

AFTERMATH OF A SUMMER ART INSTITUTE:

A CASE STUDY

BY

BARBARA KREUGER

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Department of Visual and Performing Arts in Education .
The University of British Columbia
Vancouver, Canada

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Abstract

The purpose of this research was to examine the impact of a University summer institute, and to determine whether the participants felt it had changed their ways of teaching art, brought them greater success or encouraged them to share ideas about art education. This research also examined what factors are necessary for creating change for teachers and questioned whether a University institute would be able to provide enough of those factors to induce change.

An investigation of the literature in the area of curriculum change revealed that teachers require a great deal of support and an extensive amount of time for change to occur. A University course such as the Institute cannot provide much support or time.

Through questionnaires, interviews, and additional information provided through a recall session conducted with the participants of the institute, it was possible to determine that for the majority of participants there was a perception that their art classes had undergone change and achieved greater success. For some of the participants the Institute had also caused them to share more information about art education with colleagues.

For some, this change was extensive and for others less so but this study indicates that a University institute can make a significant contribution to effecting change for teachers.

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CHAPTER ONE

Introduction

Why arts in the school? As content the arts represent man's best work. Our children ought to have access to such work, and they should know that we care that they do. When we define our school curricula, we not only provide children with access to the intellectual and artistic capital of our culture, we also tell the young what we value for them. Surely the arts are among the things we ought to care about.(McLaughlin et al.,1984:xii)

A fine arts curriculum entitled Elementary Fine Arts Curriculum Guide/Resource Book, was published by the British Columbia Ministry of Education in 1985 and is available to all teachers in the province. It has been written for primary and intermediate grades and meets the criteria of a skill developing curriculum which fosters the creation and knowledge of art.

The British Columbia Ministry of Education in a statement of policy and procedure (Feb.1986:14) comments that "it is not appropriate to develop programs without making every attempt possible to educate the intended user to the innovation." This can be accomplished in many ways; through district level or school based inservice, through university preservice and through one other recent

extension of the university preservice, the summer institute.

A summer institute is different in its intention from a regular university undergraduate class as it is most often directed at the practising teacher. Often the summer institute is used to familiarize teachers with curriculum innovation or change. Teachers may receive additional University credits and can quickly update their abilities to teach a new subject or implement a change.

In July of 1988, a one week summer institute took place at the University of British Columbia which oriented 150 elementary school teachers to the provincial fine arts curriculum and additional methods and strategies for teaching art. It was entitled Summer Institute: Teaching Art in the Elementary School, also referred to in this study as the Institute, and was organized by both the Faculty of Education - Department of Visual and Performing Arts, and The Distance Education Office of the Faculty of Education.

The three key organizers of the content of the Institute were from the Department of Visual and Performing Arts in Education. They were Kit Grauer, Michael Foster and Graeme Chalmers. The Institute was available for University credit or could be audited.

The Institute focused first on establishing a rationale for art

education in the elementary school and then, through workshops and speakers, explored the various components which make up art education. Each day of the week was organized around either a particular focus of art education, or a particular content area.

The Summer Institute, Teaching Art in the Elementary School was designed to promote change in the teaching of art and encourage teachers in the field to use the recently written curriculum guide, and the concepts, organizational methods and ideas it contained in planning their art program.

During the Institute a high level of enthusiasm and eagerness developed. The Evaluation form filled out at the end of the week indicated a positive reaction. Seventy four percent of returns rated the Keynote Speakers excellent or very good. The sessional speakers had varying ratings but the overall response was very positive.

The only criticism which seemed to be common was that the amount of time and energy required was exhausting. Some felt that the Institute should be held over a two week time period to allow for the absorption of information. Overall the evaluation forms indicated an overwhelmingly positive response to the ideas, speakers and organization of the Institute.

The assignments required were expected within three weeks of the completion of the Institute and reinforced the teaching ideas presented at the Institute. The assignments were: to maintain a "learning log" of the week with reflections on the sessions attended and how they impacted upon participants and their teaching of art; an overview chart of a year's art program designed to show familiarity with the Provincial Guide; a specific unit of study complete with lesson plans attending to all of the expected learning outcomes; and a series of twelve visuals which would correspond to the unit of study and stimulate interest and participation from elementary school students.

Justification for the study

The feelings of enthusiasm for art education among the participants, brought forth by the Institute, raised a question about the effects one could anticipate from such a positive start. What long term changes could one expect from the participants? What would be the reality of teaching art thereafter? Were there changes made in teaching art as a result of increased familiarity with the goals and learning outcomes of the provincial curriculum, gained at The Summer Institute: Teaching Art in the Elementary School?

To provide a curriculum guide and to inform and educate teachers does not always ensure that the intended outcomes will be met. A gap between the intentions of a curriculum and the actuality of instruction in the elementary classroom is to be expected. There is a large question as to whether the participants in the Summer Institute would have effected a universally positive change in their art classes.

All participants were informed of the province's philosophy for art education, they were provided with a curriculum guide and became familiar with it. They were introduced to the Institute leaders, who are politically skilled advocates of art education. The participants received training which supports learning and were given a variety of strategies for adapting to fit student needs. Was this enough to cause change to occur?

This study was designed to uncover variables and factors which might have affected the success of art programs following the experience of the Summer Institute, and to determine if change occurred as a result of the Institute. Did some participants in The Summer Institute: Teaching Art in the Elementary School change the way they teach art? If they did change their teaching, why did they change, what did they change and how much did they change? If they

didn't change their teaching, what were the factors impeding change for them?

The information gathered through this research is important because it considers the issue of change for teachers and whether a short term course is powerful enough to influence teaching behavior. It addresses the concern that a University summer course may not provide sufficient time, resources and support to allow for change.

This study is important for art educators, because it may contribute to effective course planning which will allow for a higher amount of transfer from philosophy into practice. In addition, the study allows art curriculum planners to foresee those difficulties classroom teachers may be facing when they try to utilize new art education ideas.

Purpose of the Study

The purpose of this study is to look at the large question of change for teachers: specifically, to consider how, why, and when change takes place. The intention of The Summer Institute was to cause change and promote success and sharing among the participants. Did this take place, and in fact could this take place in this setting and in this time frame? Imbedded within this larger issue is the

more specific issue of whether the intentions of the Institute planners resulted in a changed reality for the Summer Institute participants one year later. By increasing the awareness of the discrepancy which arises between intended change and actual change and considering the causes for the discrepancy, perhaps a step toward more effective implementation can occur.

Research Questions

1. Did participants perceive that they had made changes in the way they teach art as a result of The Summer Institute: Teaching Art in the Elementary School?
2. Does a university institute provide enough time, resources and sharing opportunities to promote change?

Subsidiary Questions

3. Did participants perceive that they had experienced greater success with teaching art as a result of attending The Summer Institute: Teaching Art in the Elementary School?
4. Have participants shared information about teaching art with their colleagues since attending The Summer Institute: Teaching Art in the Elementary School?

Design of the Study

The study followed a survey or questionnaire format with additional information gathered from interviews. The questionnaire component of the research was distributed to all participants of the Summer Institute. There were one hundred and sixty three participants: 112 who participated to earn further University credit, six who audited the course and 45 who took it as a non-credit course. Most participants were from British Columbia; there were three participants from other provinces.

The survey focused on perceptions of change within the participant's art program. It dealt with attitudes to art as a result of the Summer Institute, and with changes, successes and sharing in the areas of: use of materials; use of art history; use of themes; use of evaluation strategies; integration with other subjects; and the elements and principles of design. The study was conducted over three months and was initiated nine months after the Summer Institute.

In addition to the questionnaire nine interviews were held with Institute participants. These people were pre-selected on a stratified random representation basis from the sample population. The interview group represented: urban and rural settings, large and

small districts, novice and experienced teachers, and those with art training beyond the Summer Institute contrasted with those with little or no art background.

Through the interviews a more detailed and in depth view of the experience of teaching art was developed than the survey alone permitted. The interviews were conducted during the months of May and June, 1989.

Additional data were received at a follow-up session to the Summer Institute held at the University of British Columbia nine months after the Institute originally took place. These data took the form of group recording sheets which summarized discussions about change, success and sharing for approximately 60 teachers who had participated in the Institute.

Procedure and Data Analysis

An analysis of the format of the Summer Institute and the addresses given by both keynote and sessional speakers was undertaken to determine if any themes were repeated.

The content of the Institute was also considered. What did the keynote and sessional speakers wish to have participants change, succeed with or share? Analysis showed that the Institute itself was

divided into content sections, these sections were: the use of materials; use of art history; use of themes; use of evaluation strategies; integration with other subjects, and the elements and principles of design. The review of the content of the Institute provided the basis for the questionnaire and interview schedule.

Data pertaining to whether teachers had experienced change, success and sharing were gathered and subjected to content analysis. Questionnaire data were organized in both a qualitative and quantitative way, as all questions required both a rated response and a written response. The interviews added more depth to the initial responses obtained in the questionnaires and gave the interviewees a chance to delve deeper into specific areas of interest and present their own specific responses. The recording sheets from the call-back session were useful as they added more details to the picture.

Limitations

This study is limited because it deals with the teachers' perceptions of change and therefore is subjective. No baseline was established for the type of art instruction taking place in the classrooms of the participants prior to The Summer Institute: Teaching Art in the Elementary School, and therefore the

data can not provide causal inferences, or even a clear record of improvement in specific areas.

This study is limited as well because it deals with a relatively small population. Still, a review of the literature reveals some issues which are echoed in this study and thus adds to its validity.

CHAPTER TWO

Literature Review

The focus of this study is on the change, success and sharing teachers experienced after participating in The Summer Institute: Teaching Art in the Elementary School. Though there is very little literature available about the specific impact of a one or two week intensive workshop or "institute", general information on educational change is plentiful and will be considered in this literature review.

This study deals primarily with the implementation of art curricula and innovation. Literature concerning curriculum implementation in general is considered, however, as many of the issues that arise go beyond specific subject areas.

For the purposes of this study and this review of the literature it has been assumed that change and innovation are synonymous and that implementation of new material would necessitate a change of teacher attitudes and practices.

The review of the literature is divided into sections. Section One deals with what change means for the teacher, including the notion of sharing with colleagues, Section Two looks at the factors which make change successful.

Section One

To look at how the concept of change is handled by the teacher, it helps to define what is meant by change. The British Columbia Ministry of Education developed Guidelines for Planning Program Implementation (1982) In this document program change is defined as involving:" changes in goals, objectives, or learning outcomes; changes in resource materials; changes in activities (these may involve new roles for educators); changes in assumptions."(p.7)

For the individual, Fullan (1982) describes change as involving what one thinks: new beliefs, philosophies and knowledge, and what one does: new materials, skills and behaviors. Fullan maintains that when teachers engage in change they are looking at the possibility of changing their beliefs or their behavior.

