A CASE STUDY OF AN ELEMENTARY GENERALIST TEACHER'S

TRIAL IMPLEMENTATION OF AN ART CURRICULUM GUIDE

by

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# ABSTRACT

This study addresses the problem of how an elementary
generalist teacher implements unfamiliar material, in this case a
draft art curriculum, when provided with assistance from the
researcher in the role of consultant. The following question was
posed: To what extent are the following factors affecting
implementation as outlined by Fullan (1982), evident in the
implementation of a draft art curriculum guide by a generalist
teacher: characteristics of the change, characteristics at the
school district level, characteristics at the school level and
characteristics external to the local system

A review of literature undertaken on the status of art
education reveals a scarcity of information providing a
descriptive data base about current art teaching practices in
Canada today, and reveals a discrepancy between theory and
practice in art teaching. Carefully planned curriculum
implementation was cited as one way to effect positive changes in
art teaching. A review of literature also undertaken of the
factors affecting implementation of new material in classrooms
focused on the four areas cited above by Fullan (1982).

The research involved a case study and field testing of
materials with a Grade 4/5 elementary generalist teacher. Data
collection included observation, interviewing and document
analysis as part of an individualized research method using many
of the techniques associated with participant observation,

naturalistic observation, and ethnography. Fullan's (1982) factors affecting implementation were used to provide a structure from which the implementation and aspects of consultation provided could be analyzed. Some changes took place in regards to the teacher's use of the new curriculum and materials but there was not a significant implementation or change in teaching approaches, beliefs or use of new materials.

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CHAPTER 1

INTRODUCTION

Recently across Canada there have been a number of curriculum changes in art in both our elementary and secondary schools. In British Columbia a new secondary art curriculum was introduced prior to the development and implementation of the elementary curriculum in the mid-eighties. One major difference between the two is that the elementary curriculum will be used by generalist teachers who for the most part have had only one methods course in art whereas the secondary curriculum is designed to be used by specialized art teachers.

It would seem to pose special problems to develop and implement a guide in a specific subject area for generalist teachers. It is the intent of this study to investigate the process which a generalist teacher undertakes when faced with a new curriculum and to document the interaction she has with it when provided with the assistance of an art consultant.

## 1.1 PURPOSE OF THE STUDY

The purpose of this study was to investigate the process of altering existing classroom practices as experienced by an elementary generalist teacher in the subject area of art. Through a case study method, utilizing a draft copy of the new B.C. Ministry of Education Fine Arts Curriculum as the element of change, the underlying nature of the effects of changing classroom practices were examined. Acting as a consultant the researcher provided a Grade 4/5 teacher with new materials,

lessons and consultation in art, using the new curriculum guide as the basis for change, and then documented the teacher's interpretation and adaptation to these proposed curriculum changes. This study was initiated before the formal implementation of the new guide in British Columbia schools and therefore is viewed as a pilot study. It investigates important aspects of the implementation of the guide when a teacher was provided with expert assistance of the researcher acting in the role of a consultant. Through the research method outlined this investigation into classroom realities will contribute to existing knowledge about implementation.

## 1.2 STATEMENT OF THE PROBLEM

This study addresses the problem of how an elementary generalist teacher interprets and adapts a new art curriculum in a trial implementation situation when provided with assistance from a consultant. Fullan's (1982) factors affecting implementation were used to provide a structure from which the implementation and aspects of consultation provided could be analyzed. These are categorized as four characteristics:

1. Characteristics of the Change

2. Characteristics at the School District Level

3. Characteristics at the School Level

4. Characteristics External to the Local System

## 1.3 SIGNIFICANCE OF THE STUDY

A review of recent literature (Chapman 1982, Sadowy 1984, Major 1983, Walters 1980) reveals that actual classroom teaching practices do not reflect important aspects of art education theory.  What educators theoretically know about how art should be taught is not consistent with what is actually being done in art classes in our schools.  One reason for the discrepancy between the two may be that the materials or guidelines provided to teachers for art instruction are not implemented in the classroom. Much of the research done in art education could be pointless if it is not being translated into practice in the schools. Realizing that effective curriculum implementation is only one of many possible ways of improving art teaching, the process has been chosen as the focus of this study.

## 1.4 ASSUMPTIONS

1. The status of art teaching is similar in the United States and Canada.

2. Art is not being taught as effectively as it could be in our schools.  Specific problem areas can be identified, such as an overemphasis on production as opposed to understanding, lack of sequential program planning and a lack of understanding about the role of art in general education.

3. The new Curriculum guide, if properly implemented, could improve art teaching in the province.

4. Without careful implementation the new B.C. art curriculum

guide might not be adequately used by elementary generalist teachers.

5. Elementary generalist teachers are capable of teaching an effective art program if given the proper support in the way of inservices, materials, and consultations.

6. Most art teaching at the elementary level at this time is done by generalist teachers, not by art specialists.

7. The literature review of information pertaining to curriculum development and implementation can be applied to art education.

## 1.5 DEFINITION OF TERMS

1. The term implementation is discussed by Fullan. "Implementation is the process of altering existing practice in order to achieve more effectively certain desired learning outcomes for students" (Fullan, 1981, p.6). Implementation is evident when practices are changed, such as when a new program is used for the first time. The role of implementation in the change process in classrooms is as a middle stage, between the planning and revision of a new curriculum or program.

2. The curriculum used for the purposes of this study was a draft copy of the 1985 British Columbia Fine Arts Curriculum which was later incorporated as part of the Elementary Fine Arts Curriculum Guide/Resource Book 1985. Throughout this study it is referred to as the guide, curriculum or draft guide.

## 1.6 LIMITATIONS OF THE STUDY

In interpreting the results of this study certain factors must be taken into consideration. As a case study the conclusions reached are representative of one teacher and may not represent teachers in general.

The presence of the researcher may have influenced the behavior of the participants. As well the investigator had her own biases of selective observation. Further the involvement of the researcher in working with the teacher may have been a disadvantage to obtaining and recording objective notes. It was felt that these were outweighed by the advantages of first-hand recording of behaviours as they occurred. The necessity of the researcher involving herself with the teacher was part of the original purpose of this study.

Time was also a limiting factor. A total of 15 weeks was involved in data collection at the school. Visits to the school were made 18 times by the researcher. The time limitations by the teacher which impinged on the effectiveness of the study are discussed further in Chapter 4 .

## 1.7 THE RESEARCH METHOD

The research involved a case study and field testing of materials with a Grade 4/5 elementary generalist teacher. Over a period of four months the researcher visited the classroom at least 3-4 hours weekly to observe classes, collect documents and interview the teacher. An overview of the class, teacher and art program in progress was documented before the study of the

implementation of the draft copy of the art curriculum began. Consultation, materials and "expert advice" were provided to the teacher as she implemented a unit based on the new curriculum.

The research method undertaken is best described as a form of ethnography because it sought detailed insight into changes taking place between a teacher, her students and new materials in their classroom. The subtleties and complexities of change were "the picture" of the classroom that this research provides. The researcher adapted the methods of research involving participant observation, naturalistic observation, qualitative research, and field study in so far as these were beneficial in providing the information sought. As a participant observer the researcher collected field notes from observation, interviewing, and document analysis. The data collected were analyzed, categorized and summarized.

## 1.8 OVERVIEW OF THE STUDY

This study continues with a literature review on the status of art education and implementation in Chapter 2. Chapter 3 includes a discussion of the research method and the justification for using this method. The role of the researcher as a participant observer is detailed and method of data collection and analysis of data outlined. In Chapter 4 the observer's introduction to the school, development of the teacher-researcher relationship, and description of the teacher's art program are condensed from field notes. After the new draft curriculum was given to the teacher her initial reactions were

recorded as well as her use of it during the planning and
execution of a unit.  Conclusions and recommendations are made in
Chapter 5.

CHAPTER 2

REVIEW OF LITERATURE - STATUS OF ART EDUCATION

AND IMPLEMENTATION

## 2.1 INTRODUCTION

A review on the status of art education as described by various art educators provides evidence that improvements could be made in art teaching practices. The development and implementation of art curriculums are one way to ameliorate the deficiencies shown to exist. Characteristics of the literature available on the status of art education are outlined followed by a discussion of what this literature reveals about the status of art education. Then a review of literature on implementation, generally in education, and specifically in art education when literature was available was undertaken. Factors affecting implementation are discussed according to four characteristics outlined by Fullan (1982).

## 2.2 STATUS OF ART EDUCATION

### CHARACTERISTICS OF THE LITERATURE

There are four characteristics regarding the literature on the status of art education: 1) the scarcity of available information  2) emphasis on surveys 3) American-Canadian similarities 4) and the lack of change over time. Each of these will be discussed, followed by a review of the content of the literature.

Firstly it can be noted that there is a scarcity of information upon which to determine the status of art education in our elementary schools. It has been well documented that art education lacks a descriptive data base. Chalmers and Gray wrote "considered opinion is that North American art education curriculum and instruction research still lacks an adequate data base" (1980, p.3) and Gray (1984) commented upon "the scarce and obscure Canadian data collections" (Gray, 1984, p.7). Similarly Chapman writes that the "conditions under which schools offer instruction have not been well documented" (Chapman, 1982, p.13) and "the study of educational settings and the conditions under which the art teacher works are neglected in research" (Chapman, 1982, p.107). In 1976 Hodder undertook a study of the art facilities in the elementary schools of British Columbia because "no reliable information was available to educators concerning the status of art education in elementary schools other than information derived from well-meant "guestimates" of individual teachers, professors and administrators" (Hodder, 1979, p.30). Many art educators reasonably conclude that there is little information available on the status of art education in our schools.

Secondly, the information available pertaining to the status of art education has overwhelmingly been generated from surveys and questionnaries which yield statistical data (Chappell, 1976; Chapman, 1978; Mills, 1981; Hodder, 1979). They have provided information about a variety of items from pupil enrollment to time allotted to art classes, training of teachers, resources and

facilities in art education and program content in art. The
responses from hundreds of respondents reveal general trends in
art education but do not reveal the intricacies of classroom
teaching through direct observation. Chapman notes that "accurate
descriptions of art programs are rare" (Chapman, 1982, p.107).
Jackson (1968), Goodlad and Klein (1974) and others have provided
information about schools through direct observation. These
observational or ethnographic methods which provide new data, and
have done so on other aspects of school practices, have been
lacking in art education.

Further, the information which is available may tell us what
people would like us to believe is happening in schools, rather
than what actually occurs. Comments such as the following tell
only part of what is going on during art classes. "Almost all
teachers devote one hour per week to art, as well as integrating
it with other subjects. Most use curriculum guides and have
access to consultant help" (Arts, A Survey, 1983). Hodder
reminds us that "the simple inclusion of a subject in the
programme of studies does not ensure that it will be taught well
or even that it will be taught at all" (Hodder, 1979, p.39).

Thirdly, historically art education in Canada has had strong
links to the United States. These continue to exist today. The
majority of books used in teacher training courses in Canada are
by American authors, many university professors in art education
departments in Canada were themselves educated at the graduate
level in the United States, and "American art education ideas and
resources still flow over the border and into our schools and
universities" (Gray & Chalmers, 1981, p.1).

King comments on some of the current problems faced by American art teachers. He makes the point that "Eisner spells out the situation very clearly with respect to American elementary schools. What concerns me is that the Canadian situation does not appear significantly better" (King, 1982, p.15). Gray writes of the mutual relationship between the two countries and notes that there are more similarities than dissimilarities between the two. Therefore it seems reasonable for the purposes of this study to include the American information available about the status of art education, and assume that in a general way it also reflects practices in Canada.

Fourthly and finally it seems that, much as we would like to believe that there have been radical changes in education over the past few years, generally the teaching situation has not changed very much. Art education cannot make claims that are very different. "Art education in Canada's public schools seem not to have changed much over the past fifteen years" (Gray & Chalmers, 1980, p.1). Therefore this literature review will summarize the information available during the past fifteen years on the status of art education and assume it to be indicative of practices still existing today.

CONTENT OF THE LITERATURE

A general impression gained from a review of the literature is that while there have been some improvements in art education in our schools, there are still many areas of possible improvements. The status of art education literature reveals a much discussed gap between theory and practice in education.

There is a discrepancy between what art educators theoretically know about how art should be taught and what has been translated into classroom practices. Problems cited by various writers include lack of money, too few art specialists, attitudinal difficulties, insufficient resources and facilities as well as weaknesses in teacher training.

Chapman provides thorough recent statements regarding the status of art education today. In her book Instant Art, Instant Culture she describes the art being taught in our schools as "instant art". "Instant art, like many other instant products in our lives, makes few demands on all who participate in it. It requires minimum skill, little or no knowledge, the least possible effort, and practically no investment of time. Instant art is sham, but it has become the standard fare American schools offer to most of our young people" (Chapman, 1982, p.xiii). She states further that what we offer to students is "little more than token exposure" to art, and often we miseducate or do worse than if we did not teach art at all. She writes about the importance of changing attitudes and teaching practices in art education. Walters repeats this by stating that to improve the current situation, attitudes by teachers, administrators and the community need to be re-evaluated (Walters, 1980).

Less optimistic about the present and future, Sadowy writes "Clouds of doom hang heavily on the horizon of art education...the drought of meaningful art education continues in the elementary schools" (Sadowy, 1984, p.43). As does Chapman,

she suggests that in order to see improvements in art teaching underlying philosophies and basic beliefs and attitudes about art education need to be reassessed by our teachers.

The relatively low value which art education commands in our society and which is perpetuated by our educational system, is cause for concern. "We are saying that the arts are important in real life but that education is a serious business and there is no time to waste on marginal subjects, meaning art" (Major, 1983, p.2). Similarily Efland writes "that art is not regarded as the most valued of school subjects is driven home with repeated regularity" (Efland, 1976, p.37).

