or replacements to the current innovation.</p>
<p>DECISION POINT F</p>	<p><i>Begins exploring alternatives to or major modifications of</i></p>	<p>Knows of alternatives that could be used to change or replace the present innovation that would improve the quality of outcomes of its use.</p>	<p>Focuses discussions on identification of major alternatives or replacements to the current innovation.</p>
<p>LEVEL VI RENEWAL: State in which the user re-evaluates the quality of use of the innovation, seeks major modifications of or alternatives to present innovation to achieve increased impact on clients, examines new developments in the field, and explores new goals for self and the system.</p>	<p>Knows of alternatives that could be used to change or replace the present innovation that would improve the quality of outcomes of its use.</p>	<p>Seeks information and materials about other innovations as alternatives to the present innovation or for making major adaptations in the innovation.</p>	<p>Focuses discussions on identification of major alternatives or replacements to the current innovation.</p>

APPENDIX A, CONTINUED

CATEGORIES	
ASSESSING	PERFORMING
Examines the potential or actual use of the innovation or some aspect of it. This can be a mental assessment or can involve actual collection and analysis of data.	Carries out the actions and activities entailed in operationalizing the innovation.
LEVEL 0	
Takes no action to analyze the innovation, its characteristics, possible use, or consequences of use.	Takes no discernible action toward learning about or using the innovation. The innovation and/or its accoutrements are not present or in use.
LEVEL I	
Analyzes and compares materials, content, requirements for use, evaluation reports, potential outcomes, strengths and weaknesses for purpose of making a decision about use of the innovation.	Explores the innovation and requirements for its use by talking to others about it, reviewing descriptive information and sample materials, attending orientation sessions, and observing others using it.
LEVEL II	
Analyzes detailed requirements and available resources for initial use of the innovation.	Studies reference materials in depth, organizes resources and logistics, schedules and receives skill training in preparation for initial use.
LEVEL III	
Examines own use of the innovation with respect to problems of logistics, management, time, schedules, resources, and general reactions of clients.	Manages innovation with varying degrees of efficiency. Often lacks anticipation of immediate consequences. The flow of actions in the user and clients is often disjointed, uneven and uncertain. When changes are made, they are primarily in response to logistical and organizational problems.
	STATUS REPORTING
	Describes personal stand at the present time in relation to use of the innovation.
	Reports little or no personal involvement with the innovation.
	Reports presently orienting self to what the innovation is and is not.
	Reports preparing self for initial use of the innovation.
	Reports that logistics, time, management, resource organization, etc., are the focus of most personal efforts to use the innovation.
PLANNING	
Designs and outlines short- and/or long-range steps to be taken during process of innovation, i.e., all goes resources, schedules activities, meets with others to organize and/or coordinate use of the innovation.	
Schedules no time and specifies no steps for the study or use of the innovation.	
Plans to gather necessary information and resources as needed to make a decision for or against use of the innovation.	
Identifies steps and procedures entailed in obtaining resources and organizing activities and events for initial use of the innovation.	
Plans for organizing and managing resources, activities, and events related primarily to immediate ongoing use of the innovation. Planned-for changes address managerial or logistical issues with a short-term perspective.	

APPENDIX A, CONTINUED

CATEGORIES	PLANNING	STATUS REPORTING	PERFORMING
ASSESSING	Examines the potential or actual use of the innovation or some aspect of it. This can be a mental assessment or can involve actual collection and analysis of data.	Describes personal stand at the present time in relation to use of the innovation.	Carries out the actions and activities entailed in operationalizing the innovation.
LEVEL IV A	Limits evaluation activities to those administratively required, with little attention paid to findings for the purpose of changing use.	Reports that personal use of the innovation is going along satisfactorily with few if any problems.	Uses the innovation smoothly with minimal management problems; over time, there is little variation in pattern of use.
LEVEL IV B	Assesses use of the innovation for the purpose of changing current practices to improve client outcomes.	Reports varying use of the innovation in order to change client outcomes.	Explores and experiments with alternative combinations of the innovation with existing practices to maximize client involvement and to optimize client outcomes.
LEVEL V	Appraises collaborative use of the innovation in terms of client outcomes and strengths and weaknesses of the integrated effort.	Reports spending time and energy collaborating with others about integrating own use of the innovation.	Collaborates with others in use of the innovation as a means for expanding the innovation's impact on clients. Changes in use are made in coordination with others.
LEVEL VI	Analyzes advantages and disadvantages of major modifications or alternatives to the present innovation.	Reports considering major modifications of or alternatives to present use of the innovation.	Explores other innovations that could be used in combination with or in place of the present innovation in an attempt to develop more effective means of achieving client outcomes.

APPENDIX B: THE "VIEWING PROCESS" IN THE SASKATCHEWAN CURRICULUM

This process is explained at each grade level. The summary below refers to the Grade one document (Saskatchewan Education, 1991, pp. 304-307). A brief introduction notes that the process "can be used for viewing any art work including craft, fine arts, traditional arts, commercial art and the mass media, as long as appropriate questions are asked at each stage" (p. 304). The concept of viewing as an interaction between viewer and artwork is discussed, as well as the notion that individual viewers' perspectives will differ widely and will affect their perception of the works.

The Viewing Process is presented as a seven-step activity. It has been adapted from several sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986. The seven steps are:

1. **PREPARATION:** Setting a comfortable and trusting environment; communicating the idea that viewing is a discovery process rather than the occasion for the transmission of "correct" information.
2. **FIRST IMPRESSIONS:** An opportunity to vent first spontaneous reactions, to record them for later comparison.
3. **DESCRIPTION:** A brief inventory of the simple visual "facts" of the image or object viewed, for example: names of shapes or objects; names of colours; the materials used to create it; and so on.
4. **ANALYSIS:** Looking for the centre of attention in the work; what devices the artist has used to draw our attention; relationships of colour, size, space.
5. **INTERPRETATION:** "The stage where the students' own perspectives, associations and experiences meet with 'the evidence' found in the work of art" (p. 306). Students might be asked to articulate the theme of the work, the artist's possible reason for making it, the meaning of the work. Interpretations might be expressed through discussion, journals, poetry, visual art, and so on.
6. **BACKGROUND INFORMATION:** An opportunity to explore and to find out more about the artist or the work, using books, galleries, and visitors.
7. **INFORMED JUDGMENT:** A "reflective activity" (p. 307). This is the time when first impressions can be recalled to see if and how they have changed; or to think of other works that seem similar; or to note ways of applying what has been learned from this work in personal work.

APPENDIX C: LEVELS OF USE: NANCY AND JOHN

LEVEL	KNOW- LEDGE	ACQUIR- ING IN- FORMA- TION	SHARING	ASSESS- ING	PLAN- NING	STATUS REPORT- ING	PERFOR- MING
O							
I		J		N,J			
II	N	N	N				N
III	J		N	N	N,J	N,J	N,J
IVA			J		N		
IVB							
V						N	N
VI							

N = Nancy Cansler (as classroom teacher)

N = Nancy Cansler (as Catalyst Teacher)

J = John Dana

When one teacher is shown at two different levels in the same category, that indicates evidence of movement between categories. (See Chapter VII for full discussion of these placements.)