Loucks and Lieberman (English 1983) define innovation broadly as "any process, product idea or practise that requires new behaviors of the user"(p.127)

To engage in the change process always involves tension. Fullan (1982) states that

Real change, whether desired or not, whether imposed or voluntarily pursued, represents a serious personal and

collective experience characterized by ambivalence and uncertainty, and if the change works out, can result in a sense of mastery, accomplishment, and professional growth. The anxieties of uncertainty and the joys of mastery are central to the subjective meaning of educational change, and to success or failure - facts which have not been recognized or appreciated in most attempts at reform. (Fullan, p. 26)

Cuban (1988) makes a point that teachers are willing and eager to change, if the change is practical.

In my research... I was repeatedly struck by the willingness of these teachers to alter their routines and try other approaches if it met *their* criteria for classroom change. Teachers implicitly asked practical questions of proposals for change made by others or of their own innovations. Seldom aloud or in writing, they nonetheless asked: Is it simple? Can it be used in more than one situation? Is it reliable? Is it durable? Will doing this cost me more in time and energy than it will return to my students? Will it help me solve problems that I have defined as problems? If an innovation passed muster on these practical questions, one could bet that the teacher would try something new, and, if it worked (i.e., met these criteria), it would transform some classroom routines. (p.89)

Sarason (1971) holds the opposite view, and states often in The Culture of Schools and the Problem of Change that the more things change the more they stay the same. He maintains that to introduce change into an on-going system is a very complex process because of the traditions and structure of the school and the attitudes, conceptions and regularities of all who are in the setting. Sarason

also notes that if the intended outcomes have not been achieved, that the participants have no clear understanding of the factors contributing to failure.

Lortie (1975) in his sociological study School-Teacher puts forth the theory that people attracted to teaching tend to be conservative in nature and favour the status quo. His findings agree somewhat with Sarason.

Change is impeded by mutual isolation, vague yet demanding goals, restricted in-service training, rigidities in assignment, and working conditions which produce a "more-of -the -same" syndrome among classroom teachers. (p. 232) Many proposals for change strike them as frivolous-they do not address issues of boundedness, psychic rewards, time scheduling, student disruption, interpersonal support, and so forth. (p. 235)

For Lortie and Sarason the answer lies in teachers working together and developing collegial responsibility. Others have also come to this conclusion, noting that real change for teachers must come through working and sharing, with ample time for discussion, modelling, revising and adjusting to change. (Fullan 1982, Hall & Hord 1984, Fullan & Connelly 1988, Loucks & Lieberman 1983, Dawson 1978).

Sarason (1971) states that for teachers who work in isolation

change becomes problematic, e.g.

Teaching is a lonely profession....the teacher is alone with her problems and dilemmas, constantly thrown back on her own resources, having little or no interpersonal vehicles available for purposes of stimulation, change or control against man's capacity to act and think foolishly." (Sarason p.162)

In their Concerns-Based Adoption Model Hall and Hord (1984) saw a need to develop three diagnostic models to analyze where teacher's concerns and actions were focused when faced with change. It is advanced that when an objective analysis is made there is more concrete understanding of the attitudes of the teacher, leading to fuller implementation of the change. The instruments developed are used to assess 1.concerns of teachers, 2.the levels of use of an innovation and 3.the innovation configurations.

The concerns and problems of teachers who are confronted with change have been broken down into four major clusters: unrelated concerns, self concerns, task concerns, and impact concerns. The concern levels are defined as being on a continuum ranging from concerns unrelated to the innovation, to concerns about the impact of the innovation upon the students..

In the taxonomy entitled Levels of Use of the Innovation Hall,

Loucks, Rutherford and Newlove (1975) break the process of implementation down into eight hierarchical steps. These are: nonuse, orientation, preparation, mechanical use, routine, refinement, integration, and renewal. Although a lock step progression through the steps is not mandatory it is assumed with this model that most teachers when confronted with change will follow this general pattern, providing that the innovation is found worthy of implementation and that there is sufficient support.

The third dimension of the Concerns-Based Adoption Model is the Innovation Configuration. This is a diagnostic tool which deals directly with the innovation and what use means when the innovation is the frame of reference. The components of the innovation are studied and an analysis of the key issues that distinguish use of the innovation from nonuse is made. Observations are then made in the classroom to determine whether the essential elements of the innovation are in place.

The Concerns-Based Adoption Model serves to analyze a teacher's position relative to an innovation and provide descriptive data so that a change facilitator can intercede and provide further assistance for implementing change.

Change has not always been concerned with the process of implementation. It was often assumed that, if the new program was available and the teachers informed of its benefits, it would be in full use and change would have been effected at the classroom level in short order. The complexity of the classroom or the factors affecting it were not considered.

Innovation and implementation are both critical to the change process. The innovation must be written or conceived, but it must also be embraced by the teacher for the change to occur. Studying how change happens within the organization of the school is a relatively new idea.

House (1979) gives a ten year perspective of the "deliberate systematic attempt to change the schools through introducing new ideas and techniques" (p.1). He sees the perspectives that have dominated the implementation of innovations to be in three basic categories: technological, political, or cultural.

The technological perspective is one which is dominated by the scientific method. Research, development, diffusion and adoption was first conceptualized by Clark and Guba (1965). It focused on the innovation itself and gave little attention to the process of change or

the people involved. This view of implementation was widely adopted, as it seemed a rational sequence of events, but it also assumed there was a passive recipient of innovations waiting in the classroom, and that the mass produced innovations would be usable in a variety of settings. It remains an important perspective, according to House, because of the technological nature of our society.

The political perspective, as an alternative to the technological view, recognizes that there are different groups with vested interests within the school and these groups have values and beliefs which will shape changes. House indicates that "mutual adaptation" is a political concept, as the participants alter the curriculum to fit their needs. The access to resources and contact with proponents of the innovation are also thought to be critical to implementation, and to be politically determined.

Teachers and administrators have differential access to external contact, to resources, and to rewards for innovation. Ordinarily, the teacher has few incentives for innovation and many disincentives. Hence, advocacy groups are essential for securing resources and providing social rewards. Factional interactions between the advocacy group supporting the innovation and other groups becomes important. Generally, the higher one is in the innovation hierarchy the more there is to gain from innovation.(House 1979 p.5)

The political perspective recognizes that the organizational influences on the innovation are in many ways as critical as the innovation itself.

According to House, the most recent perspective on implementation of change has been to focus on the school itself and the people in it. The cultural perspective has been derived from research which is anthropological in intent. House cites authors such as Sarason, and his 1971 work, The Culture of Schools and the Problem of Change, and Goodlad and his study entitled The Dynamics of Educational Change. These authors have considered the school to be an identifiable ecosystem with a variety of individuals performing roles within that ecosystem. The cultural perspective looks carefully at the complex organization of the classroom and the effects of constant pressure for innovation. Researchers document what it looks like when teachers are involved in innovative activity and discuss the implications for the school.

Studies from each of these perspectives have been critical in promoting further understanding of how change takes place in schools. They have added to the knowledge base about the impact of innovations themselves, the ways that innovations are shaped for use

within schools and why these occur and the concerns and stages teachers face as they implement change.

House maintains that the shift in thinking about how change happens at a school has been from the innovation, to the innovation in context, to the context itself. He also refers to this shift as being from technology, to conflict, to craft. He states,

A major distinction is whether one considers teaching to be a craft or a technology. A craft is based on tacit knowledge and experience. It is learned through apprenticeship. A technology is based on explicit knowledge and principles. It is learned through formal means. Without question, the majority of teachers view teaching as a craft born of long experience. Many reformers, particularly technocrats, view teaching as a technology that has a specifiable content and procedure. (p.12)

What then, is change for the teacher? Is it honing the craft over time and with the assistance of colleagues, or is it receiving a newly developed curriculum and implementing it as it was written? It seems that the pendulum has swung from the technology of the research, development, diffusion, adoption model, to a model which involves developing the craft of teaching.

The Ontario Ministry of Education, in discussing teacher

education in the province, has taken a position that teaching lies more in the area of craft than of technology and asserts that teachers learn best and change most when interacting with other teachers.

Good teachers working with other good teachers get even better. Improvement and professionalism coincide. Interactive professionalism is accomplished by a marked increase in support, informal evaluation, collective responsibility to and with one's peers, and professional certainty about what is right and effective to do. (Ontario Ministry of Education, January 1987)

Section Two

What are the factors which make the change process successful for the individual? Why does change differ for teachers? What would ensure a greater success rate for teachers confronted with change?

Fullan (1982) has found that the innovation must represent a real need, it must be easy to use the ideas and there must be some convenient form of support or sharing. Fullan strongly asserts that degree of change is closely related to the amount of interaction between teachers.

There is no getting around the *primacy of personal contact*. Teachers need to participate in skill-training workshops, but they also need to have one-to one and group opportunities to receive and give help, and more simply to *converse* about the meaning of change. (p.121.author's

italics)

Fullan continues this theme by explaining that local materials adaptation is considered a powerful influence on teacher change, but that if the adaptation is characterized by teacher isolation, the effects on change were less productive. Only when there was a high degree of interaction between teachers, making decisions about the materials and their use, was positive change evoked. Thus he maintains that it is not materials adaptation per se that is important but rather the interaction, with or without the alteration of materials.

Dawson (1978) agrees, but cautions that the psychological climate of the interaction in an inservice situation is critical. He states that time alone will not guarantee that critical discussion and dialogue will occur. A feeling of community is missing in most school settings and perhaps this is why effective change is so difficult. Dawson particularly looks at the one or two week intensive workshop, or the University Institute, a vitally important topic for this study. He states that;

Even though the initial organization impetus for intensive workshops may come from sources external to teachers, organizers must ensure that once the workshop is under way its direction is provided by the participants. One of the strong points of this format is that sufficient time is available for the sense of community and critical dialogue to develop. (p.5)

Loucks and Lieberman (1983) agree somewhat with these findings stressing that the relationship among curricula, teachers, and curriculum personnel is of critical importance. The curriculum must work, it must be successful in achieving results. The expectations for the use of the curriculum must also be clear and the teachers must have the support needed to facilitate it. This includes support in terms of materials, training, facilities, time and moral support.

For Loucks and Lieberman the factors of 'developmentalism, participation, and support' are critical for promoting successful change.