Walters candidly describes the situation in Manitoba. "Visual art programs at all levels are almost entirely dependent on the interests, initiative and skills of individual teachers. The general picture which emerges is one of unconnected activities intended to give students something interesting and enjoyable to do. Programs are rarely knit together in any sort of curriculum design or sequence of skill development. Art classes are a series of one shot activites, that is, easy projects which can be completed (or not) in one lesson and just as quickly forgotten; rather than a continuous program which attempts to develop skills, aesthetic awareness, imagination or any clearly defined goals through a planned sequence of activities" (Walters, 1980, p.28).

Kuzminski reports from Saskatchewan "Occasional good classes in all these subjects (fine arts) do exist, but they are the exception rather than the rule" (1980, p.17). King makes the

point that the range of art teaching at the elementary level seems much broader than at other levels, to include both poor and exemplary programs (King, 1982).

Hodder sees that the difficulty lies in that "the traditional role of art education as a peripheral activity in the school curriculum has been re-emphasized in the light of recent concerns about verbal literacy" (Hodder, 1979, p.38). His survey of elementary schools in B.C. revealed lack of resources, facilities, adequately trained teachers in art and very little use of a sequential art curriculum.

King sums up the status of art education by stating about Alberta "Art programming in Alberta hasn't reached a level where we can be content with what we've accomplished" (King, 1982, p.17). Recommendations to improve the situation include among other things development and implementation of new art curriculum guides in elementary schools. Hodder writes that "the greatest need lies in the area of art curriculum development and the greatest responsibility lies with those charged with developing a curriculum. Less than 10% of the schools indicate that a sequential art curriculum is either in effect or being planned in their school districts (Hodder, 1979). The development and implementation of art curriculum guides could be one way to effect positive changes in the current status of art education.

CONCLUSION

A review of literature on the status of art education has revealed four characteristics: 1) a scarcity of information or a descriptive data base 2) information which is available has

overwhelmingly been generated from surveys and questionnaries which yield statistical data 3) much information is American but can be assumed to reflect teaching practices in Canada also 4) generally changes in teaching practices in art have not altered during the past 15 years.

The content of the literature on the status of art education reveals a much discussed discrepancy between theory and practice.

## 2.3 IMPLEMENTATION

The study of implementation in art education being of only recent interest, has not yielded an abundance of literature. Horsland (1982) in his study of art curriculum implementation noted in the literature an abundance of curriculum development projects, curriculum guides and descriptions of art activites and resource materials, but little discussion of art curriculum implementation. He reported that "many curricula are being developed, but there are few studies that either analyze their long-term impact or observe and interpret any related implementation efforts" (Horsland, 1982, p.6). Therefore, it was necessary to review the general information on implementation and when available specific information on implementation in art education.

Recently vast sums of money, energy and time have been spent on developing curriculums in all subject areas in education. "Canadian and American educational scenes spawned such a myriad of curriculum projects that Carlson (1965) equated this

development activity with the "advanced states of a revolution in education" (Common, 1980, p.3). These studies were mainly interested in the development of curriculum and its evaluation and not their implementation. It was assumed that after development of the curriculum it would naturally follow that the teacher would put it into practice. It became increasingly obvious that the curriculum innovations being developed were not finding their way into classrooms as had been intended. "In 1970, Goodlad and Klein (1970) discovered that many of the most noted and recommended curriculum innovations were either dimly conceived or, at best, partially realized in schools claiming their use" (Common, 1980, p.3). They wrote "many of the changes we have believed to be taking place in schooling have not been getting into classrooms; changes widely recommended for schools over the past 15 years were blunted on school and classroom doors" (Goodlad & Klein, 1970, p.97).

Curriculum developers had been attempting to develop curriculums that were "teacher proof" in order to minimize the teacher's involvement in implementation (Coles, 1981; Werner, 1981). They began to realize that far from developing "teacher proof" curriculums they needed to contend with the fact that their innovations were only proposals for change and for these to be put into practise they would need to be implemented by teachers. "Many attempts at policy change have concentrated on product development, legislation, and other on paper change in a way which ignored the fact that what people did and did not do was the crucial variable" (Fullan, p.54, 1982). The development

of a curriculum came to be seen as only the beginning of the process involved in educational change. An emphasis on implementation and the teacher's role became a new focal point for curriculum change (Horsland, 1982).

Following the development of a curriculum four general stages have been identified in the change process: 1) initiation or adoption which is the decision to go ahead with the change, 2) the implementation or initial use which includes the first attempts at change usually during the first 2-3 years, 3) continuation 4) outcome (Fullan, 1982).

The initiation or adoption of curriculum guides in Canada is generally done by the Department of Education. Guides are revised every few years in all subject areas as part of ongoing revisions. The Department of Education, once it has decided to revise a guide, appoints a committee, arranges funding and sets the basic procedure. The department initiates the action and maintains control during the developmental process. It also initiates the implementation but then passes control of this over to the school districts. "In B.C. curriculum is developed at the Provincial level, but responsibility for implementation is left to the local school district" (Coles, 1981, p.18). The new B.C. Elementary Fine Arts Curriculum Guide is an example of such a guide that was developed under the Department of Education and then distributed to the school districts to be implemented locally.

The effects of the guide are widespread in terms of time, usually ten to fifteen years, and scope, since every teacher

teaching art in the province should have a copy of the guide. "The provincial guide is the only way in which change in art education can be effected across the province and one of the few effective ways to improve programs in general" (Walters & Harris, 1984, p.15). Across Canada provinces each have their own guides which set the policy for art teaching in that province. "A curriculum is a policy document; it prescribes and suggests; it sets certain limits. As it states what ought to be done it is meant to be acted upon" (Daniels & Wright, 1980, Intro.).

The second stage in the change process, implementation, is the focus of this study. Recent research reveals that implementation is a complex and difficult undertaking "related to planning and coordinating a multilevel social process involving thousands of people" (Fullan & Park, 1981, p.1). Some general points about implementation will be made followed by a summary of the factors affecting implementation.

A recurring theme in the literature is that implementation must be seen as a continuing process (Guidelines, 1982; Common, 1980). "Program implementation must be seen, not as a single event, or even as a fixed series of events, but as a process occurring over time and requiring flexibility and adaptability" (Guidelines, 1982, p.5). Mistakenly, often it is assumed that change is the result of an administrative decision, and as such is a decision-point rather than a process. McLaughlin, working as part of Rand's Change Agent Study, describes successful implementation as a process of mutual adaptation. He found that "implementation did not merely involve the direct and

straightforward application of an educational technology or plan. Implementation was a dynamic organizational process that was shaped over time by interactions between project goals and methods, and the institutional setting" (McLaughlin, 1976, p.341). Fullan (1980) names this a mutual-adaptation or evolutionary perspective, as opposed to the fidelity approach which assumes that once an innovation has been developed it should be implemented in the one "correct" way as outlined by the developer. Common describes implementation as a problem solving process where open communication is necessary between everyone involved.

The development and implementation of a curriculum then is seen as a continuing process, often taking place over several years. The curriculum is continually being changed, adapted, and modified through use by teachers so that the lines drawn between development and initiation, implementation and continuation in the change process are in fact non-existent. The teacher involved in this process goes through stages in the level of use of the new program. These levels of use have been documented by (Hall et al, 1975) beginning with the stage at which the user has no knowledge of the curriculum, continuing to first use, routinue use and finally advanced use of the curriculum including adaptation and modifications to suit personal situations. Similarily Havelock outlines a six step sequence: awareness, interest, evaluation, trial, adoption and integration (Havelock, 1970).

Implementation must also be seen as multidimensional. Certainly it involves the use of new materials, and new teaching approaches and skills but beneath these often a very difficult change must take place in regards to philosopy and beliefs underlying a particular approach. Fullan's view is that all three of these are interrelated and necessary for there to be what he considers a significant or fundamental change (Fullan, 1981). As such implementation is an extremely complex learning, social and adaptive process.

Implementation is brought about as the result of changes experienced by people (Fullan & Park, 1981). Because individual teachers bring about changes the implementation process must focus on people and their needs. In connection with this they suggest that individuals all experience change in their own way and therefore implementation is a personal experience and will be different for everyone.

The discrepancies between the development of a curriculum and its use by teachers that have been shown to exist have been explained in many ways. Coles notes "the majority of the literature cites the root of the problem as the failure to adequately attend to any one of a number of factors affecting the implementation of an innovation" (Coles, 1981, p.13). The factors affecting implementation are discussed by many authors but probably most concisely outlined by Fullan (1982) He has categorized the factors affecting the implementation process under four headings:

A. Characteristics of the Change

B. Characteristics at the School District Level

C. Characteristics at the School Level

D. Characteristics External to the Local System

Each of these characteristics will be further divided and their component parts discussed as important factors in the implementation process.

## CHARACTERISTICS OF THE CHANGE

Need and Relevance of the Change:  A key factor in implementation is the teachers' support of the proposed changes and a desire to implement them.  "It now appears abundantly clear to us that no depth of scholarship, no technical excellence, no classroom expertise will serve the needs of the new...program unless the personality and disposition of the teacher are supportive of its intents" (Werner, 1981, p.142).

The degree to which the need for change is perceived by those involved affects implementation.  In order to see a reason for a change teachers must be dissatisfied with the way things are and be shown possibilities for how things could be improved.  The change must be relevant to the teachers' own experience to be deemed worthwhile.  Werner writes "It is to be expected that if a teacher does not interpret the intents, activities, or materials as being relevant in some way to his or her own situation, the curriculum will be abandoned in favour of something else, or at least changed significantly" (Werner, 1981, p.141).  Conversely a feeling of security and satisfaction may create resistance to change.

Generally there will be a higher degree of success with implementation if the reason for change has come from the teachers. Teachers may lack commitment to a curriculum which has been imposed upon them. Fullan reports "When change is imposed from outside it is bitterly resented... There is a strong tendency for people to adjust to the near occasion of change, by changing as little as possible - either assimilating or abandoning changes" (Fullan, 1982, p. 55).

In order to bring about the multidimensional changes required for successful implmentation a combination of strategies could and should be used depending on the situation. Although there is no one correct way to implement education changes a number of strategies have been identified which seem critical and will increase the likelihood of success. McLaughlin outlines three strategies which he has found particularily useful. They are the development of materials by teachers to use in their own classrooms, staff training including preservice and inservice, and adaptive planning and staff meetings (Mclaughlin, 1976).

The need for change as perceived by the teachers is in relation to an abundance of demands which may be placed upon the teacher. Their relative importance must be taken into account when the teacher is faced with many demands. The change may be seen as another bandwagon, important at the moment, but not long lasting. Doll notes that teachers become suspicious of administrators who are continually introducing innovations without really understanding what they will mean in the classroom. (Doll, 1982) "Teachers have experienced wave after

wave of educational fad so they have a natural skepticism toward

the educational establishment based on personal experience"

(Flanders, 1983, p.143).

Clarity: Clarity about the goals of the new curriculum and

the way they can be be brought about is often a major difficulty

in implementation. "Lack of clarity - diffuse goals and

unspecified means of implementation - represents a major problem

at the implementation stage; teachers and others find that the

change is simply not very clear as to what it means in practice"

(Fullan, 1982, p.57). He also notes a disparity between the

theoretical writings in a curriculum and the real life

experiences of a teacher. "The rational assumptions,

abstractions, and descriptions of a proposed new curriculum do

not make sense in the capricious world of the teacher" (Fullan,

1982, p.52).

Lack of clarity can lead to frustration and unnecessary

anxiety on the part of those trying to implement, and could lead

to their rejection rather than acceptance of the change. "If the

curriculum cannot be explained clearly and if the curriculum

cannot be understood by the implementation agents, rejection

rather than implementation will occur" (Common, 1980, p.4).

Complexity: Complexity (how difficult the guide is to use)

is a factor affecting implementation. "One that is perceived as

consisting of many parts and requiring extensive training to

learn to use is highly complex; one which is simple,

straightforward, and requires no training to use is low in

complexity" (Hughes & Keith, 1980, p.44).

A great degree of complexity is not necessarily seen as a negative characteristic. The amount of complexity relates to how much change is being attempted. The greater the degree of complexity usually the greater the amount of change taking place and the more being accomplished. Simple changes which are often both easy to clarify and not particularily complex are easy to carry out but they do not make a great deal of difference or achieve very much change. But Common does note that if the curriculum is too complex or will demand too much of change from what currently exists it will not be used (Common, 1980).

Quality and Practicality of the Program: The actual materials being introduced to the schools have traditionally been the focus of the attention in implementation. But in 1964 Miles saw a need for the focus to shift away from this. "The dominant focus in most contemporary change efforts, however, tends to be on the content of the desired change, rather than on the features and consequences of the change processes" (Miles, 1981, p.2). Fullan and Park remind us that "implementation or change in practice is not a thing, a set of materials, an announcement, or a delivery date; rather, it is a process of learning and resocialization over a period of time involving people and relations among people in order to alter practice" (Fullan & Park, 1981, p.23).

Nevertheless the quality and practicality of the materials involved in implementation are one factor affecting implementation. Teachers base their decision about their commitment to the curriculum on how well it meets their own and

students needs and takes account of classroom constraints (Guidelines, 1982). Common complaints relate to the availability of resources, scope and sequence appropriateness, or vagueness.

The quality of the material teachers are asked to implement is also a source of discontent. "Teachers want, need, and benefit from tangible, relevant program materials which have been produced and tested in real life classroom situations" (Fullan, 1982, p.60) but teacher's often have not been provided with such.

## CHARACTERISTICS AT THE SCHOOL DISTRICT LEVEL

The History of Innovative Attempts: The past history within a school district of attempts at implementation of innovations will affect the attitudes towards any future implementation. Repeated failure can lead to frustration, wasted time, feelings of incompetence and lack of support and disillusionment. A school district can develop a disinclination for change after repeated unsuccessful attempts at change.