Developmentalism is an area of inquiry which looks at adult development and how teachers change when dealing with new ideas. Studies in this realm indicate what forms of personal, material, and interactive support are needed at different stages in the change process.

Participation refers to the fact that for an institution as diverse as the school to change, many factors must be considered. Factors such as student populations, administrative support and school organization are important, but without the adequate participation of the teachers, engaging them in the innovation, the chance for successful change diminishes dramatically.

The final concept which Loucks and Lieberman consider key to successful curriculum change is support. They maintain that it has always been recognized that financial and material support are often necessary to implement change in curriculum, but that there are many other kinds of support that may be required too. Human support, particularly from the principal, is cited as crucial, as is the support of peers and district level personnel and individuals external to the district. Time is also recognized as being a critical determinant of success or failure.

Research indicates that it takes three to five years to institutionalize a complex innovation. Before deciding to implement a new curriculum, a commitment is needed to take the time required to facilitate the process and ensure its continuance. Time is needed for teachers to plan, adapt materials, train, solve problems, and provide peer support. (p133)

Leithwood and Montgomery (1987) agree with these concerns, observing that change processes are almost inevitably incremental and that rarely would one observe dramatic shifts in professional behavior over short periods.

Joyce and Showers (1980) concur with these considerations for success, especially those related to support. They advocate a combination of methods for involving teachers with new ideas.

Because different people learn in different ways, and because there are stages to learning, five distinct training elements are discussed.

1.Presentation of theory; 2. Modelling or demonstration; 3.Practise under simulated conditions; 4a. Structured feedback; 4b. Open-ended feedback; and 5.Coaching for application. They maintain that teachers are excellent learners and that they can effectively change if a combination of modelling, practise and feedback is employed.

Researchers focusing on changing art education have found some critical factors in implementation of new ideas or concepts. A major 1984 study commissioned by the Getty Center for Education in the Arts (McLaughlin, et al.,1984:5) has noted that for success a new programme must have a number of basic characteristics. These are: an articulated conceptual base, a written curriculum and a sequential

curriculum. In beginning a new programme they have determined that there are critical factors: the presence of a politically skilled advocate, outside resources, and strategies for involving teachers and principals.

In carrying out and maintaining an art programme some further factors were determined to be crucial: concrete ongoing training, well specified instructional goals, teacher training that supports learning, and strategies for programme review and development.

Other research, by Frey (1978), yields similar conclusions but adds to them, stating that many new programs must be altered to fit circumstances of the student, teacher or school and that they should be cost effective to ensure their survival. If these conditions are not present when a programme is introduced, it will have a much lower possibility of success.

These studies have focused more on the materials, availability, and adaptation, and on the leadership for reform, and less on the human interactive component than does Fullan.

Guidelines for Planning Program Implementation (1982), written by the Ministry of Education of British Columbia, has developed

fifteen principles for implementation and developed comments and implications for each principle. The initial comments form a premise that the subsequent principles are based on.

Implementation is a learning, social and adaptive process. Successful program implementation will only occur if teachers have the opportunity to study the new curriculum, learn what changes are involved, discuss it with colleagues, and adapt it to suit local conditions and the needs of their students. (p.10)

The position of the Ministry in the first of the fifteen principles states that:"the ultimate goal of all new programmes is to enhance the quality of classroom life and help students learn more effectively". This is the overriding reason for any change, and all engaged in the field of education would agree with this sentiment.

There seems too, to be consensus developing through research, which points to an agreement of how to achieve this goal. How do all of these findings relate to this specific study? The research on educational change indicates that there are several critical factors which must be addressed for effective change to be evidenced in the classroom. The combination of adequate support, time and interaction, attention to teacher development needs, and clear expectations for use of a new programme provide the greatest

potential for successful change.

Did the University of British Columbia Institute: Teaching Art in the Elementary School utilize this research and provide a workshop which promotes real change on the part of the participants? Is that even a possibility from the perspective of an institution such as the University, or must change be promoted only at the district or school level where individuals can receive that primary support, time and interaction about change which the research reveals is so vital?

CHAPTER THREE

Part One

Analyzing the Institute Content

Developing the Instruments

The survey instrument and interview schedule were developed as a result of an analysis of the content of the Institute itself, the topics which were highlighted during the week long session and the issues that were predominant.

To determine the ideas and concepts that the Summer Institute was advocating, the content of the sessions and speakers at the Summer Institute were reviewed and analyzed, looking for common themes. By identifying the recurring ideas stressed at the Summer Institute, it was possible to structure appropriate questions for the survey and interviews.

The Summer Institute: Teaching Art In The Elementary School was designed with the intent of orienting teachers to the Elementary Fine Arts Curriculum Guide/Resource Book and to improve their success with teaching art. Throughout the week's events, the constant issue of change recurred.

The keynote speakers spoke about a change from the 'Friday

afternoon activity' which art education was seen to be in many settings, a change from elitist programmes which only cater to those with talent and a change from the 'cookbook' lesson which leads to a uniform and predetermined art product. The sessional speakers explained techniques and ideas which would allow the teachers to return to their classrooms and experience success with their students. Many of the keynotes and sessional speakers encouraged the participants to talk about art education and to become advocates for effective programmes. Information pertaining to the themes of change, success and sharing was spoken of repeatedly throughout the week.

The speakers, presenters and participants discussed ways of initiating change in art programs throughout the province. Change in art education was sought at the school and district level with sessions offered on creating displays to encourage school and parent support, and on techniques for marketing the fine arts program throughout the community.

Barbara Sunday in her presentations of seasonal themes and displays, and Bill MacDonald in his presentations on both Salmon and Promoting Art Programs emphasized the need to obtain public support

for change to occur in art education. MacDonald pointed out that teaching well is not enough, the quality of the program must be communicated to the public and to those in charge of funding for support. He contended that art teachers should be working from the inside and establishing networks. Such networks are already in place through the provincial and national art education associations, and these organizations were advocated as being positive supports for teachers.

Change was also sought in individual classrooms by involving new materials and techniques, more and different ways of utilizing art history, and varieties of themes that art experiences could be structured around. Much of the content for emphasizing change in the classroom had been written into the provincial curriculum guide, but it was reviewed, and teachers who were not familiar with the new guide were helped to discover the changes expected of them.

In reviewing the content of the week's events and the expectations of the follow-up assignments, change emerged as the dominant theme.

The presenters and organizers had carefully planned events to allow students to experience as many of the facets of a successful art

program as time allowed. The Institute participants were informed of the philosophical basis for including a stronger art program at the elementary school and given opportunities to feel the impact of creating something themselves. These experiences were aimed at producing teachers who would have an understanding of a successful art program, and the skills to implement one.

In addition to instructing the teachers enrolled, there was an overriding sentiment that change in the area of art education was a large undertaking and one which many would have to become involved in for change to be successful. To this end, it was implied that it would be important to share information or ideas with others. The notion of promoting art education with colleagues was mentioned often.

It was evident from the content of the speeches and workshops that change, success and sharing were the desired ends of the Institute.

The content and skills which were taught at the Institute were then examined to ascertain exactly what was to be changed, succeeded with and shared. Day One centred on using thematic units rather than an individual lesson approach, with an additional evening session

looking at films and how they can be effectively used to teach art. Day Two looked at new ways of teaching art history and criticism. Day Three delved into a variety of materials and techniques acquainting teachers with processes and techniques. Day Four addressed both the issues of evaluation and the elements and principles of design, addressing the need to incorporate these aspects into art lessons. The last day of the institute, Day Five, centred around integrating art with other curriculum areas.

Since a large portion of the Institute had been devoted to each of these content areas, they were determined to be critical for change, success and sharing to occur.

Part Two

Elementary Teacher Questionnaires

In designing the Elementary Teacher Questionnaire each of the six content areas covered in the Institute was treated separately. Questions were designed which addressed change, success and sharing, and which were related to the content emphasized in the Institute. This content emphasized; working with themes, art history, materials and techniques, evaluation, the elements and principles of design and integration.

This resulted in twenty one content questions. Two of the questions were designed to determine a basic reaction to the Institute itself. A five point Likert scale was used, along with a request for additional comments. By using a five point scale the respondents were able to categorize their answers as either; strongly agree, agree, uncertain, disagree, or strongly disagree.

The content questions were preceded by fourteen questions designed to determine the demographics of the respondents and their previous experience with art education. The teachers were first asked to provide information about their district and their years of experience. Questions were also asked about whether their district

had an art coordinator and whether they felt they were currently teaching the skills and concepts of art as defined in the Provincial curriculum guide.

Before proceeding with the distribution, the survey instrument was piloted with the presenters at the Institute and the organizers of the Summer Institute: Teaching Art in the Elementary School and other art educators in the Lower Mainland of British Columbia. Nine of the fifteen pilot surveys were returned. Some adjustments were made in the phrasing of the questions as a result of the pilot study. Confusing items, omissions and irrelevant material were altered. Some of the questions were re-defined and clarified, particularly those questions concerning the previous art education experiences of the participants.

All of those enrolled in The Summer Institute: Teaching Art in the Elementary School , a total of 163 were surveyed with the revised questionnaire. It was mailed between the nineteenth and the twenty fourth of April, 1989. A follow up letter was sent in the middle of May to encourage further response.

As a result of these various efforts seventy two questionnaires were returned, seventy of which were completed.

Survey questionnaire methods cannot be entirely validated, as

one can only assume that the respondent who volunteers to answer is being truthful and accurate. Also, the number of returns did not reflect the entire population of Institute participants as some chose not to respond. It was felt , however, that since the data were going to be used to describe the experiences of the Institute participants upon resuming their classroom duties, rather than only for quantitative ends, the return of 45% was sufficient. The additional information made available through the interviews adds validity to the data, for it gave respondents an opportunity to fully describe their programs and their response to the Summer Institute.

Part Three

Elementary Teacher Interviews

The purposes of the interviews were; to assess the extent to which the nine teachers felt that they had made changes in their teaching of art due to The Summer Institute: Teaching Art in the Elementary School, to consider the kinds of changes made, to find out how successful the changes had been and, to determine how motivated the teachers had been to share information with others. Through the interviews more details were made available and there was more expressed about the world of the teacher after attending the Institute.

Selection of the Interview Candidates

Once most of the surveys had been returned and the proposed deadline for returns had elapsed, the surveys were categorized according to the background data the respondents had filled in. Since it had become evident that the variables of experience and training were important, these were the most critical factors that determined the selection of interview candidates, but not the only ones. It was decided that the interviews would best reflect the population if there was representation from both urban and rural areas, large and small

districts and districts that employed an art co-ordinator and those that did not. Therefore, those chosen for further questioning through an interview were selected on a stratified random basis with the factors of experience, training, size of district, setting of school, and the availability of an art co-ordinator being the variables. Fifteen respondents were selected for interviews and letters of permission were sent during the first week of June. Nine respondents granted their permission and were subsequently interviewed during the latter part of June and the beginning of July. Due to the location of some of the individuals in remoter parts of the province three interviews took place by telephone.

The interview questions followed a similar format to that of the questionnaire. Questions focused on the content areas of the Institute itself; materials and techniques, art history, themes, integration, evaluation, and elements and principles of design. Within each of these content areas there were questions about the changes that had been made , the successes enjoyed, and the opportunities taken to talk to colleagues about art education and the Institute.

The questions were open ended and the subjects were encouraged to provide as much detail as they could. The interviews conducted by

telephone were recorded on the interview schedule and those conducted in person were tape recorded. A copy of the Interview Schedule is included as Appendix I.

Part Four

The Recall Session

In June, the planners of The Summer Institute: Teaching Art in the Elementary School convened a review day for all who could attend from the original group of participants. They were invited to bring along a colleague to discuss their experiences with art education during the year. At the review session a description of this study was briefly presented, with a request that all surveys be completed and submitted.

Also during the review day, time was set aside for participants to get together in groups of about six and talk about changes and successes and what opportunities teachers had had for sharing. This information was recorded by a representative from each group and has been incorporated into the study results as additional comments.

CHAPTER FOUR

Data Collection and Analysis

The survey explored the response to the Institute and its effect on the teacher's art classes that year. The respondents were all very similar in the experience that they had shared during the Institute. But they had come from different backgrounds and were teaching in a variety of settings.

For example, 51 described their school setting as being urban (population of more than 1000) and 17 described their setting as being rural.

Twenty six respondents were in districts with an art co-ordinator while 44 did not have an art co-ordinator in their district. Thirty four of those in a district with an art co-ordinator had attended one or more inservice sessions prior to the Institute.

When teachers were asked whether they believed that they were teaching the skills and concepts of art as identified in the Provincial curriculum guide, 59 believed they were with 14 indicating that this was somewhat true or sometimes true, and 6 believed they were not.

There were two key factors within the population of

respondents which showed a great variation. These were; the wide range of teaching experience, and the wide variation in the amount of training in art education the respondents had received prior to this Institute. These factors were looked at closely to determine if they affected the response to the Institute.

Complete data from the background information page of the survey is contained in Appendix II.

Procedures and Data Analysis

The results of the Questionnaire were collected in the following manner:

- 1) The responses to the background information questions were recorded.

- 2) The responses which were rated with the use of the Likert scale were tallied for each question. These raw scores were converted to percentages.

- 3) The data was further analysed, considering the factors of: change, success and sharing itself, and change, success and sharing as it related to the areas of content emphasized at the Institute, the number of years of teaching experience of the respondents, and the amount of previous training of the respondents.

4) Additional comments were recorded and were analysed by rating them as being either positive or negative. The positive comments were then examined to determine whether they related to change, success or sharing. The negative comments were examined and similar responses were grouped together.

A presentation of the data and a discussion and interpretation of the questionnaire results form the following sections of this chapter. A complete copy of the questionnaire is included as Appendix 1.

Summary of Findings

1. My knowledge of art education has increased greatly since taking part in the Summer Institute.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
39 %	48 %	6 %	7 %	0%

Additional comments included statements such as:

- "The best course ever."

- "It was without a doubt the most valuable teaching course that I have ever encountered."

- "It was excellent in refreshing and rejuvenating."

- "Although I have an extensive art background, I still learned a

lot."

2. I received practical, useful information at the Summer Institute.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
62%	37%	1%	0%	0%

Additional comments included:

- " Strong emphasis on art as a language and a core subject."

- " Instructors acting out processes in the curriculum guide was most helpful."

- " Very practical information, easy to put into practise."

- "It helped me to better organize my feelings and beliefs about art."

3. Since the Summer Institute I find I am trying many new materials that I hadn't before.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
21%	43%	18%	18%	0%

Additional comments included:

- " New confidence not new materials as I had been exposed to

most of them before."

" Have tried using different media but creative ideas are still my own."

"Some materials are inaccessible but certainly I have used alot more than in previous years."

" No money for many materials introduced there."

" Time is a problem."

4. Since the Summer Institute I find I am trying many new techniques that I hadn't before.

Strongly Agree Agree Undecided Disagree Strongly Disagree

21% 46% 14% 18% 1%

Additional comments included:

" Doing much more drawing."

" Not really new except for the strand of evaluation which I had tended to ignore and now am very aware of."

"The problem is lack of materials and a small budget rather than lack of interest."

"I am using some materials and techniques in better ways eg. more image development."

5. During this school year I have taken time to share my new information about art techniques and materials with others from my district or staff.

Strongly Agree Agree Undecided Disagree Strongly Disagree

23% 56% 11% 10% 0%

Additional comments include:

- "I've given several workshops in the district on using the conceptual model to plan art units."

- " Presented seven workshops to elementary staffs."

- " Grade seven teacher borrowed my block printing equipment and he taught his class after seeing what I did."

- " Tried but received no encouragement."

- " No one interested nor wishing to give time."

- "Our staff is burdened with too many initiatives, people fear taking on more."

6. Overall I have had no trouble using the techniques and materials I became acquainted with at the Summer Institute in my art classes.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
29%	54%	11%	5%	1%

Additional comments included:

- "Only problem is with materials."

- "There is almost no art material other than paint, paper the usual stuff. The budget of my school doesn't seem to consider art as important as computers."

- "The techniques were good but again lack of planning time as well as art materials is sometimes a hindrance."

- "Greatest difficulties with implementation are lack of materials or funds for same."

- "No trouble using but time is a factor."

There was a very positive response to the first two general questions about the Institute and how effective and practical it was. When considering the issues of materials and techniques,

respondents did not find all of the materials and techniques new but indicated that they felt quite positive about being able to utilize what had been introduced. They also indicated a willingness to share this information with others. The issue of budget for art supplies was a recurring one and it this was seen as a restraining factor.

7. This year I have discovered artists and examples of art beyond what was presented at the Summer Institute and I have explored them with my students.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
14%	36%	16%	31%	3%

Additional comments included:

- "I haven't made time to search out examples of art ie. prints."

- "Not beyond, but certainly broadening my horizons in a more indepth way with my students and they love it."

- "I have always discussed famous artists with my classes during art appreciation time."

- "I have been much more aware of the necessity of this. I did some work around the Ted Harrison illustrations."

- "Have taken my students to an art gallery on a day trip."

- "I have just received the art prints through our library budget."

8. I have been successful in using art history in my art classes due to the ideas I gained at the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

12% 33% 16% 36% 3%

Additional comments included;

- "I have always taught some art history but I was impressed with the different approaches presented at the Institute."

- "Have not had time to study the Masters due to theme style of teaching."

- "I haven't done much with this, but I feel it is an area I will pursue."

- "Materials will be more accessible in the future as the district has compiled a bibliography in this area."

- "The students have gained a whole new outlook on the past."

9. I have been working with others from my staff or district to inform, and assist them with using art history as part of their program.

Strongly Agree Agree Undecided Disagree Strongly Disagree

1% 24% 8% 54% 13%

Additional comments included:

- "No time."

- "Not nearly as much as I would have liked."

- "Two other teachers who have never done so, took their classes to the art gallery on a day trip."

- "I gave an inservice on Discover Art to all grade four to seven teachers this spring."

- "Doesn't seem like a big item in our district."

- "Did get the school to purchase Art in Action, two large print sets."

Art History or appreciation was a difficult area for many of the respondents. They indicated a lack of supplies, expertise and confidence, but there was also a willingness to experiment and a desire to investigate this area more thoroughly in the future. There

were several respondents who indicated that their schools or districts were purchasing materials to further enhance this area of the curriculum. There was an awareness of the importance of this component.

10. I have developed art themes this year that I had not considered previous to the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

25% 54% 10% 10% 1%

Additional comments included:

- "With Whole Language themes really take off, its been easy to help teachers take a more focused approach to art also."

- "In a sense, not whole themes but the integration of library, social studies, and reading."

- " Haven't had time."

- " Not too much, just enhanced many themes as I've always used themes."

- "Simply an area I must work on next."

- "I did a great unit on Van Gogh. I would have never tackled it previous to the Institute."

11. The use of themes in art has been appropriate and successful this year due to information I received at the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

26% 46% 15% 11% 2%

Additional comments included:

- "There were a lot of springboard ideas and that is all I need to rejuvenate me and get me going."

- "The art teacher based many of her art lessons on my grade six and seven Social Studies themes from Japan and Peru."

- "I have always taught in themes."

- "They are appropriate and successful this year because they are appropriate and successful, not because of the Institute."

- "Because we are using Discover Art in the district I have not used many themes."

- "I see the children only once a week so the theme tends to become rather strung out."

12. I have exchanged some art theme ideas with my colleagues since the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

14% 63% 11% 9% 3%

Additional comments included:

- "A few with a few primary teachers."
- "Exchanged with other teachers in other schools."
- "Others have noticed the work my students have done and inquired about it."
- "A few, they also shared with me."
- "Salmon and Japanese art."

The idea of working in themes was well received by the participants, they shared many of their theme ideas with colleagues and indicated that they had developed new themes and extended previous ones. For many it was not a new concept but the Institute caused them to investigate themes specifically for the study of art, rather than other subjects and they found these art focused themes successful.

13. I have been pleased with the success of integrating art skills and concepts with other subject areas since the Summer Institute.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
35%	44%	13%	8%	0%

Additional comments included:

- "Art is constantly integrated with other subjects."
- "Already have been doing the above."
- "Particularly Social Studies and the Language Arts."
- "In fact I have realized this year that too much integration detracts from the art program and have begun to integrate less."

14. Since the Summer Institute I have deliberately integrated art skills and concepts with other subject areas.

<u>Strongly Agree</u>	<u>Agree</u>	<u>Undecided</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
37%	35%	14%	9%	5%

Additional comments included:

- "Yes with Socials- Japan, Rome, Greece, Peru and with Math-Geometry."

- "I have always integrated art with other subject areas."

- "I have done this before when I have established themes."

- "Used a responding to art and writing theme with grade six and a parallel Art and problem solving with gifted kids."