The Adoption Process: Another factor that Fullan identifies as affecting implementation is the adoption process. Much has been written recently about the positive effects of the inclusion of teachers in the development of curriculums (McLaughlin, 1976; Ben-Peretz, 1980; Mahan & Gill, 1972) but this is not unanimously agreed upon. According to Fullan teachers who have been involved in the planning of the curriculum will show a high degree of commitment towards it, but that this will not necessarily be transferred to other teachers in general. Involvement of teachers during the planning stages of implementation may be more

important than involvement during the development. Fullan makes a distinction between quantity and quality of involvement in adopting a change. "It is the quality of the planning process which is essential: the degree to which a problem solving approach at the adoption stage is combined with planning ahead for implementation" (Fullan, 1982, p.64). Participation at this stage is important, so that teachers feel that they have been involved in the planning and selection of the program, and so that they can develop a positive attitude toward the change, be motivated to try new ideas and identify with the program. Generally teachers like to be involved in the planning of changes that will affect their daily teaching in their classroom (Horsland, 1982, p.8).

What is needed is involvement and participation in the early stages of implementation by all teachers, who can then discuss their own concerns. The people actually working with the curriculum best know the difficulties and are in a position to suggest ways of overcoming them. Involvement by teachers is a good indication that implementation is taking place. A combination of many planned activities including interaction and staff development provides successful inservice for implementation.

Central Administrative Support and Involvement: The support of the central district administration is needed for change to take place district wide and can provide an important source of motivation for teachers involved in any sort of change. Teachers and principals can make changes within their own school but these

will not extend throughout the district without further support. Verbal support must be followed by some sort of action by the district administration for teachers to genuinely feel that there is not just talk, but action. The attitudes of the district administrators can provide a "signal" to the teachers about how seriously they should take the proposed change (McLaughlin, 1976). The stronger the district commitment the more effort teachers give and more persistent they are in implementing the curriculum.

Staff Development (in-service) and Participation: An important factor in implementation is the teacher's understanding and knowledge about the material contained in the curriculum. Inservice is one way for teachers to aquire skills that they may be lacking (Common, 1980). Research provides some definite ideas about what does and does not make a difference in in-service. The amount of inservice training provided is not the deciding factor; it is rather its quality and organization. It must go beyond an introduction to the materials and involve the teacher in discussing and adapting the curriculum (Horsland, 1982). Most successful is a combination of pre-implementation training as well as training during implementation. Found to be ineffective are pre-implementation workshops alone, or one shot workshops. Specific training provided by professionals outside the school district is helpful only in the short run but does not have long term effects. "Most forms of inservice training are not designed to provide the ongoing, interactive, cumulative learning

necessary to develop new conceptions, skills and behavior"
(Fullan, 1982, p.66).

Time-line and Information System (evaluation): Werner
discusses the importance of belief, conversation and time in
relation to implementation. If implementation involves
conversation to modify beliefs and is a process occuring over
time then it is necessarily ongoing.

Evaluation is seen as a necessary ongoing part of the process
of implementation. The concerns of all the people involved in
the change should be addressed, including students, teachers,
administrators, and parents. Information for evaluation should
be obtained from a wide variety of methods and sources and should
be made available to everyone.

Board and Community Characteristics: Horsland writes of the
need for the schoolboard to encourage and support implementation
and accept change and growth by their teachers (1982). Community
support is desirable because attitudes towards a change can be
passed from parents to children. Continuous communication should
be maintained between the school and community.

CHARACTERISTICS AT THE SCHOOL LEVEL

The Principal: Common refers to the "manager" in the
implementation process as any person who performs the management
tasks related to the implementation process. Although this could
be the principal or a change agent it must be someone who can act
as a leader, establish an open encouraging atmosphere, and be
knowledgeable about the curriculum and the process of
implementation.

Common discusses the three fundamental elements of curriculum implementation as a curriculum, agents of implementation and a receiving organization within which the curriculum will be used. A temporary subsystem is set up within the organization for as long as the implementation process continues, to act as a problem solving system. Within this the organization must make available a variety of human technical material and organizational resources during the implementation process (Common, 1980).

Certain characteristics within the school have been positively related to implementation. They are adaptability, openness, receptivity, and a willingness to accommodate demands of those involved in the implementation process. Other crucial factors are morale, rewards, time, energy, materials, availability of technical assistance and organizational resources (Common, 1980).

Teacher-Teacher Relations: Implementation seen as a process places great importance on the continued interaction of teachers involved. Fullan states clearly that "The research I have been reviewing provides direct confirmation that the quality of working relationships among teachers is strongly related to implementation" (Fullan, 1982, p.72). The changes often necessary in a teacher's beliefs and philosophies can be brought about by contact with other teachers who are experiencing similar situations. Werner maintains that these changes in beliefs are achieved through the social process of talk or conversation. "Clarity of beliefs emerges through actual use of the curriculum, through informal talk, and through regular planned discussion

sessions in which participants identify the elements of change (eg., knowledge, strategies, assumptions) essential to the new curriculum in comparison with the old curriculum" (Werner, 1981, p.144).

While teachers feel that they learn best from other teachers, in reality they interact very little with one another. Goodlad concluded after observations in many classrooms that teachers are very much alone in their work and are faced with solving classroom problems by themselves (Goodlad & Klein, 1974). Flanders notes that one of the difficulties of teaching is that "teachers spend most of their time in a form of solitary confinement; that is, they work away from other adults" (Flanders, 1983, p.139). Improving teacher interactions would be a positive step towards achieving implmentation.

Teacher Characteristics and Orientations: Among the literature there is a common consensus that the teacher is the key person involved in the implementation process. "Clearly the focal point of the effort is the student, while the key agent in implementation is the teacher" (Guidelines, 1982, p.9). "It is the classroom teacher who is the key to curriculum implementation for the in the last analysis, in plain terms, the curriculum is what the teacher makes of it" (Michaelis et al., 1975, p.459). "The key to any curriculum reform is the teachers' ability to understand, feel comfortable with, and, hence implement program change" (Major, 1983, p.10).

A curriculum involves new materials but more importantly it may include a new approach, philosophy or method of teaching.

For teachers who are asked to implement a program which is compatible with their own teaching situation and beliefs, it is a fairly straight forward task. More often though, once the teacher understands the underlying philosophy of the new program it may be different or incompatible with that individual's beliefs and method of teaching (Werner, 1981). Benham explains why curriculum reforms during the 1960s failed "The reforms, often were installed; that is, teachers were told to find ways of implementing change models grounded in philosophical assumptions that they found greatly at variance with their own beliefs" (Benham, 1977, p.206).

Crocker makes a similar observation. "A recurring theme in the recent work on implementation seems to be that some of the difficulty in bringing about educational change stems from incompatiblitiy of the characteristics of the innovation with the established system into which it is introduced" (Crocker, 1981, p.161).

Teachers may resist the changes because "new ways of conceiving the world, new questions and methods, and different teaching strategies may upset the taken-for-granted, the status quo, the secure custom already established through former curriculum" (Werner, 1981, p.141).

Wasserman (1983) describes characteristics of teachers which may give us insight into how they deal with change. They are generally conservative people who are concerned with maintaining the status quo rather than wanting to change teaching. They are

low on the heirarchy of the education profession and encouraged
to "not make waves".

Flanders found that teachers suffer from feelings of
inadequacy. "The source of this feeling seems to derive from a
general devaluation of the teacher's judgment. It seems that
anyone and everyone has some superior claim to priority over
teacher judgment: administrators have formal authority, academics
have credentials and so-called research results, parents have
inalienable rights" (Flanders, 1983, p.142). He also found that
they feel powerless to implement change and feel restricted in
their range of choices within schools. Some of the major
difficulties of contemporary teaching identified were time
pressure, classroom isolation, a network of unrealistic
expectations and extra duties and responsibilities which could
all negatively affect implementation.

CHARACTERISTICS EXTERNAL TO THE LOCAL SYSTEM

Government Agencies: The final two characteristics
acknowledge the relationship between the school district and
external forces which could have a bearing upon implementation.
These are categorized as government agencies and external
assistance.

In Canada the responsibility for curriculum development is
upon the provincial governments. (See Status of Art Education
Chapter 2 for further discussion of this.) But implementation
and the actual use of the guide will ultimately be undertaken by
teachers in their classrooms. Lack of communication between
government and teachers has been cited as a problem because of

their limited interaction which can also lead to misunderstandings and disillusionment. Fullan indicates that "the quality of relationships across this gulf is crucial to supporting change efforts when there is agreement and to reconciling problems when there is conflict" (Fullan, 1982, p.74).

External Assistance: Money and technical assistance offered to school districts may be available to assist with educational changes. To be of benefeit towards the implementation money and outside technical assistance in the way of materials, consulting or staff development must be integrated with the factors at the local system.

CONCLUSION

Because of a lack of information available on literature pertaining to art implementation a general survey of implementation literature has been undertaken. The relationship between the development and implementation of curriculums was outlined and the change process identified by three stages. Curriculum implementation was discussed as a continuing process involving changes by teachers in the use of new materials, teaching approaches and beliefs.

The factors affecting implementation were discussed according to the following characteristics outlined by Fullan (1982):

A. Characteristics of the Change

B. Characteristics at the School District Level

C. Characteristics at the School Level

D. Characteristics External to the Local System

The degree to which it became apparent that these characteristics were significant in this study will be discussed in Chapter 5.

CHAPTER 3

THE RESEARCH METHOD

## 3.1 INTRODUCTION

Although the methods for data collection used in this study are in many ways similar to those employed in ethnographic research they have some unique characterisitcs. What follows then is a description and justification of the research method used.

A general overview of the research situation will be provided followed by a more detailed analysis of the characteristics of the research. The purpose of the study was to investigate the process of implementation of the new B.C. Elementary Art Curriculum Guide in a classroom. The research method allowed for entry into the research setting with a hypothesis framed in general terms, and then a focusing in on specifics during the field work. This involved fieldwork and collection of data through participant observation, interviewing, and document analysis, to culminate in a written report. This case study involved an elementary generalist teacher and her grade 4/5 class. The researcher spent four months in the field visiting with the teacher and class for an average of 3-4 hours each week.

## 3.2 THE CONCEPTUAL FRAMEWORK OF A DESCRIPTIVE RESEARCH

A reluctance to apply the label ethnographic research to this study may be a reaction to the multitude of literature sources that address the definition of ethnography. Pohland notes "the

lack of consensus in aims, procedures, and outcomes indicated by the variety of terms used to describe the methodology" (Pohland, 1971, p.6) He provided an outline of the leaders in the field at that time and the various terms and purposes which they associated with ethnography. The terms participant observation, naturalistic observation, qualitative research, ethnography, case study and field study are often used interchangeably. "Procedures may involve some or all of observation, informant and respondent interviewing, document analysis, and participation with self-analysis" (Bersson, 1977, p.61). The desired outcomes may include some or all of description, analysis, interpretation and development of theory. Therefore it seemed useful to adapt many of these ideas into an individualized methodology specific to the requirements of the problem defined by this study.

The study involved field work in the classroom, observing the teachers interaction with a draft copy of the new curriculum. There are two points of importance to note here. One is that the focus is on the teacher's behavior and the second is that the behavior is studied within a context. By definition an ethnography is an anthropologist's "picture" of the way of life of some interacting human group (Wolcott, 1975). It is a study of human behaviour, but always within a context. For this study the human behavior being observed was that of the teacher and her responses to the new curriculum. The context was the classroom and more generally an elementary school. The end result sought was a "picture" of the teacher's reactions to the guide. MacGregor and Hawke also note this connection to ethnography as

it is "a methodology which can be used to interpret situations within particular contexts" (MacGregor & Hawke, 1982, p.38).

Wilson provides two rationales for ethnographic method, the first of which echoes this need to study situations within context. His two hypotheses underlying these rationales are, one, that human behavior is complexly influenced by the context in which it occurs, and thus that we must study people within their own environment. And secondly, there is often more meaning to a situation than the observable facts, and therefore we must study latent meanings (Wilson, 1977).

Eisner created the term "educational connoisseur" to describe a researcher in the classroom undertaking educational criticism. He outlines the three stages of educational criticism as observation, interpretation, and evaluation. Observation is the building block and the basis for critical and evauative statements to be made.

> To be a connoisseur is to know how to look, to see, and to appreciate. Connoisseurship, generally defined is the art of appreciation. It is essential to criticism because without the ability to perceive what is subtle and important, criticism is likely to be superficial or even empty (Eisner, 1979, p.193).

Alexander, having adapted many of Eisner's ideas in her research explains "It differs from traditional educational research in that it consists of lengthy passages of description, interpretation and evalution, modes adapted from aesthetic criticism and applied to the art of teaching" (Alexander, 1979, p.28).

The initial purpose of this study was not stated in the form

of a hypothesis to be tested. It began with an idea about a

problem and an area to explore, focusing ever increasingly upon

the relevant aspects as they became apparent. A major difference

between this and experimental research is the degree to which the

researcher is bound by his/her original hypothesis. "Participant

observation is intentionally unstructured so as to maximize

discovery and description rather than systematic theory testing"

(Bersson, 1977 p.61). Another major difference is that as much

as possible the total situation of the classroom is taken into

account. Isolated variables are not studied, as is so often the

case in scientific research, with little regard for how they are

influenced by the rest of the situation. Wolcott makes this

point. "The ethnographer is committed to look at people and

events in a total milieu rather than only at bits and pieces"

(Wolcott, 1975, p.113).