15. I have worked with other teachers developing ideas about integrating art skills and concepts with other subjects since the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

13% 30% 14% 40% 3%

Additional comments included:

- "no time"

- "Using an "artist in residence" we developed a Japanese/Oriental art package that she taught at the school, This integrated well with Social Studies and many other areas"

- "As part of our co-operative focus in the school"

- "general support to other staff members"

Respondents indicated that they had integrated art with other subject areas more as a result of the Institute, and yet they were

not as confident or willing to share the integration ideas they had developed with their colleagues. Some expressed some uncertainty about whether their success with themes was due to the influence of the Institute. There were many different subjects which were integrated with the art programme and there was a high level of success indicated by the respondents.

16. I use the ideas of evaluation based on objective criteria presented during the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

18% 37% 21% 22% 2%

Additional comments included:

- "Must do more of this."

- "Have presented the ideas to staff and various interest groups, i.e., Primary Teacher's Association."

- "I do not evaluate as part of my job."

- "Our report cards only require a participation mark so there is a slight problem when it comes to marking by criteria although I do it anyways."

- "This is one area I still feel weak in."

- " This was not so well developed."

- "I have always had a system of marks which is close to the one presented."

- "Evaluation was the one area I had trouble with."

17. I have had success setting objective criteria for evaluating the art works of students.

Strongly Agree Agree Undecided Disagree Strongly Disagree.

10% 49% 26% 15% 0%

Additional comments included:

- " Must do more of this."

- "Yes, but it is quite simple yet."

- "Our evaluation has been group, or self response."

- "Our reporting system does not stress this presently."

- " Fragile egos but we do co-operative complimenting."

18. I have discussed ways of evaluating students and their art with other teachers since the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

8% 31% 8% 41% 12%

Additional comments included:

- "No time."

- "In the context of my class."

- "Yes, but not in the way outlined at the Institute."

- "Especially with my student teacher."

- "Especially for our upcoming Arts Festival, June 5th."

- "I shared an evaluation check list with other staff."

The overall response to the issue of evaluation was mixed.

Many participants were very enthused about this area but some were quite unsure. There was a lack of clarity about how one should evaluate art and others indicated they did not believe it should be evaluated. The majority of teachers had not extensively shared the information on evaluation with their colleagues.

19. I consciously teach the elements and principles of design since becoming more aware of them at the Summer Institute.

Strongly Agree Agree Undecided Disagree Strongly Disagree

29% 53% 10% 8% 0%

Additional comments included:

- " I already did from my previous training."
- "In integrating I brought out the elements and principles where I could - i.e., colours to express mood in language arts."
- "I am more conscious of them but haven't actually changed my presentation alot."
- "Not well enough yet, still experimenting and require more streamlining and organization on my part."
- " To the best of my meager knowledge, I need more personal background."
- " The most successful part of the art curriculum for me now."
- " I have done this many years before."
- " I always did this before the Summer Institute."
- " Now a strong part of my program rather than just a "cute" project."

20. My students work has improved since the Summer Institute due to the more definite emphasis I now place on the elements and principles of design.

Strongly Agree Agree Undecided Disagree Strongly Disagree

13% 38% 31% 15% 3%

Additional comments included:

- "Big difference."

- "I feel their quality has always been good."

- "The results are great to see."

- "I have been able to set out my objectives more clearly."

- "They enjoy it and so do I, they recognize so many of the elements and principles of design as they look at other books and materials."

- "Children are excited about learning "real" art."

- "My students this year are not greatly talented in this area but we do our best."

21. Since the Summer Institute, when discussing art instruction with other teachers I have emphasized the need to teach the elements and principles of design.

Strongly Agree Agree Undecided Disagree Strongly Disagree

10% 40% 21% 24% 5%

Additional comments included:

- " At times I felt that I overdid my enthusiasm for art education."
- " Most of my fellow teachers know more about art than I do so it didn't take a lot of convincing."
- "Young children naturally know the elements and principles of design."
- "I am more concerned with process."

A large majority of teachers indicated that they were much more conscious of teaching the elements and principles of design since participating in the Institute. Many also indicated that their students' work had improved as a result of this focus, they brought the elements and principles of design into their planning

deliberately and often throughout the year. Several had shared their ideas with colleagues. Some indicated that this was not a new focus but one which they had considered prior to the Institute.

Discussion and Interpretation

In a discussion and interpretation of the results it is necessary to reconsider the objectives and purpose of the study, and then to assess to what degree the various research questions have been answered. The research questions were:

1. Do participants perceive that they have made changes in the way they teach art as a result of The Summer Institute: Teaching Art In The Elementary School?

2. Does a university institute provide enough time, resources and sharing opportunities to promote change?

Subsidiary questions were:

3. Do participants perceive that they have experienced greater success with teaching art as a result of attending The Summer Institute: Teaching Art In The Elementary School?

4. Have participants shared information about teaching art with their colleagues since attending The Summer Institute: Teaching Art

In The Elementary School?

The data indicate that teachers perceive that they have changed their methods of teaching art as a result of the Institute and have had greater success with teaching art, but they indicated that they took few opportunities to share with their colleagues.

Whole Group

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
Change	24%	43%	15%	17%	1%
Success	21%	44%	19%	15%	1%
Sharing	11%	41%	12%	30%	6%

Although the response to the Institute was very positive there were still some who had not made great changes, seen greater success or shared information with colleagues.

The data were looked at closely to try to determine what would have caused this variation. What factors influenced the degree of

success for the Institute participants? If all did not come away from the Institute able to change, meet with success or share information about art education with colleagues I wanted to explore the reasons why. Through looking at the data and the comments it was hoped that further light could be shed upon the factors influencing programme change.

The impact of the Institute may have been influenced by the amount of previous art education training, as there is a range from no previous training to completed degrees in art education. When looking at the actual data however, there is not a dramatic difference between the groups of respondents who have had no previous training and those who have had extensive art education training with respect to the issues of change, success and sharing.

No previous training

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
Change	23%	46%	15%	15%	1%
Success	13%	51%	20%	14%	2%
Sharing	10%	42%	10%	30%	8%

One course only

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
Change	24%	39%	13%	22%	2%
Success	19%	43%	16%	21%	1%
Sharing	13%	33%	14%	33%	7%

More than one course

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
Change	24%	45%	14%	14%	3%
Success	27%	43%	18%	9%	3%
Sharing	14%	48%	12%	22%	4%

The data were then looked at with respect to the number of years of experience to try to discern what other factors may have influenced the respondents. It was thought that the amount of experience one has had would directly influence the amount of change, success and sharing one would exhibit after taking part in a course like the Summer Institute.

When looking at the data a pattern does emerge: those teachers with fewer years of experience indicating that they had undergone

the greatest change due to the influence of the Institute. Those teachers with between six and ten years of experience particularly, indicated that they had changed a great deal and had met with a great deal of success. This was in contrast to those who had taught for more than 21 years. They did not indicate an enormous amount of change due to the influence of the Institute. It can be logically surmised from this information that those at the initial stages of their career are more susceptible to change and that those further along in their careers would filter ideas for change through their own extensive prior experience.

As can be noted in the following data, the years of experience did not seem to influence the amount of sharing which took place following the Institute. Those respondents who indicated that they strongly agreed or agreed that they had shared information about Art Education resulted in very similar percentages for all experience categories.

Change

Years of experience	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
0-5 years	36%	33%	18%	13%	0%
6-10 years	29%	48%	13%	8%	2%
11-15 years	25%	45%	16%	9%	5%
16-20 years	7%	44%	14%	31%	4%
21 or more	17%	40%	17%	25%	1%

Success

Years of Experience	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
0-5 years	31%	44%	14%	8%	3%
6-10 years	25%	52%	12%	11%	0%
11-15 years	20%	37%	31%	10%	2%
16-20 years	8%	45%	13%	29%	5%
21 or more	8%	52%	20%	20%	0%

Sharing

Years of Experience	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
0-5 years	15%	39%	15%	28%	3%
6-10 years	15%	39%	9%	24%	13%
11-15 years	17%	35%	19%	23%	6%
16-20 years	4%	46%	5%	36%	9%
21 or more	8%	43%	14%	30%	5%

To further explore the factors which would have influenced whether the participants had experienced change, success or taken opportunities to share information, the responses to questions on the specific content areas were looked at separately. The data indicate that the different areas of content on which the Institute concentrated met with different levels of response. A strongly agree or agree response would indicate that the participant had experienced change with that area of content, been successful with that area of content, or had shared information about that area of content since participating in the Summer Institute.

Positive reactions to content area

Content area	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
Materials & Techniques	24%	66%	18%	17%	0%
Art History	9%	31%	13%	41%	6%
Themes	22%	54%	12%	10%	2%
Integration	28%	36%	14%	19%	3%
Evaluation	12%	39%	18%	26%	5%
Elements & Principles of Design	17%	44%	21%	16%	2%

As can be noted in the data Art History had the lowest level of positive response. Comments indicated that a lack of prints and background materials, a lack of time to conduct research about artists and a lack of confidence with the subject area were common problems.

The comments of the respondents shed a great deal of light on the reality of teaching art and the reactions to the Summer Institute. To attempt to see a pattern to the comments, they were examined to determine whether they were positive or negative. If

comments were determined to be positive they were tallied under subcategories of change, success or sharing. If the comments were negative they were similarly tallied and categorized.

In total there were 231 positive comments. Of these, 123 noted a change of some description for the respondent. Fifty two comments mentioned success of some type or dimension and 56 comments mentioned a positive experience of sharing information with colleagues.

In contrast, the comments which were interpreted to be negative totalled 178. Of these, seventy six indicated that the content areas such as using Art History or themes or evaluation when teaching art were not a great change for them. Eleven comments mentioned that the Institute provided no new information and 10 comments disagreed with some issues taught at the Institute. Twenty four comments were made about the difficulty of finding sufficient time, 20 comments related to the problem of obtaining materials, with 5 comments relating directly to insufficient budgets. Ten comments indicated that they simply had not tried certain facets of what they had been exposed to at the Institute. Eight comments suggested that the respondents were

isolated in their work situation and that sharing wasn't possible.

Summary

In summary, the Institute was regarded by many as being a very significant factor in their education and quite powerful in evoking change but there were factors which entered into the amount of change that took place.

The response to the Institute was affected by the number of years of teaching experience, with an indication that more experience resulted in less change, particularly after fifteen years of experience. The group of teachers who felt that they had changed the most after attending the Institute, had between six and ten years of teaching experience.

When considering the areas of content which were emphasized at the Institute, some were more readily embraced than others. The materials and techniques which were introduced during the Institute were viewed most positively and the respondents indicated that they had been very successful with them. Many indicated that they had shared ideas about materials and techniques.