Wolcott (1975) discusses the distinction between

"foreshadowed problems" and "preconceived ideas", the difference

being that the researcher having an idea of a foreshadowed

problem may go into the field open minded, and not bound to

support or reject a hypothesis. This study began with an

interest in the disparity that was noted between theory about art

education and classroom practice. Aware that a new curriculum

had been developed and would soon be implemented in schools it

was thought that observation of the implementation process might

reveal how and if these ideas were being employed in the

classroom. "The foreshadowed problems represent initial and

partial analyses of the problem, the tenor of thinking of

people who are working in related and relevant areas, and provisional modes of thinking" (Smith, 1978, p.331). The researcher enters the field with his/her training, experiences, and research interests in the area. "Initial observation is guided mainly by sensitivities to data derived from both professional background and general notions about the nature of the research setting" (Sevigny, 1978, p.7).

Time spent early on in the field in observation allows the researcher to discover what the problems are, and work from these. Change of focus may also take place during the investigation and initial ideas may differ greatly from those later deemed important. One of the main characteristics of this research is a great amount of flexibility.


## 3.3 JUSTIFICATION OF THE RESEARCH METHOD

The past several years in educational research have seen a growing sense of disappointment with the abundant amount of scientifically based research. Interest has developed in other more qualitiative methods of research as alternatives or complementary to research that has been undertaken. "Several recent articles and studies attest to the growing popularity and appropriateness of ethnographic methods as means to report upon and monitor events in the classroom" (MacGregor & Hawke, 1982, p.38). Although these methods have long been used in the fields of sociology and anthropology, the methods of ethnography are now being applied to educational research.

It is Eisner's understanding that evaluation, especially in

the arts, must extend beyond the limits imposed by traditional, psychometrically-based models of evaluation. "What I believe the study of education needs is not a new orthodoxy but rather a variety of new assumptions and methods that will help us appreciate the richness of educational practice, that will be useful for revealing the subtleties of its consequences for all to see" (Eisner, 1979, p.19). Models that we might follow to these ends are those found in art criticism and ethnography.

Eisner directly links the need for this type of research to curriculum development and implementation. As part of his Kettering Project - "Curriculum Making for the Wee Folk" he developed and assessed the needs of teachers with respect to implementation of new materials. The problem as he saw it was that "we have precious little data to help us predict" the amount of guidance that teachers need in order to use curriculum materials effectively (Eisner, 1968).

Scientific/analytic research has provided us with much information, but as Wilson notes it is not able to provide information about human behavior which other more quantitative methods of research can. It is the study of the interaction of the teacher and students with the new curriculum, within their context that this study attempts to describe and understand.

Likewise Alexander states "Educational criticism reveals a richer body of conclusions about classroom experience than many of the more traditional modes of research" (Alexander, 1980, p.29). She also sees a benefit in that this type of research may be more understandable to teachers, parents and administrators.

Jackson also sees this as a benefit because he feels that increased observational studies will develop a language common to teachers and researchers and lead to better communication between these two groups who have often been wary of one another (Jackson, 1968).

Jackson sees a need to "seek an understanding of the teaching process as it is commonly performed before making an effort to change it" (Jackson, 1968, p.175). One way to gain an understanding of the teaching process is through classroom observation of the kind described here. Eisner (1968) agrees that far too much research is taking place with too few researchers in the classroom.

A benefit for teachers of research done in the classroom is that they get a sense that research is not just conducted in "ivory towers" and has some relevance to them. "Many teachers continue to believe that the world of research is a world apart from their own offering them no practical assistance in the teaching endeavor" (Day & DiBlasio, 1983, p.169).

## 3.4 DESIGN OF STUDY

The rationale for conducting this study stems from an interest in investigating the process of changing classroom teaching practices. One way in which improvements in present teaching practices may be possible is through the implementation of the new Fine Arts Elementary Curriculum Guide in British Columbia. The initial questions posed for this study related to how an elementary generalist implements such a new guide, when

provided with the assistance of a researcher. Focus was upon factors affecting implementation as outlined by Fullan (1982) and the extent to which these factors became apparent.

Initial contact was made with an urban school board in a major city in an attempt to enlist a willing participant in this study. For participation in the study it was necessary to find a teacher who was able to spend two hours outside class time with the researcher each week, was comfortable with an observer in the classroom, and was willing to try and exchange new ideas and be critical of her own teaching. The teacher selected was an experienced Grade 4/5 generalist teacher in a middle-class urban school of moderate size. The study was conducted from March to June 1985. For the most part observations were made only during art classes. Discussions with the teacher usually took place at school, during lunch, recess or after school.

Initially an investigation was made during which time the researcher oriented herself with the school, teachers, and students. A profile of the school - its size, physical facilities, community, students, teacher and classroom was recorded. This time was also spent making an analysis of the art program in the classroom from observations, document analysis and discussions with the teacher. During this time the new art curriculum guide was given to the teacher for her to study. Through questioning the teacher's initial reactions to the guide were documented.

By mutual agreement one unit was planned using the new pilot curriculum and implemented by the teacher. Consultation, lessons

and materials were provided to the teacher as needed by the researcher based on the new curriculum. The unit was implemented by the teacher with the researcher noting the implementation process and the effects of the consultation on the implementation.


## 3.5 METHOD OF INQUIRY

### ENTRY AS PARTICIPANT OBSERVER

What follows is an account of the researcher's entry into the role of participant observer. It is divided into two areas. One is the permission to seek entrance into the classroom, in this case coming from the university and school district authorities, and the second is the method of entry to the classroom and initial conversations and meetings with the teacher.

The process of gaining entry into the school began by obtaining approval from the Ethical Review Committee of the University of British Columbia. This approval is necessary for all researchers from the university who will be working with human subjects as part of their study.

My initial contact with the school district that I had selected to work within was through a letter to a zone co-ordinator. (See Appendix 1) Included was a copy of my proposal and a brief statement about what I was seeking to obtain for the study, namely - a teacher. I was advised that permission to proceed with the study in the district would need approval from the superintendent.

A covering letter explaining the study and copy of the

proposal was sent to the Superintendent and within a week a reply was returned to me stating approval. The zone co-ordinator contacted a teacher whom he thought would be suitable, and finding that I had obtained permission from the superintendent suggested I call this teacher and arrange to meet with her.

I phoned the school at a time I knew she would not be in class. During our first conversation I very briefly outlined the study and asked if I could meet with her to discuss it further. Having been advised that meeting on neutral ground might be best I suggested we could go out for coffee after school. Several unsuccessful attempts were made to contact the principal of the school before I met Cathy and again on the day I first went to the school.

At the first meeting with Cathy I presented her with my thesis proposal and went over the major points. She did not ask many questions but seemed to have already decided she would like to participate in the study. But my next contact was with the zone co-ordinator who said that Cathy had read my proposal and disagreed with many of the statements I had made and was not willing to particapate in the study as it was.

There are a number of reasons why Cathy may have decided not to participate in the study. She may have felt threatened by general statements made about the status of art teaching and felt they were a direct reflection on herself. As well, she may have felt threatened by what she saw as an evaluation of her own teaching.

It became apparent that the proposal contained many ideas

about teaching which could be interpreted as being negative about what art teachers were doing. Rewording the proposal was necessary to make the presentation of my ideas more positive to the teacher. Although it had seemed appropriate for justifying the proposal to the university perhaps it did not contain the information necessary for a·teacher to enlist her participation in the study. Further it was reasoned that the teacher should be involved only in the fieldwork part of the study and should not have input into the justification or proposal.

The zone co-ordinator then came forth with another teacher who would be a likely candidate for participation. The ficticious name given to this second teacher will be Karen. Once again, I chose to phone the school at a time when I knew she would not be in class. During this initial conversation I told her very briefly about the study, but said that I would really like to meet with her to discuss it in more detail. She was extremely friendly over the phone, discussing the sorts of things she did in art, but was concerned with the time commitment that would be asked of her because she was very busy with extracurricular activities at the school. She wanted me to come and see her class that week and then we could talk afterwards.

I prepared a brief explanation of what it was I wanted to do in the form of a two page brief which I gave to Karen and read over with her. The information was presented honestly but with only the relevant facts which were important to her involvement. She was concerned that there would be testing or further involvement with the students later on in the study and asked me

to write out exactly what my involvement with the students would be. Again she seemed hesitant about the time involved and had difficulty making a commitment. But we arranged that I would come back the next week for a general observation period and at that time she was ready to continue with the study.

My choice for her to be the teacher used in this study was in part a reaction to the time pressure I was feeling. In order to complete the study before the end of the year in June and have at least a 10 week period of observations it was necessary for me to begin right away. Otherwise I would have to wait until after September when school had reopened and teachers were feeling comfortable with their new classes to ask a teacher to become involved.

Many of the signals I got from Karen in our first meeting and telephone conversation indicated to me that she had many of the qualities I was looking for. Pike identifies two main characteristics that should be used in selecting teachers for a study such as this (Pike, 1981). One is their willingness to share their experiences openly and freely and the other is their ability to reflect easily upon experiences in order to facilitate identification of beliefs, feelings and attitudes. From the first time I spoke to Karen on the phone she had talked openly about her teaching, class, and art teaching. There seemed to be very little hesitation on her part about letting me know what went on in her classroom. A measure of her comfort with the situation was that she was open about having an outsider in her

room. Although there was a seat made available to me at the side of the class, Karen made it clear from the first day that I was free to move about the classroom and interact with the students.

It was of great importance to develop good rapport with the teacher. There was always the possibility that my presence in the classroom could be seen as an invasion of privacy, although this was never apparent to me. In order that she not think I was only interested in my study, and that I genuinely cared about the class I tried to begin our conversations each visit by asking what had gone on with the classroom and how things were going for her. As I got to know individual students and special events that the class was involved in I would make a point to ask about these.

Initially data gathering was sacrificed to some extent as I worked towards developing our relationship and not pressing with questions, details and note taking. The first notes I did take Karen seemed quite interested about, so I immediately offered to let her read them to show my openness and set at rest any anxiety that might develop. This also served as a check on the accuracy of my notetaking.

Initially I tried to limit my questions to fact gathering so that she would find answers that she was being asked for relatively non-threatening. Bogdan makes these recommendations:

> Observers who dive into the field are unlikely to establish the kinds of relationships conducive to free and easy data collection...A good rule to follow in the initial stage of the fieldwork is not to challenge the behavior or statements of the subjects or to ask questions that are likely to put them on the defensive (1975, p.41).

It was also important early on to establish that I was not associated with any one group, such as the district's central office or administration (Wilson, 1977). Because I had approached the school in a relatively independent way and the teacher knew I had limited involvement with the zone co-ordinator I was seen as quite autonomous.

I was introduced to the students as someone from the university who was interested in what they do in art classes. A certain amount of expertise was associated with me in the area of art. In the beginning the students had a friendly, curious interest towards me and began by trying to please me. It was important that the students perceived me as neither a teacher nor a student.

I was introduced quite openly to the staff, to whom my intentions at the school were known more directly than they were to the students. I was working with the new art curriculum and getting Karen's reactions to it. They all seemed quite accepting of that idea and agreed that Karen was a good choice but at the time in the staffroom no one seemed terribly interested.

I was introduced to the principal through Karen on my second visit. He was aware that I was working with Karen, and was pleased to meet me. I had thought that he might be concerned about some of the details or ethics of the study but he was not.

Ethnographers are careful to note that the researcher must not allow the informant or setting to interfere or set conditions

upon the collection of data (Bogdan, 1977). Although I never felt the times I could observe were restricted by the teacher, there were time contraints because of other than art coursework and extra curricular activites which were numerous. As well Karen did not have a timetable which she followed regularly, and was in the habit of giving an art lesson when it was convenient. Therefore to a certain extent times had to be established for my observations that were mutually agreeable.

### ROLE OF PARTICIPANT OBSERVER

Wolcott presents the notion that the researcher is the most important instrument for the data collection. "For all his efforts at getting and verifying information through a variety of techniques, the fieldworkers's essential research instrument has always been himself" (Wolcott, 1975, p.115). This is in complete contrast to scientific research where researcher presence is neutralized other instruments are often used for measurement.

In these circumstances the credentials of the researcher who is the main instrument become significant. Three sets of useful skills for fieldworkers are identified as one, a sensitive and perceptive observer...sympathetic, skeptical, objective, and inordinately curious., two, physical stamina, emotional stability, and personal flexibility, and three the skills of a story teller and writer (Wolcott, 1975, p.116).

My familiarity with schools contributed to a feeling of ease for me in the research situation. Having spent time in schools as a student, teacher, teacher aide, and very recently as a researcher I had no uncomfortable feelings in the classroom. The

general situations were familiar to me and to be expected. I had been involved in another research project which involved my doing fieldwork as an observer and was also familiar with that role.

I was aware that it was of utmost importance to maintain and monitor the relationship that I had developed with Karen. To a large degree this was made easier for me by Karen because of the natural generosity and consideration which she took in making me feel welcome. For example, she sent a child down to the staffroom on my first visit to escort me to the class. In the classroom politeness was continually stressed and this was extended towards me by the class. "Good morning" and "good night" were said to both Karen and myself in unison by the class.

The term participant observer implies that one is in the field setting as a participant but also has a special role as an observer. Varying levels of participation are possible. On one extreme the observer would remain uninvolved while at the other extreme he would participate in all of the activities (Spradley, 1980). Where one stands along the continuum between these two is up to the researcher. I did not participate in the daily activities in the classroom. Initially I only observed the art program in place but after introducing the new curriculum I assisted the teacher in planning and preparing for art lessons. I remained to observe these lessons and participated only when called upon for expert assistance.

My relationship developed with the students. Early on they were shy but curious and wanting to please me. The more time I

spent in the class the more they became used to me and expected

me to come again. One day I made note of this in my field notes

> I was aware that my relationship with the students was
> changing. They were getting used to having me around. I
> think they associated me with fun, different things they were
> being allowed to do. A couple of times during the lesson
> students would ask me what I thought of their work, or if
> they thought it was finished, or what they should do next.
> If I felt it was in my realm of authority I would aid them,
> but otherwise directed them to their teacher. She did many
> things differently than I would have and I was conscious of
> this being her classroom (May,30, 1985).