This was in contrast to Art History, which was viewed as the least positive content area. Many indicated that they had not

utilized Art History ideas when teaching as much as they would have liked to. They indicated that they had not changed, experienced success or shared much about this aspect of teaching art. Many mentioned a lack of available Art history materials and a lack of background and confidence with this area.

Many teachers, through their comments, told of factors which impeded change, success or sharing. Many of these comments related to time problems, material shortages and difficulties with facilities. The Institute itself was viewed as a catalyst for change but there were still some obstacles to be overcome at the school level.

When teachers reported that they had made some changes in the way they taught art, many spoke of large changes and great successes. There were many comments about the Institute changing the way art education was viewed and even how teaching was viewed. Several indicated an interest in continuing to take courses in art education and some had already embarked on this route. Similarly, those teachers who had taken the opportunity to share the information about the Institute were often very involved thereafter, belonging to district groups, giving workshops at the

school and district level and becoming real advocates for art education.

For many who responded to the questionnaire, The Summer Institute: Teaching Art in the Elementary School was the best course they'd ever taken.

CHAPTER FIVE

Interview Analysis

This chapter summarizes responses made by nine teachers to questions about the Institute. These responses were the result of in-depth interviews, conducted in the schools where these teachers were employed.

1. Is there an art coordinator in your district?

Responses varied as this was a deliberately stratified random sample. Five teachers had art coordinators and five did not.

2. What grade level do you teach?

The majority of the teachers taught in the Intermediate grades with only three teaching at the Primary level. One teacher taught art full time.

3. Have you taught art in the past ?

The majority had considerable experience. Two teachers had less than three years experience teaching art, the others ranged between five and twenty-five years.

4. Have you had art training previous to The Summer Institute: Teaching Art in the Elementary School?

There was a majority who had taken other courses, although for some this work had been completed many years previously. One teacher remarked that her previous training had been in England in 1953. One of the teachers interviewed had a degree in Art Education.

5. Did you enjoy The Summer Institute: Teaching Art in the Elementary School?

All responses were very positive with comments such as "excellent", "definitely- one of the best! This course has changed the way I teach!" Two of the teachers mentioned that they had not taken it for credit.

6. Did you receive practical useful information at the Institute?

All responses were enthusiastically positive. The teachers elaborated on some of the useful ideas they had received. The following responses were recorded:

" I haven't been able to use it all yet"

" I have focused more on art this year than in previous years."

"I have spent more time planning my art programme this year than I have my Language Arts.

" The journal was excellant, it reinforced what was presented. The year's preview and unit plan were worthwhile as then I had an overview to refer to."

7. Did you anticipate success with your art classes after attending the Summer Institute?

All indicated that they had, mentioning "a new confidence",and that the Institute had "reinforced what they already knew". One teacher mentioned that she had expected that " the art work would flow more". All mentioned new ideas that they had tried, new themes they had explored.

8. Have you made changes in the way that you teach art as a result of attending the Summer Institute?

All indicated that they had . The following responses were recorded:

"I wouldn't have looked at the curriculum again as I found I had

been to inservices which became disjointed. This pulled it all together."

"I am much more theme based now and I am using the conceptual model."

" I was criticized at first for doing too much art, from parents, not from administrators."

9. Now that you are back in the classroom, are you finding that you are trying new materials and techniques in your art classes that perhaps you hadn't before?

The majority indicated that they were not. Some teachers mentioned that they had used most materials before and some noted that there were inhibiting factors. The following responses were recorded:

" There is a different focus this year with ungraded primary, there isn't time for everything."

"I had planned to but it is difficult to get materials."

"Facilities limited how much you can do."

10. Are you finding these new ideas successful?

Those who had tried new materials had for the most part found them successful, although as noted in question nine the majority had not experimented with new techniques or materials.

11. Art History was a component of the Institute's focus. Have you been able to utilize more Art History examples in your teaching?

The majority indicated that in fact they had not. There were several that indicated an intention but found that there were difficulties obtaining materials or having access to art galleries for a variety of reasons. Several indicated they had been stimulated by presentations by Annie Smith and Graham Chalmers and intended to pursue the issue further, but had not yet done so.

12. Has it been a success?

There were successes noted by those who had incorporated Art History into their classroom practice although those individuals still wished to "do it more and find more interesting things to do with Art History". Responses such as:

"I would have never tried the theme I did on Van Gogh before."

"The Librarian has become very interested and helpful. She has

collected reproductions and will order prints."

" I have done a unit this year which looked at the work of Brian Wildsmith, it was great."

13. Have you tried to teach art classes in thematic units this year?

All teachers indicated very strongly that they were teaching in themes this year. Many indicated that they had at times taught art in themes before but that they now taught art in themes almost exclusively. Many noted with enthusiasm the different themes that they had planned and taught. The impression was that themes "made sense" to all of those interviewed. The work and examples of Barbara Sunday was mentioned by several of the teachers interviewed as being influential. The following reponses were recorded:

"My themes are based on images now although the elements and principles of design come into the theme and the planning."

" This was definitely a change for me. I had never done a theme like Butterflies before."

" I could relate ideas and themes to Language Arts and Social Studies."

14. Was this a change for you ?

The majority indicated that it was not a complete change, but that it had been emphasized more this year than in the past. More themes had been completely developed and worked through with students and more success had been noted.

15. How did it turn out for you ?

The majority indicated a feeling of success and satisfaction from the work with themes. Teachers indicated that the children were working more, that there was more continuity, growth and satisfaction. The teachers worked on themes a longer time and allowed the children to " gain confidence and become freer and less self conscious."

16. Were you able to integrate the teaching of art with any other subject areas this year?

The majority indicated that they had. There were some who mentioned that they did not teach other subjects or did not teach all subjects. The following responses were recorded:

" I could relate art to many areas, to Science with dinosaurs and fish, to Social Studies with our unit on Japan and to Language Arts."

" I have often done some art to go with a unit, but I emphasized the art a lot more this year."

17. Were you pleased with the result?

The majority indicated that they were. Teachers were satisfied to see the development in children and thought that it "made a big difference". There was a comment about the difficulty of subject areas always maintaining their integrity. "Would Art be real Art and Math be real Math?"

18. Have you developed these ideas further than you had previously?

The majority indicated that they had. They mentioned several themes that worked in a variety of subject areas successfully such as The Haida and fish.

19. Have you made any changes in the way you evaluate student work this year? Have you used the objective criteria that was

explained at the Summer Institute to evaluate student work?

The majority of the teachers interviewed had attempted to evaluate student work but most indicated that they varied their evaluation somewhat from the model presented. Several of the teachers indicated that they had used student self evaluation and had tried to be very positive. Some did mark using objective criteria, often having students complete four images and allowing the student to choose the one they wished to have evaluated.

20. How successful do you feel it was?

The majority did indicate success. The answers that were given also mentioned that many were still working through the process, and although they tried to evaluate by setting objective criteria, they sometimes considered only the quality and the interest the student had displayed.

21. We spent some time during the Institute discussing the elements and principles of design. Have you altered your teaching in any way to focus on this area more?

The majority of the teachers did not feel that they focused on

this area more than they had previous to the Institute. Most did comment that they had tried to include this previously. One teacher mentioned that she deliberately included it in her planning, another commented that she "brought it together more looking at the whole model not just the parts".

22. Are you pleased with the results of this change?

All indicated that they would definitely continue to emphasize the elements and principles of design.

23. One of the points that was stressed during the Institute was the need for teachers to share ideas and to assume a leadership role in promoting art education. Have you had any opportunities to share the ideas you were exposed to at the Summer Institute?

The majority of the teachers responded that they had tried to share information. There was a range in the amount and type of sharing that took place from an informal sharing of the binder to giving district workshops. Some teachers did not feel comfortable with large group sharing but all indicated that they had tried in some way to speak to someone. Many enlisted others' help in securing

resources and some shared ideas with colleagues after their classes' art work had received attention.

24. Do you feel that teachers sharing with one another is a successful way of promoting change?

All indicated that they did and could cite instances where they had learned from other colleagues. Bob Steele's Drawing Network was mentioned as an example of learning from colleagues.

25. Have there been any changes in the way you teach art that you would like to make, that you haven't been able to?

The majority indicated that there were. Availability of resources, facilities and materials was mentioned by the majority of the teachers as being an issue. There seemed to be a scarcity of space within schools to effectively teach some of types of art and this deterred some teachers from following through on ideas. Time was also noted by many as being an issue. Teachers felt the need to have time to prepare special materials to make classes run smoothly.

26. Have you been as successful with your art classes as you had anticipated after completing the Institute?

The majority indicated that they did overall, but qualified their

answers. Many felt that they could have done even more but wondered if they would ever be satisfied. There were many comments about increased confidence. One teacher summed up by saying "I took it because I love art and it has changed the way I teach."

Additional Comments from The Recall Session

Tell us about your year

The first topic: Changes.

In what ways have your art classes changed this year?

"Children have been given more freedom to go their own way with their projects. I'm more adventuresome too."

" Better organized units (logically structured with a greater variety of materials and methods)."

" More talking about art - imagery and the elements and principles of design."

" More freedom."

" More image development- pre-aring."

"Emphasis on units rather than isolated activities."

"Integration with other areas of curriculum by theme etc."

"Regular drawing breaks have shown exciting skill and confidence growth. Mainly contour drawing."

"I've done more Art History related lessons and love using Masters' work as a starting point."

"For the first time I have started with art as the central focus

for integrated theme development.';

"Have done art with every Language Arts literature assignment and every Social Studies theme and Science unit."

The second topic : Successes.

What have been your most successful themes, units or lessons in Art Education this year?

" Peru -weavings, colour theory, mosaics, drawings to go with stories about Inti Raymi."

"Drawing ideas from Bob Steele- line, using eyes to see contour, drawing journal- excellent start, increased fluency from drawing journal."

" Banners- the whole school has used them for three major celebrations. They were gorgeous."

"Printmaking unit was very well received by the classes I taught (they didn't want to stop)."

"The parents have become more aware of the importance of Art Education."

"Using Annie Smith's idea of studying a picture (backyards, Greenwich Village) drawing it in a different season."

"My unit I did for the assignment was really successful because

it was so well planned. What does that tell me?"

"Expressionism-painting unit."

"Circus (Grade five and six level) focused on action in art and what might be happening around. Next ... masters works about circuses in other parts of the world. Especially Seurat's pointillist circus."

The third topic: Opportunities for sharing with others.

Have you had a chance to talk to colleagues about the Summer Institute and improving Art Education?

"Talked to teachers on a professional day about what I have learned - linking art to the writing process model. Teachers are sometimes threatened by art."

"I have shared my resource book, materials and lesson ideas with other teachers."