## 3.6 DATA COLLECTION AND DATA ANALYSIS

Various experts writing about research involving fieldwork

and data collection recommend different methods of data

collection and analysis. "One of the few areas of agreement

among participant observers is that the methodology

characteristically embraces not one, but a blend or combination

of methods and techniques" (Pohland, 1971, p. 11). Sevigny

describes his approach of triangulated inquiry. "My notion of

triangulation involves an ethnomethodological orientation and

combines multiple case study investigation, multiple strategies

for data collection, multiple strategies for data processing, and

multiple strategies for data analysis" (Sevigny, 1978, p.7).

Smith and Pohland describe their approach as the multi-method,

multi-person, multi-situation, multi-variable nature of

participant observation (Pohland, 1971). The consensus is that

by relying on more than one source or method the participant

observer is better able to obtain a complete picture of the

situation and is able to verify information by comparison. The

techniques of data collection for this research included observation, respondent interviewing, and document analysis.

The types of observations made changed in focus during the research. Early observations were of a general nature to obtain an overview of the classroom, participants and understand the routines. Spradley explains how the observations then become more focused and finally selective (Spradley, 1980). After I obtained information of a general nature, and once the curriculum was being implemented I focused on the changes being made through the teacher's use or non use of the curriculum.

The information obtained in interviews ranged from a friendly conversation in the staffroom to a more formal interview with written questions. In this study a continual dialogue between the researcher and teacher provided data for analysis. The amount of preliminary planning for interviews would vary. Fieldwork involves constant revision and reflection on one's notes. I always had some topics which I would have in mind to discuss each day but when and how these would be broached would depend on the circumstances. These questions would be written in my notes, but I would only refer to them as needed. Sometimes, especially in the beginning I would write a list of questions and we would go through them like a questionnaire. An example of this is when I was obtaining biographical information. Usually though it seemed most beneficial to "play it more by ear" and let Karen speak about what was important for her at the time. Learning to listen and ask fewer questions was a skill that I developed. Spradley offers a detailed diagnosis of ethnographic interviews which

provides much common sense advice on conducting an interview (Spradley, 1979).

Document analysis took the form of timetables, report cards, lesson plans, bulletin boards, and most importantly the children's artwork. Photographs were taken of the bulletin boards and artwork as well as detailed descriptions written.

The information collected in the field through notes and documents was extended after leaving the field setting, numbered and colour coded according to ideas that were emerging. Constant rereading of notes and organization of ideas provided a focusing on certain topics and allowed categories and repetitions of ideas to become clear.

Note-taking was of three kinds. In situ field notes are what Spradley describes as "condensed" (Spradley, 1980). These record key phrases or major events that are observed in the field situation. I took some notes in the field while observing, but also would depend on writing these notes immediately upon leaving the situation.

The condensed notes were then rewritten into an expanded account as soon as possible after leaving the field. Using the anecdotal notes and from memory of observation the researcher must attempt to describe in as much detail his account of what took place in the field.

The third type of notes I kept was a diary or field journal. This began with notes from the beginning meeting with university advisers early on in the development of the research topic and continued through the study. All dates of discussions with

people, important sources to read, and most importantly personal thoughts of the process I was going through were recorded.


3.7 CONCLUSION

The research method used in this study has been described as having many similarities to participant observation, ethnography and naturalistic observation. The choice of a unique research method has been justified as the best way to obtain the information sought in this study. The special circumstances of the entry and role of the researcher as participant observer was outlined and the key role the researcher in this situation plays was noted. The various methods of data collection and organization of the quantity of data was discussed.

CHAPTER 4

THE RESEARCH CONTEXT AND ACTIVITIES

## 4.1 INTRODUCTION

This chapter is a synthesis of the data obtained while at the school. It begins with an introduction to the school and class and describes the teacher - researcher relationship. The art program in place in the classroom is described by: 1) observation of the teacher's art and other classes 2) observations of art displays 3) discussions with the teacher about her perceptions of her program 4) comments by students and other teachers. After the new draft curriculum was given to the teacher her initial reactions are recorded and her use of the curriculum during the planned unit.

The comments that follow are intended to be honest, personal statements of observations made by the researcher during the course of the research. While trying to maintain a certain amount of objectivity they are also, by the nature of the research, written by someone involved in the situation and are not meant to be professional statements but rather reflections and opinions by a novice researcher.

## 4.2 THE RESEARCHER'S INTRODUCTION TO THE SCHOOL

An indication as to what the school would be like came before I actually caught sight of the school. Climbing higher and higher up the mountain, past tall trees and houses built on a slope that would seem like a builder's nightmare, I turned on to

a quiet residential street and came upon the school. The
neighbourhood was full of large, well kept homes and gardens,
many with a view of a city far below.

The school though, had no outstanding features. It is a long,
low two storey structure, with many windows along the front and a
gymnasium at one end. Between the road and the school is a paved
lot for teachers' cars and a paved playground. Behind the school
are baseball diamonds and beyond that forest. Upon entering you
are in the lower floor and must climb up a staircase, past the
library to the office on the top floor. Classrooms are placed on
both floors off one long hallway.

Greeted by a cheerful secretary I was told that she had been
informed by Karen that I would be arriving and suggested I could
wait in the staffroom. After a few moments of perusing the
accumulation of typical staffroom notices a student knocked at
the door and said she had been sent by Karen to take me to the
classroom. The "royal treatment" I was being given seemed at
first too considerate, but later I realized this to be part of
the natural order of things in Karen's Grade 4/5 classroom.

Classes were in session along the long hallway with the
expected noise and activity of hundreds of children on a Friday
afternoon. Along the walls there was one bulletin board outside
each classroom which was decorated with an art lesson from the
class within. These were brightly coloured and carefully
displayed art lessons but with a certain uniformity. This visual
introduction permitted me to see at a glance half a dozen art
lessons.

At the classroom the teacher greeted me and said "hello" and asked me to sit at a large table along the side of the room. I was introduced to the class as someone from the university who would be spending some time with the class, and that I had a special interest in their art lessons. She then continued talking to the class with the introduction to the art lesson. It seemed a good sign that she was so oblivious to my presence and could easily continue on with what she had been doing.

The classroom was a bright, busy place. It had a familiar cluttered feeling of an elementary classroom where 29 people study eight different subjects and interact daily. There were many displays of student's work around the room, mainly of art and visual images from other subject areas. There had obviously been great care taken with the displays which looked as if the teacher had put them up. Work was all mounted on coloured construction paper and spaced equally on bulletin boards. The students' desks were all singly spaced in rows facing the front of the class. It was a large class of 29 students which meant that the desks and a few other pieces of furniture almost completely filled the room. There were models that had been built on a native theme in the shelves above the coatracks and the teacher's desk was piled with books and papers. Along the back wall were low shelves completely packed with textbook series.

There was a certain amount of shyness and curiosity by the students about who I might be and what I was doing there. The children sitting closest to me ventured to talk to me during the lesson. The class was made up of predominantly Caucasian

students who were all well dressed and reasonably cheerful. From

my experience this was a quiet and well behaved class. There

were routines and behaviours expected of them which they knew and

followed.

The lesson continued. The class would be making Easter

bunnies in anticipation of the Easter holiday coming up. Karen

showed the two pieces of white paper each student would get, how

to fold them and cut a heart.

> "Remember we've used heart shapes before. Place the two
> pieces of paper together. Use the other paper to decorate
> your bunny." With the two large white hearts she
> demonstrated how they could be glued together to make the
> face and body of a rabbit. Everyone understood how this
> might give the appearance of a rabbit and became excited
> about it. Karen began some questioning about how the bunnies
> could be decorated with the coloured construction paper.
> Children volunteered ideas about putting a ribbon through the
> bunnies' ears, clothes, bow ties, hats etc. (March 22, 1985)
> Row by row the students were told to get their paper while

Karen wrote the steps of what was to be done on the board. The

noise level rose as the students began moving to get supplies and

discussing their bunnies. They were obviously enjoying this

lesson. Karen moved around the class during the entire lesson

helping students and talking to them. There was continuously a

high noise level and a lot of interaction among the students, in

contrast to the quiet when I first entered the class and when the

lesson was being introduced. Karen held up a few bunnies and drew

the students' attention to something that she felt had been done

very well. The other students took notice and got the idea to try it. There were many similarities and some differences appearing among the bunnies. All students continued working for about 40 minutes until cleanup time. When they are announced, the students stopped to listen to directions. All students have a number which they must put on their bunnies and any pieces of paper they have cut which have not yet been attached. Small paper scraps are thrown away and large ones put back in coloured piles on the side table. Routines have obviously been set up which are working very well.

Karen has taught a class in which there were no crises or discipline problems. The students were eager to please their teacher, and were for the most part enthusiastic and well behaved. She spent her entire time interacting with the students. Never did she raise her voice. Quite the opposite. Her voice was noticeable in that it was so quiet, calm, slow and controlled when she spoke. Still some strain and uneasiness was discernable, perhaps due to fatigue from a busy afternoon. When the bunnies had all been put away the students got ready to go home. They recited a poem and then left noisily. Karen stood at the door and as they were leaving, patted each one on the head and said "Have a good weekend". There was a real sense of caring in the way she related with the students, which she had first shown to me by having a student walk me from the staffroom to the class and which she encouraged the students to always show one another.

Is this snapshot of a classroom culture beginning to appear

almost too good to be true? I think in some respects that is what I thought after this first visit. However, these were upper-middle class children motivated to learn with a very experienced, conscientious teacher who was leading her class.

## 4.3 THE DEVELOPMENT OF THE TEACHER - RESEARCHER RELATIONSHIP

. My introduction to the class and Karen had been made at the beginning of that first art lesson, but our relationship really began after school that day when we had time to sit together and talk.

Karen was much the same alone as she was with the class. The fatigue of a Friday afternoon had set in and I flashed back to how I would have felt when teaching if someone had wanted to carry on a teaching related conversation with me after 3:30 on a Friday. We spoke about the classroom and I made introductions about myself and what my project involved. I had brought a summary of the research I was hoping to do with Karen and went over it with her. Karen spoke at length about the commitments she had already made for the rest of the school year and how they would take much of her and the class's time. This year was the anniversary of the school and her class would be performing a dance for the parents, report cards were coming up, and Karen was organizing all the track and field for the school. The amount of time that would be required of Karen was a real concern to her, and a real concern to me that she would be unwilling to give the time or quit the project once started. As the conversation

continued she asked if I would write out exactly what the
students' involvement in the study would be. It was agreed that
I would return the next week to begin getting aquainted with the
school and students.

Karen had been teaching at this school for five years and
before that had been at two other elementary schools within the
same school district. She had a total of eighteen years teaching
experience in various grade levels and subjects. She had majored
during her Bachelor of Education degree program in Physical
Education and taken one methods course in teaching art. She was
still able to recall the instructor's name and stated that the
resource book she had developed during that course was still one
of her main sources for lesson planning. She had found the
course very worthwhile and especially liked the samples which she
had developed because these were very useful to her in her
teaching. Since then she had attended many art workshops offered
by her school district and tried in the summer do to extra
reading when she had the time. When asked about her personal art
interests she described herself as going to the theatre and was
proud that she had been to the city art gallery. She felt that
she herself had no "talent" in art, that she couldn't draw, and
did not feel comfortable doing so in front of the class.

Our relationship was just at its beginning but continued to
grow. Unsure of each other at that time we were cautious about
what was said. My first impressions were of a teacher who was
genuinely concerned and caring for her students, very
conscientious, and hard working. She had obviously won the

respect of her class. She put forth much effort to get routines and organizational patterns which everyone followed. Her disposition with the class was one of calm control although I always got the impression that she worked hard to maintain this and felt she was operating under a certain amount of strain.

As we talked after school that first day in her classroom another teacher who was a good friend of Karen's came in. We were introduced and she stayed to talk for a few minutes. When she was present I noticed that Karen was much more at ease. This interruption, along with numerous interruptions from students, parents, teachers, janitors, librarians and administrators, was a continual problem I faced when trying to get the undivided attention of Karen at the school.

At times it was also difficult to get Karen's undivided attention because she had so much else on her mind. She was a "leader" in the school amongst the other teachers and seemed to carry a heavy burden of the work load for extra-curricular activities. Having to be involved and have everything done her way took a lot of time and energy. One day in the staffroom while we were talking a teacher came in and made some sort of a comment about being unable to obtain the ribbons for the track meet. This teacher was going to do something for a replacement. Karen, who was also on the committee, wanted to see it herself and left to have a look. Another teacher in the room made a comment to the effect "God has spoken" and that Karen had to have everything done her way.

On the next visit Karen continued with her polite concern for me by introducing me to the staff at recess. She also continued to seem comfortable with me in her classroom as an observer and was more relaxed in our conversations. During recess she asked me some personal questions and we talked about our families. She was interested to know more about who I was rather than just that I was from the university. This seemed reasonable to me because I was prying so much into her world as a teacher and person, it made sense that it should be reciprocal for her to know more about me. As time went on I would make a point about asking about what had happened in the class during my absence and asking about events in Karen's life that I knew were taking place. Being able to talk about things other than just the art lessons and my involvement in the class made me feel much closer to what was happening.

I felt that my notetaking made Karen uneasy on my first visits. These were times when I was trying to sort out what was important to note, so I took extensive notes on everything. My seeking out and recording information may have been a little overwhelming. As time went on I relied much more on jotting down a few key words or phrases and filling in my notes later with the details. Early on though I offered to let Karen read what I had written that day. I rationalized that she would not feel as intimidated if she knew exactly what I was up to. She read through a few pages and seemed puzzled that I found anything of interest and thought it was all a bit strange.

One day Karen and I were in the staffroom after school talking about her present art program. I was asking questions about her philosophy, goals, resources, planning etc. She spoke very openly about what she does and why. On this particular day I was trying to get her to talk in detail about the parts of her program. Having been at graduate school for the past six months talking daily to other graduate art students and professors I was used to dialoguing about art at a fairly high level. With Karen I was trying to generate a similar discussion, not understanding that this situation was entirely different. Karen was talking about everyday experiences and I was stuck much farther away on a theroetical level. I felt frustration because I was not getting the abundance of information I wanted, not knowing that my not being able to get it was itself very significant. Part of the difficulty, I realized, was that my questions were too open ended. I needed to provide more information from which she could choose the response. But most importantly I realized that we were talking about art in the way familiar to her and that I could not push my dialogue on her. That day I wrote in my journal

"Karen was much more relaxed. We could laugh together and with her friends in the staffroom. She isn't shy about what she is and is not doing (in her art program). My questioning needs improving. Got a good general background today but need to go over same material in detail" (April, 11, 1985).

Later I realized details would come only through repeated discussions and in small pieces.

About six weeks later I wrote about this same frustration in my journal.

"I am academically frustrated by the inability for us to talk
about art education at a meaningful level.  I understand that
 I can't push my ideas on her but I only see a small change
in her art teaching with the new curriculum, if that.  I
realize that I'm not documenting a change here and probably
should not even be expecting that" (May, 24, 1985).

An important aspect of this research was that as the
reseacher I was involved and a part of the scene which I was
describing.  Researcher presence is not to be avoided, but is an
important part of the research.  The relationship between Karen
and myself was reciprocal. She shared the experiences of her
daily teaching and I shared my knowledge of art teaching and the
new curriculum.  We worked together, both making decisions and
necessarily influencing one another.  I was careful not to let
her feel that someone had come into her class and was taking
over.  At all times it was her classroom and I was the visitor.


4.4 AN OVERVIEW OF THE GRADE 4/5 ART PROGRAM

OBSERVATIONS OF ART AND OTHER CLASSES

During the first month that I observed this class they were
involved in various art projects.  These were:

-cut paper bunnies, as an Easter project

-thumbprint pictures, further drawn with pencil and felt
crayons

-paper quilling of radial designs

-poodle dogs made from coat hangers and yarn

Field notes written during one of these lessons are in Appendix
2.

Observations of these lessons provided an opportunity to view
similarities and describe characteristics of the art program in

this class. Lessons were introduced as a whole group activity, usually with a 10-15 minute introduction of demonstrations, samples and questions, followed by 40 minutes of individual student work and a 10 minute clean-up.

The lesson introductions were characterized by a step-by-step demonstration of how to complete the art activity chosen for that day by the teacher. Motivation was minimal. A sample of what the finished product should look like was shown, followed by the steps which should be taken to achieve this end. During the bunny lesson the teacher showed the students how to fold a paper and cut a heart, and then how to place the two hearts together to make a bunny body. For the radiating design lesson the children were instructed on how to find the center of their page, and then how to fold paper shapes and glue them down. The steps to be taken to complete the project were written on the board as well as given verbally. For the thumbprint lesson they were written as follows:

-pick a theme

-use felt to make the "characters"

-colour with pencil crayon

-if you finish try another

A certain amount of teacher control and directiveness was apparent in these lessons which emphasized the correct way to complete the art project. Other examples of this were the constraints which the teacher placed upon the students' choices. For example with the directions for the thumbprints above the students were told exactly what materials to use to develop their

characters. First they were to use felt pens and then colour in with pencil crayons. One child who strayed from these directives was told "Don't use pencil. Use pencil crayon or felt pen" (April 11, 1985). For the radiating design lesson students were told that they could only use 3 colours. The teacher held up combinations of colours together and asked if those colours went together. Later she expressed her disapproval to me about a boy who was using black and red. She said he always used those colours and they were awful together.

As the students worked Karen circulated around the room. She would hold up examples of artwork and comment upon what she felt was done exceptionally well. The other children took note of this and ideas would then be duplicated. There was constant noise from talking in the classroom. I noticed that copying was not uncommon.

Routines had obviously been worked out earlier in the year and now were part of the working order of this smoothly run class. With seemingly no directive from the teacher, students called out the attendance, closed the drapes, and ran the slide projector. Students were in their seats after the bell rang to signal the end of recess, and desks were cleared after classes. Artwork was numbered in the corner, and students knew which scraps of construction paper were small enough to be thrown away and which should be kept.

The smooth functioning of this classroom was expressed by the behaviour of the students. When told to listen to clean up instructions they did so almost immediately, stopping work. They would move by rows to collect materials, completed orderly clean

up and took care with materials. Karen rarely had to raise her voice. She spoke calmly and quietly. Discipline problems were almost non-existent.

Karen's timetable did not show any indication of an art period. But art was taught each week for usually one hour, most often on Friday afternoon between 1:45-2:45. Scheduling was very flexible in this busy classroom; but art was included at some time during the week. When projects were not completed in the time set aside for art, students were given other opportunities to complete these during the week. Art was taught by the homeroom teacher in the regular classroom, as this school did not have an art room.

In Karen's classroom students worked at their individual desks which were not ideally suited to art activities. Students' desks were of the individual type with seats attached and sloping desk tops. These were arranged individually in six rows of about five desks each, facing the front blackboard. Two long tables at the side of the room could accommodate half of the class working at one time, but other than that the room was very crowded. It contained one small sink at the back of the classroom and it was equipped with a screen for viewing slides and curtains to black out the light. When asked Karen said that it would be very difficult to do painting in the classroom.

Equipment and supplies were in good order. There was a central supply room where all supplies were organized in rows on shelves. Both the quantity and quality of supplies was adequate for the lessons I observed. When asked about the supplies Karen stated

These are ordered by the vice-principal who does a wonderful
job. She never has not been able to do an activity because
of lack of supplies. She explained thatthey never run out of
red paper at Christmas time. There is a central supply room
which everyone takes from. There is no hoarding (April 11,
1985).

OBSERVATIONS OF ART DISPLAYS

Stake provides a framework from which to observe the quality

of a school art program. Using many of his categories the

artwork in the school and classroom will be discussed in relation

to environment, workspace and support shown for the arts. Stake

writes "we first consider the easily observable features of the

school which we suspect may reveal appreciation for, or neglect

of, the arts. We look for signs which say, perhaps indirectly,

that art is encouraged and is welcome here" (Stake, 1975, p.43).

After looking at the completed artwork and observing the art

classes I had a feeling that there was something too controlled,

too much the same about what was going on. It could be that the

students own creative expression was being stifled by the

lessons, that they were aiming to please their teacher or that

they were copying one another. Karen's influence upon the

students' artwork was felt in other ways and resulted in artwork

with a uniformity and emphasis on neatness. This uniformity

became apparent after observing a few lessons and many classroom

displays.

The bulletin board display of the bunny project in the

hallway was evidence of a certain uniformity. All of the bunnies

had ears with pink insides, all eyes were made of one large shape with a smaller shape inside, all had arms, and all but one had curled whiskers. But these bunnies also displayed a great variety of characteristics. There was a baseball player, sheriff, an artist wearing ribbons, a bunny with a tuxedo and a pocket watch, another with an apron and carrying a basket, and a bunny eating a carrot.

Another display of an art lesson in the classroom was of butterflies cut from yellow construction paper with gummed shapes placed upon them. The butterflies had been cut from a folded piece of paper so that the wings would be symmetical. The wing shape for each butterfly was a different variation of butterfly wings. Each one had black antenna and the gummed shapes placed uniformly around the wings. The materials provided for the lesson were such that nonconformity was impossible. The finished product was a bulletin board of attractive butterflies indistinguishable from one another.

This sameness was apparent to varying degrees in other projects observed around the room. A display of abstract designs had each one on the same size and colour of paper,with straight black lines dividing up the paper. In the shapes created pencil crayon patterns had been made. By contrast, three dimensional models of native themes which had been done with groups of students at home, showed variety in use of materials, size, etc.

Later in the year identical poodle dogs were made by the students to give to their mothers for Mother's Day. These were made by making a frame from a coat hanger and winding wool around for the fur.

Within the school there seemed to be a joint consensus about keeping attractive displays on the hallway bulletin boards, although there wasn't a schedule for this. When asked about the importance of displays Karen said

> "Displays reduce vandalism. Students never mark other students work." Karen feels a real benefit is that other students notice her displays and would comment upon them. The displays help students develop an appreciation for school and property (April, 11, 1985).

Although these comments are valid reasons for displaying student work they in no way acknowledge the benefits or meaning that displaying one's own art may have for the artist or viewer. They are reasons external to the art itself.

Student artwork was displayed in the principal's office. From my notes this was written:

> Some students were still completing pastel masks. The best of these had been put up in the principal's office. When I asked why (the best) Karen said "because its amazing what people end up in his office" (June 7, 1985).

The "best" artwork was that chosen by the teacher. Her choice would give a definite indication to the students of the quality which she looked for in their artwork.

Karen put up all of her own class displays. Sometimes students would hand her the work and the pins and she would put it up. When asked why students did not put up the displays she remarked

> "Students used to do the displays but now there is an alarm system so that if any paper falls down it goes off. It is very costly to have false alarms. Also students don't do a good job" (April 11, 1985).

One day Karen was eager to show me a display that had been put up in the gym for a concert by another teacher. It involved

very large checkerboard prints, and hanging large fruits and

vegetables that had been hung in the middle of the gym.  Overall

the effect was colourful, exciting and pleasing. Karen seemed

quite envious that this looked so good, but was baffled because

it had taken the teacher so little time.  From this Karens

interest in producing visually pleasing work without having to

spend a great deal of time seemed evident.  I got the feeling

from her that she felt she put a tremendous effort into her art

lessons and was wondering if there was an easier way.

THE TEACHER'S PERCEPTIONS ABOUT HER ART PROGRAM

An obvious way of obtaining information about Karen's program

was to ask her about it. What she said she was doing was not

always consistent with what I saw happening and did not seem to

be consistent with a well thought out philosophy.

Articulating her ideas was difficult for Karen and at times

she was confused by my questions.  Although my questioning may

not have always been very clear she had not been asked to

consider these sorts of questions recently and found them

difficult to answer.  She did not submit any long range plans for

art, and does not plan by unit or sequence any lessons; but

rather, plans lessons week by week.  She had never seen the 1972

Fine Arts Guide and was unable to locate one in the school even

though we looked all through the book storage room.  Notes taken

about the resources she uses were as follows:

> Karen attends workshops but mainly gets ideas from other
> teachers in the school.  Once in a while she will get
> together with an art teacher from another school who has
> great ideas and get her ideas.  Mainly she has a repertoire
> of ideas that she has built up over the years and repeats.

She doesn't like to use ideas from the Grade 6 and 7 classes at
    her school because those teachers are desperate for what to
    do (April 11, 1985).

Twice this year Karen had the art consultant in her district

come to her classroom to teach art lessons.  She spoke very

highly of him and felt that the students had gained a lot from

his lessons which she could see them using even now.

Her philosophy or objectives for her art program were that

art is a different, very important form of expression. The

importance she placed upon art education was apparent when she

told me about an annual event which her class undertakes. At

Karen's class concert each year she has asked someone from the

community to speak on the importance of the arts in education.

While I found this to be quite extraordinary, Karen said it very

matter-of-factly and remarked that she has been doing it for

years.

The planning and execution of her lessons depended upon a

number of variables which were evident through discussions. A

continual focus was upon the materials she used with the

students.

It is most important to use a lot of different materials but
    these are restricted by what she knows how to use and
    manage.  It is too much hassle to use paint and she doesn't
    know anything about clay, kilns etc.  Uses mainly pastels,
    crayons, felt etc - 2 dimensional (April 11, 1985).

When I returned the week after the class had worked on the

bunny projects they had all been completed and were displayed.

The students had only just begun them during their art lesson.

Karen when asked, said that they had been making such a mess that

she had given them extra time to get them finished and out of the way.

The planning and execution of the lesson had to be consistent with the energy level of the teacher. Her choice of the thumbprint lesson was noted.

> Karen said that on this day she felt she couldn't handle anything more than these prints. Painting or a lesson involving alot of materials was just too much. She plans according to her needs (April 11, 1985).

Her concern for the time it took to complete lessons was evidenced by her comment about a display by another class.

> They're Grade 6. Ted Harrison - we did them a bit earlier. We watched the film. She had them colour their pictures first and then paint them. It took them forever (March 27, 1985).

Evaluation of students' progress in art was not something that I was aware of through my observations. Karen spoke about the confidence that she had in the artistic ability of her students and how their work was so much better than anything she could do. She said that she instinctively knows the children's work. For reporting purposes she must give a child either a one, two or three as a number according to the following categories; applied skills and techniques, appreciates and interprets and expresses ideas. For some students she may also write a comment. Very rarely do parents express an interest in their child's art progress during parent teacher interviews.

## COMMENTS BY STUDENTS AND OTHER TEACHERS

When I was introduced to staff at the beginning of my study they were told that I was interested in Karen's art program. During the study I was made aware of how others viewed her program. One informant said that Karen was a great person for me

because she always had lots of interesting art things happening.
Another said that Karen was a good choice because her art lessons
were really great.

Karen's students' interest and enthusiasm during her art
lessons would have substantiated this. Two students' views on
art were that "art is for getting messy". "Yea, you have to get
messy to do art" (April, 11, 1985).

CONCLUSION

The art program taking place in Karen's classroom when I
arrived has been described from four different perspectives: 1)
through observations of the teacher's art classes as well as
other classes 2) discussions with Karen about her perceptions of
her program 3) observations of the artwork and displays in the
classroom and school 4) comments by students and other teachers.