"I gave a workshop for two schools using responding to art as a springboard to Whole Language ideas and strategies."

"We included more and different art materials in our art budget (professional framing materials, styrofoam rolls, printing tools ect.)."

"Yes, lots of people wanted to know if the course was being

offered this year. The intensive one week was so stimulating ."

"People have commented on the Art displayed outside my classroom and tried similar ideas."

"A difficulty: teachers are burdened with so many initiatives that they are guarded about taking on a new project."

" Formed an association of elementary art teachers and have held ten meetings, each having a special focus on an area of curriculum or a teaching strategy. Helpful sharing sessions."

Summary and Interpretation

In summary, the teachers' responses to the interviews and the additional comments provided by the recall session indicated a significant amount of change for most of the participants. The teachers when questioned directly had many comments to make about the alterations, change and growth they had experienced during the year since The Summer Institute: Teaching Art in the Elementary School.

The amount of change was determined to some extent by the number of years of experience and the previous knowledge of the participants. Teachers who had taught a great deal of art and had taken a number of art education classes found the Institute stimulating and picked up ideas but were not profoundly changed. Others were. For many, the Institute created an immense change in their teaching and pointed them in a completely different direction.

Several teachers decided to continue and take more art education courses. Others chose to work with other teachers, and formed groups, networks and associations of art educators. For many it was the best and most significant course they had ever experienced.

Comments that the Institute pulled ideas together were common.

Working through the assignments and trying to use the conceptual model in planning led to understanding for the majority of teachers. The teachers stated that they felt more confident and more willing to take risks as a result of attending the Institute.

Some did not embark on complete change. They indicated that the lack of materials and facilities had inhibited them. Others had not yet worked in all of the content areas highlighted at the Institute. Art History and evaluation in particular were difficult areas for several teachers. The multiple demands of being a classroom teacher were also considered to be a deterrent to change, as some teachers felt overburdened by the many initiatives they were facing and could not cope with change on too many fronts simultaneously.

Some teachers made huge strides and others took small steps, but teachers stated that for the most part they felt stimulated after attending the Institute and dealt more directly with art ideas and concepts than they had before. They also stated that they achieved a higher rate of success with students.

Most of the teachers, when asked, were overflowing with success stories of the themes they had taught and the products they had watched their students create. The Institute had caused many to work

harder at teaching art, plan more carefully, experiment with materials in new ways and experience more success. None of the teachers indicated that the Institute had not helped. The teachers stated their knowledge about Art and how to teach it had been broadened and deepened.

Each teacher asked, had a story of a wonderful theme or series of lessons that had worked well for them. For many, it was the theme that they had planned after the Institute for the follow-up assignment. They noted that this was often successful because of the careful planning they had done.

Teachers stated that those successes which were anticipated but not fulfilled were often due to factors of time, materials and facilities. Some were still not completely confident with the area of Art History but those who jumped in and tried lessons were generally pleased with the success of their venture. Some mentioned the success of informing parents, administrators and colleagues of the importance of art education.

Teachers stated that they were involved in sharing ideas with a variety of audiences in a number of ways. The most common form of sharing was the one on one discussion with a colleague, sharing

theme, technique, or resource information. Teachers were often asked to share art ideas after success had been noted by others. Several teachers went beyond this, offering workshops at the school and district level. Others had formed or joined art education contact groups in their areas.

Some teachers did not feel motivated to share. The situation they were involved in seemed to be isolating, and they were unwilling or unable to change that fact. Those teachers who took the initiative and became involved in sharing ideas about the Institute were very positive about the experience.

In conclusion, teachers changed many of their art teaching practices as a result of participating in the Institute. Most felt better prepared to experiment with different methods, themes, and techniques and felt that the results were quite successful. There was willingness to take risks. Many embarked on work with their students that they would not have attempted prior to the Institute. In addition there was an increase in the amount of talk about art and the sharing of art education ideas.

CHAPTER SIX

Summary, Recommendations and Implications for Further Study

This study considers some of the issues regarding curriculum change. It describes the attitudes of teachers one year after participating in a course on art education entitled The Summer Institute: Teaching Art in the Elementary School.

Through an analysis of the instruction at the Institute, this study clarified that the goal of the Institute planners and instructors was to encourage change in art education, success in art education and further sharing of art education information. This information provided the basis for further inquiry into the reality for teachers one year after attending the Summer Institute, specifically, how they felt about teaching art since attending the Institute, and whether the Institute had impacted on their teaching.

The purpose of this study was to examine whether teachers would receive enough support through a week long university institute to actually change the way they teach art, to have success while teaching art and to share information with colleagues about art education. An additional purpose was to add information to the body of knowledge on the educational change process, and give

implications for further studies and recommendations which might follow from this research. It is hoped that this will promote further implementation of the B.C. art curriculum and the promotion of change in art education in the province. In this chapter, therefore, recommendations and implications for further study based on the research and subsidiary questions are presented.

In the literature about educational change it has been suggested that the classroom is a static place and resistant to change. Lortie (1975) examined the factors which produce a continuation of the status quo. These include the practical issues of isolation, working conditions and the lack of psychic rewards. The literature also states, repeatedly, that if change is to occur it requires a great deal of time and support. (Fullan 1982, Connelly, 1988, Loucks & Lieberman 1983). The Ontario Ministry of Education (1987) contends that teachers working with other teachers is the most powerful impetus for change. Support should also be available in the form of administrative support and materials and facilities.

Real change is said to require time and support, but a course offered through a University cannot provide extensive time to absorb ideas and connect them to prior knowledge, or provide the depth of

support that the literature asserts is necessary, even a course with the intensity of an institute. If time and support are not available but the curriculum is thought to be practical and useful by teachers, can it be implemented? How much initiative will individuals take to participate in change?

The findings of this study suggest that many teachers will involve themselves in curriculum change and will take risks even if there are not extensive support services available. This echoes the findings of Cuban (1988). Teachers will become advocates and become very involved in an area, seeking opportunities for growth and interaction if they feel that it will help their lives in the classroom and enrich the lives of their students.

As indicated in the findings, the majority of the teachers who attended the Institute changed their practices and their philosophy after participating in the week's activities. They also felt that they had achieved greater success and had shared more with colleagues. Even within the short time of a week, the Institute was able to meet the needs of the participants and promote change. Why was this possible?

The Institute planners achieved their goals of promoting change,

success and sharing but this achievement is somewhat incongruent with the expectations for such an experience based on what much of the literature has stated. The Institute was unable to provide opportunity for lengthy personal interaction, nor was it able to ensure further school, district or administrative support, more supplies or better facilities, yet teachers felt that they changed their teaching. It appears that the findings of this study in some ways do not agree with those cited in the literature. Why is this?

One of the reasons that there was such a positive impact from the Institute is that most of the teachers who took part in the Institute did so because they were interested in the area. They were ready to change and saw a need to improve their teaching in this area. This concept is what Loucks and Lieberman (1983) refer to as Developmentalism and Participation. Many of the teachers at the Institute may have been developmentally ready to address a change in their art programme, and their choice to attend indicated participation. Those who participating because their district had promoted their attendance and who had not personally considered art education as an area which they needed to grow in, would likely not have experienced the same degree of change as did others who saw

the Institute as filling a personal need.

Dawson (1978) contends that a sense of community is critical in a workshop. This was developed at the Institute. The Institute planners focused on making the Institute non- threatening and enjoyable so that people could concentrate on the issues being raised. Teachers responded to this forethought and came away feeling that their own experiences had been honored, and yet they had grown and were a part of the larger art education community. This was reflected in their comments.

To further insure a sense of belonging to the larger art education community, the B. C. Art Educators Association published a special journal of the Institute. This journal recalled the teaching of the Institute as a further support document for those who had been involved, and as a report to other art educators.

The Institute also provided, through the assignments, time for reflection on the instruction and time to plan ahead. This is vital to consolidate knowledge and allow connections to prior knowledge to be made.

An additional factor, was the presentation of information. As Joyce and Showers (1980) have stated, different people learn in

different ways. The Institute planners provided information through a variety of methods; presentation of theory, modelling and demonstration, practice under simulated conditions, and coaching for application. The comments on assignments also provided feedback for the participants. Through this variety of presentation methods most types of learning was addressed.

Lastly, the content of the Institute closely matched the content of the Elementary fine arts curriculum guide / resource book, therefore program planning based on the prescribed art curriculum was a key component. The Institute participants received training in ways of understanding and implementing art programs based on the curriculum document. Blatherwick (1985) found that most elementary art methods courses did not include this aspect. Therefore, the conception of the Institute and its fidelity to the curriculum document assisted teachers not only in making sense of art materials, methods and lessons but also in giving them an understanding of the curriculum document. They could then review the curriculum as they planned and executed art lessons throughout the year.

Change, success and sharing was not universal and there were

some factors that further influenced the probability of change such as the number of years of teaching experience, and the differences among the content areas within art education. Some areas of content saw more significant amounts of change as a result of the involvement in the Summer Institute: for example, using themes saw more change than did Art History. Teachers indicated that this was often due to issues such as lack of materials for teaching Art History. This finding indicates that support in terms of materials is vital for some areas of change.

There are also personal levels of fidelity to the change. All participants did not indicate universal change but there were significant changes for some. Fransila (1989), in her study dealing with the process of curriculum change, similarly suggests that curriculum is rarely implemented in a homogeneous manner. Even if all the factors required for change are present, teachers embrace change at different rates and with varying intensities. This seems to be true regardless of the method of introducing the change, whether it be through district initiatives, school based professional development or courses at the university. Rather it is the philosophical position of the teacher and whether it is compatible to

the change being proposed which determines the amount of change and the time frame for the change process.

Implications for Further Study

Hall and Hord (1984) developed diagnostic models to assess where teacher's concerns and actions are focused when faced with change. To get another perspective on the data in this study it would be useful to revisit the participants of the Institute and apply the taxonomy Levels of Use of the Innovation to their art teaching.

Observations could be made to determine whether the essential elements that the Institute focused on are evident in their teaching and preparation, and where the teacher is on the continuum of implementation between nonuse and integration. The reality of practise may not be as positive as the perception of change.

It would also be valuable to continue with research into how those teachers who became involved in, or formed art education support groups since participating in the Institute benefitted from their effort and involvement.

There are a few other questions which are as yet unanswered by this study. It would be interesting to find out if those teachers who achieved the highest grades in the course were those who felt that

they had changed dramatically. It was not possible to determine this fact due to concerns about the ethics of identifying the respondents. It would also be interesting to discover what impact the recall session had as a way of providing additional support for the Institute participants, and what impact it may have had on the colleagues who were invited to participate in the day's events.