Karen's art program consisted of individual art lessons
taught once a week. There was no overall or long range planning
of these art classes. The lessons were organized and well
managed. The quantity of artwork produced in Karen's class was
abundant. Each week art was taught and most projects were
completed, and displayed. There were always at least three
different art projects displayed either in the classroom or
bulletin board outside in the hallway. The diversity within the
art program was more limited. Most emphasis was placed on two
dimensional projects, and materials such as pencil, pencil
crayons, felt pens, pastels, various papers and collage were used
most often. Paint and clay were not used. Technical excellence
was a criterion set by the teacher and achieved by the students.

An important part of this art program was proper use of materials, neatness and presentation for display. Standards were those imposed by the teacher rather than those emanating from the students. Originality was lacking in the students' work and a uniformity in much of the artwork was observed.

## 4.5 REACTIONS TO THE GUIDE

Karen had not received any "official word" about the new guide from either her school district or the Department of Education. She had originally heard about it from a guest speaker at a workshop she had attended earlier that year within her school district. Not being familiar with the earlier Fine Arts Guide she was curious to find out what was in this guide. I gave her a draft copy of the guide that had been printed for her to get aquainted with during her week long spring break. This was a very thick document, which was later reduced to 77 pages in its final form to be included in the published Fine Arts Guide. She was eager to read the guide but her reactions after having done so were not as enthusiastic.

Her initial reactions were that it was not inspiring for her and she did not think it would be particularly useful for her art program. She speculated that other teachers would not find the guide useful and that it would not be read. Unable to state exactly what she had wanted or expected she said only that she thought it would be something different. When her school received copies of Hubbard and Rouse's Method, Meaning and Media she thought that had been the new guide and was more what she had

expected. (The Hubbard and Rouse material is a sequential grade level art program with lesson plans included.)

A consistent concern for Karen was that the guide was too theoretical and did not contain enough specific ideas for what to do in the classroom. Specifically she pointed out that there was only one lesson plan for each of the grade levels she taught, and this had been correlated with the Socials theme of Indians. Karen gave the opinion that at this grade level Indians had already been studied too much. The lesson plans themselves were not clear. She found the terminology difficult and the layout poor.

> She seemed to have been looking for lessons and focused mainly on the lack of lessons in the guide. When her friend came by and wanted to see it, they immediately turned to the lessons to check them out. Both felt that they were not clear enough and that there was not enough of them. They wanted it laid out with materials, time, and step by step what to do. Her friend (Karen agreed) wanted a part of the lesson to state what problems to be aware of (May 2, 1985).

She was confused that so many terms had been included and that there was so little included on evaluation. She was interested in the bibliography but was not familiar with any of the books. She wanted to take another, closer look at the book list during the summer. (Just before the summer vacation Karen specifically asked me what books I could recommend to her from this list). As well, she expressed doubts about whether most teachers had the training and background necessary to understand the guide.

From further questioning I began to wonder if part of her dissappointment with the guide was that she had expectations about what a curriculum guide was or should be that were not met

by the Guide. She was expecting a document full of lesson ideas and specific scope and sequence charts. What she received was a document stressing unit planning around four content areas - more a skeleton approach to allowing teachers to develop their own programs. Karen's comments indicated that she wanted more specific ideas, which is in keeping with the way she planned her own art program.

## 4.6 USE OF THE NEW GUIDE

In keeping with the original intent of this research it was decided to use the new curriculum to develop and teach an art unit. Planning was to involve both the teacher and myself, but teaching would be done, as always, by Karen. The researcher's position was more that of a consultant, to provide ideas, and materials as required and help the teacher make use of and interpret the guide.

On May 2nd we both agreed that the next week we would meet, after individually considering what unit or theme we would like to develop. I felt very strongly, and told Karen so, that I would like the unit to be one which interested her and was appropriate for her class.

At the next meeting we discussed various possibilities. My notes read:

> She had two ideas - puppets and masks. The puppet idea she
> had got from a workshop. It involved placing knit fabric
> over a soap bottle shape and wetting with Rhoplex to allow it
> to maintain its form. She had a few samples for a few years
> but had never tried it because she was uncertain it would
> work. I said I hadn't done it before.

The other idea she had never done was masks. She had a few
sample pastel drawings of masks that she had kept. Also
another grade four teacher had made masks with her students
and they were on a bulletin board in the hallway. Karen
thought they were good but that her students were so talented
they could do better. She didn't like the dark colours they
were painted (May 9, 1985).

We agreed upon masks partly because I had done work with them
before and because the possibilities for relating this to the new
curriculum seemed greater to me. Karen felt that her students
would enjoy doing masks and it was a high priority for her to
have them do something different that they had not already done.

Karen immediately became focused on the task of making masks
and what materials would be needed. She began hunting around the
room for various materials she felt they could use. I became
frustrated because there was so much planning which should
precede collecting materials. But for Karen this was her first
priority.

I became frustrated at this time because I felt that the
planning wasn't going the way I would have liked it to. What
was important to Karen was not important to me. I wanted to
talk about objectives and what the students would learn and
she wanted to talk about time, materials and doing something
different. I was working from the guide from an intellectual
standpoint and not able to keep Karen on my track. I
repeatedly brought her back to talking about the four content
areas which we should include in our planning but it was very
hard to get a response from her (May 9, 1985)

I tried to get her to refer to the guide and the steps that
should be taken to plan the unit. This was obviously not
something which Karen was familiar with, nor was she interested
in the theoretical aspects of art. She was working with her own
frame of reference developed over years, and had taken
practically no notice of the new ideas contained in the

curriculum. Her initial perusal of the guide remained just that. Her ideas about art teaching had not been threatened or altered as a result of the new guide. In fact the new ideas had not even registered as being worthy of consideration by her.

I left some materials with her that I had on unit planning and masks, for her to look at during the week. We both agreed to collect materials and meet the next week to plan further. I suggested to Karen that she take another look at the curriculum but she said she would not have time.

The next week we got together with books and other materials we had both collected. She had books on masks which her librarian had collected for her, large colourful posters from the Social Studies units, and a wooden mask. I had an extensive set of slides of masks, samples of papier mache masks, assorted pictures, a hockey mask, samples of drawings and pastel masks, and books. (Steggles)

I again tried to discuss the four content areas from the curriculum and how we would want to include each of these in our planning. Karen seemed quite uninterested in this. My notes state:

> Generally this day was very much like the last. Karen
> focused on materials while I talked objectives. Very little
> was ever written down (May 15, 1985).

I felt very much that I was at odds with how Karen was going to organize for teaching. After repeated attempts I had been unable to get her to use the guide even as a basis for planning. She was using her own ways of doing things.

Karen seemed unusually agitated on this day. The reason for this could have been that she had found out that day that again next year she would be teaching a split grade class. When she told me this she was not at all pleased. She resented the fact that, because she was considered a good teacher, she was being given this extra burden in her teaching load.

Karen focused on the technical concern of the slide projector to use for showing the slides.

> She did not seem keen on showing the slides and felt the slide projector could be a real problem. She said she had used all sorts of audio-visual equipment but never a slide projector because she had so much trouble with them not working. We rushed down to the library to get the projector just as the librarian was leaving. I set up the projector and we started going through the slides to eliminate some because we felt we wouldn't have time to show all 65. Karen wanted to keep in any that dealt with children and that were bright and detailed. Those eliminated were very dark and simple. At this time it occurred to me that she had a very definite idea of what she wanted the finished masks to look like (May 15, 1985).

The ideas which seemed to be formulating now were in fact very close to what the finished masks looked like. Her intentions about the masks that the other grade four class had made about being too dark, and the way she was choosing slides to eliminate those slides, was significant.

As well that day we put up a bulletin board displaying the items we had both collected. This was the first time that I saw a bulletin board in Karen's class that related to a unit, in any subject area.

> Time was running out and Karen wanted to put all our mask ideas up on a bulletin board. This seemed to be a big job for her. I remember earlier she once said she never puts up a bulletin board on her own. She always has a friend help her because it is more fun and she needs help getting things straight...It really looked good and only took 15 minutes to do (May 15, 1985).

The bulletin board was one of the differences that I could see in the planning for this unit from what Karen usually did. As well she had now thought in terms of a sequence of lessons, as opposed to just "one shot" lessons. She had considered using more than one medium and planned a lesson in which the children would see and discuss a variety of mask imagery. Karen had wanted to introduce the lesson with a discussion, show the slides and then have the students draw a mask on coloured construction paper with pastels. They would then move into three dimensions by making papier mache masks.

Most of this had come about as a result of my suggestions to her, and not by her initiatives to gain an understanding of unit planning as outlined in the guide. There were changes from the way Karen usually prepared art lessons but these seemed to be more because of my presence than because of use of the guide. I felt that what we had planned was reasonably sound and in accordance with the new guide, but this did not seem to be a concern for Karen. In fact she had rarely consulted the guide while I was there. I was aware of planning in accordance with the guide, and where our unit was and was not meeting these criteria. Karen, although she had read the guide, did not refer to it often, and was not concerned with bringing about changes in her planning and teaching to bring them into line with the Guide's goals.

Karen gave the first lesson in the mask unit the next day. I considered that very little time had been spent on developing the unit, but I know, with all of Karen's other commitments, she had

given it much valuable time.  I left with her some notes about
the slides which she was unable to read the day before.  She said
she had fallen asleep reading them the night before.

Despite my frustrations and what I had considered inadequate
planning for a unit, I was impressed with the lesson she
presented as an introduction to masks.  She began by asking for
comments about the display.  Students said there were different
types of masks, and six comments were made, aided by Karen about
the shapes and colours of the masks. She then led a discussion
about why people wear masks and where they wear masks.  From a
variety of responses she made this list on the board

    -disguise

    -protection

    -oxygen masks

    -hockey protection

    -scare evil spirits

    -Halloween costumes

    -Indians represent animals

    -dust

    -robbers,criminals

    -doctors,dentists

    -Lone Ranger

    -drama

She asked whether one feels different with a mask on.  Then
she asked the students to relate these ideas to what they knew
about drama.  She recalled what the students had studied about
Shakespearean theatre and how masks were hung outside the theatre

showing either a happy mask, if it was to be a comedy, or a sad mask for a tragedy.

> Great question was asked - Why would they use a mask instead of just posting the words? Finally got the reply that people could not read. Teacher then indicated that we can communicate ideas through masks (May 16, 1985).

The discussion then extended to hockey and the Stanley Cup and geography. The map on display was pulled down and replaced by one of Mexico found by a student. Masks of this area were discussed.

The students became very involved in the discussion and I was amazed by the wealth of information they were able to offer on this subject with Karen's prompting. Karen was able to lead the discussion in a number of different directions drawing upon her background knowledge, not just in art but a variety of subject areas. This made for an excellent brainstorming and discussion about masks. Before the lesson Karen had said "I don't know anything about masks" but she was obviously unaware of her own abilities. Her teaching skills were so superior that she was able to lead a discussion in art about a subject with which she felt inexperienced with.

The same positive results continued through the slide presentation. Her questions were answered by several students. The teacher's enthusiasm was reflected in the students' interest and enthusiasm also. The range of art-related terms used during the slides included texture and materials used, types of lines and spaces, symmetry, colour tones, proportion, and techniques of building. As well they spoke of mime and who was the most famous

mime artist. When the students could not provide the answer they were asked to find out that night and bring back the answer the next day. They were also asked what culture different masks they were shown were from. The lesson had now been 25 minutes in length and the students were beginning to get restless.

The lesson continued with Karen instructing the students to draw masks with pastels. She reminded them of work they had done on portraits earlier in the year where they had learned about placement of facial features. This constant review of previous concepts was a teaching skill Karen drew upon continually. She asked them to use the whole paper, feel their faces and draw an oval in the air, then lightly on their paper. The students only just got a start on their drawing as the class was almost over.

The next time I returned Karen proudly showed the mask drawings to me. I was at first surprised by how similar the drawings looked to the one which Karen had put on the bulletin board. They revealed use of bright colours, but there was a uniformity about the simplification of facial features which was unnatural. I wondered what the influences were upon these students to create a uniform type of mask, when that was not what I had heard and seen presented about the variety of masks in the introductory lesson.

Karen showed me the pastel drawings which had been cut out and glued on black construction paper. The similarity of many of them was striking. The copying was noticeable.

During the week Karen had spontaneously decided to hold a discussion about the pastel masks with the entire class. She

felt the Grade 5's who had not begun theirs could learn from what the Grade 4's had done. Using magnets she had taken the student's masks and placed them on the chalkboard. She then proceeded with questions relating to the elements and principles of design, in relation to the masks. She said that the students were eager to discuss their masks and then they went on to discuss their likes and dislikes. Karen had not referred to the curriculum, which contains information of responding to art, but had instinctively used her excellent questioning techniques with her students.

To a certain extent Karen was intuitively incorporating many of the ideas from the new curriculum into her teaching of this unit. With my prompting a unit had been planned, rather than "one shot" lessons. Motivation material was presented and a series of creative and talking about art activites planned. From what I considered a very skeletal plan Karen was using her own teaching skills and intuition to round out and enrich the unit. She could not verbalize in terms of the curriculum what content area she was working in nor did it matter to her.

The next day the class was to be divided into the grade levels. One would continue with pastel masks, and the other would use paste and paper to create a mask form. Karen and I set up the side table for paste and paper. (This is a form of paper mache using newspaper and wallpaper paste.) I mixed the paste and demonstrated to Karen how to place the newspaper strips over balloon armatures. I was concerned that this was a much messier art project than Karen would have attempted on her own. From

past experiences I knew that too much of a mess would constitute a poor lesson for her.

The students found it difficult to papier mache the balloons at first. We suggested they help one another by working in pairs. As they had more paper on their balloons it became easier for them, but there was quite a bit of noise and one boy was sent back to his seat to work on his own. The other group worked quietly on its pastel drawings.