In summary, this study has pointed out that successful implementation of curriculum or change of teaching practice can be started by the Universities through such a course as The Summer Institute: Teaching Art in the Elementary School. There was a real impact on teaching practice as perceived by the participants.

Researchers such as Fullan (1982) point out the many factors that influence curriculum implementation but this study indicates that all of the factors are not uniformly required if the teacher is in philosophical agreement with the change and sees the need for it.

Recommendations

A recommendation arising from this research is that further courses developed for art education include the components which made this one successful. Those components are: to allow time for community building and opportunities for dialogue if at all possible,

to utilize a variety of presentation methods, and training elements so that there is a combination of modeling, practise and feedback, to provide an opportunity for participants to reflect on their own experiences and plan for further experiences with their students, to utilize the curriculum document and provide practical useful ideas of how to bring it to life, and to spend time on the philosophical underpinnings of art education so that teachers know why they should make the effort to change.

A further recommendation arising from this research is that there be an art coordinator in each district to help support and coordinate the efforts of teachers. It is further recommended that all the art coordinators of the various districts be asked to participate in an experience such as the Institute; to acquaint them with the provinces philosophy of art education, the curriculum document and the type of planning it recommends, and to prepare them to act as facilitators. For teachers with little training in art education, the assistance of an art coordinator would help greatly to support them in their efforts to provide an excellent art program. Many art coordinators were involved in the Institute but this was not universal in all districts.

The art coordinators could take up where the initial experience of the Institute left off; giving support, time to discuss and talk through issues, and acting as an advocate. As mentioned, some of the presenters at the Institute were district art coordinators and so would have had the opportunity to do this follow up work. It would be interesting to research the impact of their follow up at the district level.

To further the notion of support, University courses aimed at changing current practice could be required to set up contact groups to follow the course so that the innovation can be discussed and the issues of implementation dealt with in a small group setting. Courses dealing with innovation in art education could be offered through a school district in conjunction with a University so that the follow up and monitoring of the change could be handled by district staff.

Since this study indicates that the Institute itself had a powerful and positive influence, significant further change, success, and sharing could be undertaken in art education if the University and districts worked together.

It is a further recommendation that an institute such as Teaching Art in the Elementary School be provided on a regular and ongoing

basis. Many of the participants spoke of colleagues who had expressed the desire to participate in an Institute on the topic of art education the following year. At this time however, no further institutes with elementary art as a focus are planned. This is due to a lack of funding. No money is forthcoming from the Ministry, so these types of workshops cannot proceed.

Even though it is required that teachers teach art, they are not required to have an art education background. To remedy this problem there should be easy ways for teachers to become informed about art education. Coordination among all those responsible for art education (teachers, art coordinators and course instructors at the University) would strengthen the impact of art education in the province. Cooperative efforts between the parties involved must be facilitated by the Ministry for this to take place.

In addition, since the Province has recently included aesthetic and artistic development as one of the five goal areas in the Primary Program in B.C., and has made it one of the six goal areas in the Intermediate Program (B.C. Ministry of Education 1990), it seems timely and vital that a higher priority be put on training teachers to teach art well. Teachers are going to be required to report to parents

on the artistic and aesthetic development of their students and will be asked to answer questions about the students ability to: create in a variety of forms, appreciate the arts, and express his or her unique spirit.(p.153, Ministry 1990) This will require that teachers are teaching these concepts and teaching them well.

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Appendix I

Please answer the questions below.

Do you teach in an urban (population of 1000 or more) or a rural setting? _____

What is the elementary student population of your district? _____

How many years of teaching experience do you have? _____

Is there an art coordinator in your district? _____

Does your coordinator deal only with the visual arts? _____

What is the title of the position? _____

How long has your system had an art coordinator? _____

Have you attended any inservice on art education offered through your district? _____

Please describe topics covered? _____

What grade level do you teach? _____

Are you presently teaching the skills and concepts of art as identified in the Provincial curriculum guide? _____

How many years of experience have you had teaching art? _____

Have you had art education training previous to the Summer Institute:
Teaching Art in the Elementary School? _____

If yes, please comment giving names of classes and dates of attendance.

PLEASE RESPOND TO THE FOLLOWING STATEMENTS BY INDICATING WHICH
MOST CLOSELY EXPRESSES YOUR REACTION

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please include any comments and explanations which would give
additional information

1. My knowledge of art education has increased greatly since taking part in the Summer Institute.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

2. I received practical, useful information at the Summer Institute.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

3. Since the Summer Institute I find I am trying many new materials that I hadn't before.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

4. Since the Summer Institute I find I am trying many new techniques that I hadn't before.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

5. During this school year I have taken time to share my new information about art techniques and materials with others from my staff or district.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

6. Overall I have had no trouble using the techniques and materials I became acquainted with at the Summer Institute, in my art classes.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

7. This year I have discovered artists and examples of art beyond what was presented at the Summer Institute and I have explored them with my students.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

☐ ☐ ☐ ☐ ☐

Comments _____

8. I have been successful in using art history in my art classes due to the ideas I gained at the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

☐ ☐ ☐ ☐ ☐

Comments _____

9. I have been working with others from my staff or district to inform and assist them with using art history as a part of their program.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

☐ ☐ ☐ ☐ ☐

Comments _____

10. I have developed art themes this year that I had not considered previous to the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

☐ ☐ ☐ ☐ ☐

Comments _____

11. The use of themes in art has been appropriate and successful this year due to information I received at the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

12. I have exchanged some art theme ideas with my colleagues since the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

13. I have been pleased with the success of integrating art skills and concepts with other subject areas since the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

14. Since the Summer Institute I have deliberately integrated art skills and concepts with other subject areas.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

15. I have worked with other teachers developing ideas about integrating art skills and concepts with other subjects since the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

16. I use the ideas of evaluation based on objective criteria presented during the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

17. I have had success setting objective criteria for evaluating the art works of students.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

18. I have discussed ways of evaluating students and their art with other teachers since the Summer Institute.

Strongly Agree Agree Uncertain Disagree Strongly Disagree

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Comments _____

19. I consciously teach the elements and principles of design since becoming more aware of them at the Summer Institute.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

20. My student's work has improved since the Summer Institute due to the more definite emphasis I now place on the elements and principles of design.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

21. Since the Summer Institute, when discussing art instruction with other teachers I have emphasized the need to teach the elements and principles of design.

Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments _____

Please add any further comments that you may have about the changes that have or have not taken place in your art classroom and the problems you may have encountered implementing change.

Appendix II

Please answer the questions below.

Do you teach in an urban (population of 1000 or more) or a rural setting?

Urban 51 Rural 17

What is the elementary student population of your district?

500 or less=6 500-2000 =13 2000-5000=7 5000-8000=3 8000+ =14

How many years of teaching experience do you have?

0-5 = 14 6-10 = 14 11-15 =14 16-20 =13 21 plus =10

Is there an art coordinator in your district? 26 yes 44 no

Does your coordinator deal only with the visual arts 4 yes 18 no

What is the title of the position? Art Coordinator, Art Helping Teacher,

District Principal Art Education, Art, Music, Drama Fine Arts

Coordinator, Director of Fine Arts, Fine Arts Coordinator for Learning

Resources Team, Music and Fine Arts Coordinator

How long has your system had an Art Coordinator?

1 to 3 years=13 3 to 5 years=1 5 to 7 years=1 7+ years=5

Have you attended any inservice on art education offered through your district? yes 34 no 26

Please describe topics covered? Discover Art, Various, New Fine Arts

Curriculum, How to Prepare Art Materials, Sketching with Charcoal, Painting , India Ink, Themes Across the Grades, Elements and Principles of Design, Paper Making, Texture, Printmaking, Drawing, Using L'Image, Pottery, Design, Gym Decoration, Art Ideas, Computer Graphics, Drama Basics, Use of Art Programmes, Fall Theme, Tie Dye Prints, Responding, Imagery in Art, Range of Skills Through the Grades, Art and Writing Process, Watercolour Painting, Halloween Theme, Sketching, Elementary Classroom Art, Papier Mache, Drama Art and Music, Resources, Claywork, Collage, Displaying Art, Paper Construction, Art through Creative Thinking, Implementing the Four Major Strands of Art.

What grade level do you teach?

K-1 =10 2-3=21 4-5=23 6-7=17 8+=3 K-7=5 K-12=1 Art Only=1

Are you presently teaching the skills and concepts of art as identified in the Provincial curriculum guide? yes 59 qualified with somewhat etc.14 no 6

How many years of experience have you had teaching art?

0=4 1-2=13 3-4=7 5-6=6 7-8=1 9-10=6 11-12=8 13-14=6
15+=19

Have you had art education training previous to the Summer Institute:

Teaching Art in the Elementary School? yes 38 no 23

If yes, please comment giving names of classes and dates of
attendance. 1class=26 2classes=6 3classes=3 4classes=2
5+classes=11

Appendix 111Interview Schedule

1. Is there an art coordinator in your district?
2. What grade level do you teach?
3. Have you taught art in the past?
4. Have you had art training previous to the Summer Institute: Teaching Art in the Elementary School?
5. Did you enjoy the Summer Institute: Teaching Art in the Elementary School ?
6. Did you receive practical, useful information at the Institute?
7. Did you anticipate success with your art classes after attending the Summer Institute?
8. Have you made changes in the way that you teach art as a result of attending the Institute?
9. Now that you are back in the classroom, are you finding that you are trying new materials and techniques in your art classes that perhaps you hadn't before?
10. Are you finding these ideas successful?
11. Art History was a component of the Institute. Have you been able to use more Art History examples in your teaching?

12. Has it been a success?
13. Have you tried to teach art classes in thematic units this year?
14. Was this a change for you?
15. How did the use of themes turn out for you?
16. Were you able to integrate the teaching of art with any other subject this year?
17. Were you pleased with the result?
18. Have you developed these ideas further than you had previously?
19. Have you made any changes in the way you evaluate student work this year?
20. Have you used the objective criteria that was explained to evaluate student work?
21. How successful do you think it was?
22. We spent some time during the Institute discussing the elements and principles of design. Have you altered your teaching in any way to focus on this area more?
23. Are you pleased with the results of this change?
24. One of the points that was stressed during the Institute was

the need for teachers to share ideas and assume a leadership role in promoting art education. Have you had any opportunities to share the ideas you were exposed to at the Summer Institute?

25. Do you feel that teachers sharing with one another is a successful way of promoting change?

26. Have there been any changes in the way that you teach art that you would have liked to make, that you haven't been able to?

27. Have you been as successful with your art classes as you had anticipated after completing the Institute?