When completed the balloon masks were hung on a clothesline to dry but were very heavy and didn't seem to be drying very well. One broke and had to be replaced onto another balloon. Karen was concerned that the balloons did not have a smooth enough surface and would not dry properly. I called the next day to get a progress report and they seemed to be doing better. A few days later when I went to see them students were proudly showing me which one was theirs. I discussed with Karen alternate masks we could do with the other half of the class if she was not happy with the paper mache ones, but she wanted to continue with them.

Karen had another idea which she was keen to let her Grade 4's try. She had a papier mache pig which another class had made earlier in the year and she thought it was cute.

> Karen showed me the papier mache pig and said some of her
> students wanted to make those. I was actually in a state of
> shock that she would change the unit now. She seemed to be
> trying to justify the students making the pigs, by saying
> they fit in because she had been reading Charlotte's Web to
> the class. Karen said that she would allow the Grade 4's to
> choose what they would make (May 30, 1985).

At this point I felt that although I could insist that the students all continue with the masks as planned, it was better to allow Karen to continue with her plans. It was an interesting finding on its own that she would change a unit part way through to something that was completely unrelated because she found a "cute" idea. I felt that she did not have any concept of objectives or imagery development, nor had she given any consideration to student learning in respect to the planned unit. I was disappointed but felt that this was a very realistic situation which I was in.

The preparation of the paints for students was a real concern to Karen, but I assured her I would help mix the paints and then she could learn from this how to do it on her own next time. I had some understanding of the effort it would take Karen to organize painting after I had done so.

> It took me one hour to set up the paints. It involved getting materials from two different rooms. Half of the paints we used were pre-mixed, but the containers were poorly packaged and it was difficult to get the paint out. The other half of the paints I mixed with pigment, paste, starch and water. At the beginning of the period when I was mixing the paints the students were all staring in fascination and I realized at this point that they should have been taught how to mix them. I discussed the possibility of setting up a paint group in the class who would be responsible for paints. Karen said yes there was one girl in the class who could do that, but didn't seem to think it was something all could do. I said learning care and preparation of paints was a skill the students should learn but I don't think she agreed with this (June 7, 1985).

The students' lack of painting experience was evidenced as they began working. Most students were not holding the paint brushes properly, were not wiping off excess paint so that they had drips, and many were placing wet colours together causing

them to run into one another. They were very enthusiastic about what they were doing. Karen had asked them to sketch their designs on their masks first, but most were so eager to begin painting that they did very brief sketches. This seemed characteristic to me of students having been given a new material to work with. Karen was concerned that the painting looked too sloppy. I suggested that because the students had not painted very much their skills were weak. As well I indicated that the students seemed to be very pleased with what they were doing. Karen replied "They must reach a certain technical standard" (June 7, 1985).

Meanwhile the grade 4's were creating paper masks from some samples I provided to Karen. They were given practically no instruction because the teacher's attention had gone to getting the grade 5's prepared for painting. Nevertheless these students were able to work on their own and within the period most had created coloured cut paper masks with which both they and the teacher were pleased with. They were immediately displayed in the classroom. These students were used to working extensively with cut paper and produced high quality work in this medium.

Karen's criteria for success depended highly upon the visual impact of the finished product. It should be colourful, neat, exciting, adult-like and carefuly presented. This project met all of these criteria for Karen.

The students continued to paint their masks during the next classes. When completed a final coat of varathane was applied to give a shiny finish. Some students added wool or straw hanging

down as hair around the masks. Karen commented that the students
had completed painting their masks quickly and everyone had
finished. This was very important to Karen. She tried to maintain
a sense of the group and all working together and completing
their work. Paints had been left out on the side table. Karen
made the comment that next time she would provide fewer colours
of paints and would use smaller paintbrushes so that they could
get thinner lines. (These had not been available at the time.)
When asked if she would repeat this unit she said it would depend
on the students. She had felt fortunate this year with the group
of students she had, but in past years she had had students with
whom she would not have done a unit such as this. She definitely
would again do pastel and paper masks, as these she felt were
very successful. Overall I got the impression that she was very
pleased with the students' work but that it had involved more
time, energy and mess that she normally gave to art classes. I
am not sure she was willing to sustain this energy level in art.

The students' masks were displayed on a large bulletin board
outside Karen's classroom and in the showcase at the entrance to
the school. Karen wanted to put these up so that in the fall
when the students returned to school the walls would not be
bare. The colour and variety of materials used had a strong
impact; the displays were extremely attractive. Karen had many
favourable comments from other teachers.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS


5.1 CONCLUSIONS

The following conclusions are based upon the foregoing study of the trial implementation of a draft copy of an art curriculum by an elementary generalist teacher when provided with assistance from the researcher in the role of a consultant. The extent to which the factors affecting implementation as outlined by Fullan (1982) were analyzed and reported in an attempt to ascertain the degree to which significant implementation had taken place in the way of changing materials, teaching approaches and attitudes and beliefs. The teacher was provided with consultation by the researcher during the planning and implementation of a unit while using the new curriculum. The research provides many responses to the curriculum by the teacher and sheds light on the process of implementation.

To the extent that this teacher is not atypical the findings could represent what might be found among other teachers in similar teaching situations. But it is also understood that implementation focuses on individual teachers and their personal experiences, and therefore change will be different for everyone. It is the opinion of this researcher that the teacher involved in this study is above average in her commitment to teaching and to her students. She was chosen by the zone co-ordinator of her school district for involvement in this study and there is reason to believe that his choice indicated that he also considered her

an exemplary teacher. This study then represents a "best case"
scenario of the interaction of a teacher with a new curriculum,
who was exemplary to begin with and was also given continued
support and consultation from myself, an art specialist. Without
these two positive influences the implementation of the new
curriculum would likely be less successful than indicated by this
study.

Some of the factors affecting implementation as discussed by
Fullan in the literature review on implementation in Chapter 3
were consistent with the findings of this study, while others
were not. Still others were not relevant and therefore
conclusions cannot be drawn. Generally the characteristics
relevant to the change, teacher, school and researcher acting as
consultant, are discussed. As this was a trial implementation
the school district, community and governmental involvement in
implementation was not ascertained.

CHARACTERISTICS OF THE CHANGE

Need and relevance of the change: The literature reports
that implementation is impeded when there is an incompatibility
between the curriculum and the teacher's beliefs and method of
teaching. In this study Karen was not able to clearly express a
philosophy before using the new curriculum and therefore it did
not seem that the curriculum was being introduced into a
situation at odds with it. But the curriculum did not help the
teacher to clarify or develop her own philosophy either.

Karen exhibited a desire to change on her own accord to

improve her program before encountering the new draft guide.
Fullan states that this will positively affect implementation.
But the changes she wanted to make were not to develop or address
the underlying philosophy of why she was teaching art. She was
generally pleased with the sorts of experiences she was providing
in her art program and wished to supplement them.  Improving her
art program meant finding new lessons to teach which had not been
done before, were not too messy, which interested and challenged
the students and could be displayed effectively.

She also said that she could see little reason for many
teachers to put much time and effort into using a new curriculum
because they were not going to be held accountable for it.
Administrators and parents did not routinely ask about art
programs and the sorts of rewards which Karen got from her art
program by creating bulletin boards and displaying the students'
artwork would not necessarily increase as a result of using the
new curriculum.  Another motivation was the rewards she and her
students got from entering artwork in exhibitions and art
contests.  The new curriculum directly discourages art
competitions.

There was definitely a feeling that the change was being
imposed from the outside, which had an adverse effect on Karen's
willingness to implement.  Karen exhibited a sense of skepticism
towards administrators, as discussed by Doll (1982). She felt
that there had been too many changes in curricula and materials
that year and that those outside the school were not sensitive to
the many changes being imposed upon teachers.

Clarity and Complexity: Lack of clarity and too much complexity in a guide are a major difficulty in implementation according to Fullan (1982). Karen said that the guide was not relevant to her because she did not understand what it would mean to her everyday teaching practices. Lesson plans which she wanted were not provided in abundance and the other more theoretical material on objectives and unit planning was lost to her. As well the format of the guide perceived as too complex and detailed, did not provide her with easy access to information. There was a feeling of "why are they giving this to me. It's not what I want or need."

Quality and Practicality of Program: Karen made a decisive statement about her disapproval of the guide. Very quickly and without hesitation she said that for herself the guide would not be useful. She had the ability to peruse the guide and know whether or not it would serve her purposes. The ability was probably developed as a way to deal with the quantity of new materials which she was asked to read.

Specifically she stated that there were too few lesson plans, the lesson plans were poorly presented and omitted too much practical information about materials and methods which a generalist teacher would need. The themes were over-used. She pointed out that in Grade Four the students study Native people in many other subject areas. There were too many terms included that she was not familiar with and too little information about evaluation. Generally she felt that the training and background experiences that were needed to use this guide were beyond those

of most generalist teachers. On the positive side she was very interested in the booklist as a possible source of other new ideas for her art teaching which reveals that she was committed to considering new ideas in her art teaching. She also made mention of the stages of artistic development which she had not seen before and would like to know more about.

The materials provided by the researcher, in the role of consultant, and used for bulletin boards and as motivation for the unit, provided a major change in the way Karen taught. She used these materials and was able to draw upon her own experiences in a meaningful way to discuss art even though she felt her own art background was lacking. The pictures and slides acted as a catalyst to a discussion of elements and principles of design, techniques, uses of materials, art criticism and historical, contemporary and art from other cultures.

The practicality of the draft curriculum for this teacher must be questioned because it did not provide her with lesson plans for new ideas which is what she really wanted. The result was that Karen read the guide when it was given to her but did not refer to it as she was planning her unit or when teaching.

CHARACTERISTICS AT THE SCHOOL DISTRICT LEVEL

The History of Innovative Attempts: Karen spoke generally about the influx of new materials and the constant pressure to be responsible for teaching more information. She did not cite any specific implementations or changes introduced to her in the past which might indicate that there had been a history of innovation

attempts, and which had either positively or negatively affected her desire to implement this art curriculum.

The Adoption Process: Karen had not been involved in either the development of thes guide or in its planning for implementation, and therefore this is not relevant.

Central Administrative Support and Involvement: Permission to conduct the study in this school district had been granted by the district office, but otherwise they were not involved in this trial implementation.

Staff Development (In-service) and Participation: Inservice as it affects implementation can be discussed with respect to my involvement as a consultant provided to assist the teacher. Short term training provided by professionals has been found to be effective only in the short run (Horsland, 1982). Such a conclusionis supported by this study. It is doubtful the consultation offered by the researcher will have long term effects. The researcher-as-consultant was able to aid in Karen's understanding of the curriculum, by providing materials support and encouragement. Without these it is likely that her involvement with implementing the curriculum would have been far less. The continuing involvement of a human resource person, a consultant or facilitator, seems necessary for effective implementation as the literature suggests. (Common, 1980).

Time-line and Information System (Evaluation): Karen progressed through the six phases of the adoption process as outlined by Havelock (1970): awareness, interest, evaluation, trial, adoption and integration. According to Hall et al, (1975)

she began to use the new curriculum but it is presumptuous to state that she would continue with adaptation and modifications of the curriculum to suit her own situation due to the short length of this study. Indications were that very little of the new guide would be used in her art program in the future, other than what was specifically designed as a unit for her with this researcher.

Board and Community Characteristics: As a trial implementation this study did not involve the school board or community. But comments by Karen indicated that parents rarely showed an interest in their child's art progress at parent-teacher interviews. Karen attempted to interest parents in their child's art education by asking a guest speaker to speak about the arts after her class's spring concert.


CHARACTERISTICS AT THE SCHOOL LEVEL

The Principal: During the four months which I spent collecting data for this study the principal did not approach me to indicate any interest in the implementation of the guide. Karen said that she felt that she was not accountable to anyone for her art teaching. A new principal with an interest in art teaching was taking over the next year and Karen pondered one day about whether it would make a difference to art at her school.

Teacher-Teacher Relations: Because this trial implementation was conducted with only one teacher the extent to which interaction with other teachers undertaking implementation also affected Karen's implementation of the guide could not be

studied. Karen did receive support from one teacher on staff with whom she was friendly and they did discuss the new curriculum. Their feelings towards it were very similar. As well, Karen spoke with her about the new lessons she was teaching with the researcher's assistance.

Teacher Characteristics and Orientation: Some of the personality traits Karen possessed which seemed to assist in her implementation efforts were: a genuine caring about teaching and the students, a willingess to spend extra time outside of class, many years of teaching experience, confidence in the ability of her students, and discipline and class management systems which had been established in the classroom. A serious impediment to implementing this curriculum seems to have been a lack of knowledge about art teaching objectives and lack of personal philosophy on why art should be taught and how to bring about the objectives of an art program. As well a lack of confidence about her own "artistic abilities" limited her effectiveness. Time pressures, unrealistic expectations and extra duties all affected implementation negatively, as discussed by Fullan (1982).

According to Fullan (1981) a significant or fundamental change involves the use of new materials, teaching approaches and often an underlying change in beliefs or philosophy. Karen made use of new materials. These were the new curriculum and slides, books, visual aids, and media including paint and paste and paper. Her teaching approach during the execution of the planned unit showed some alterations from her previous teaching. Lessons were related as part of a planned unit, a bulletin board with

visual aids was displayed, and motivation through the use of slides, books and actual masks were introduced. All of these were in keeping with the new guide and provided the teacher with a "ready made" unit to use again but does not ensure that she will continue to develop subsequent unit plans in the same way on her own.

Less evident was a change in Karen's beliefs or philosophy about art education. Karens concern before and after using the new draft guide with producing recognizable, neat art objects with an uncanny similarity which could be attractively displayed, indicates that her beliefs remained unchanged. Other areas of Karen's art program were not noticeably affected by the use of the curriculum. Planning appeared to be incidental. Lesson plans were not written out and there was no mention of evaluation as it was discussed in the curriculum. Emphasis was on materials preparation and manipulation by the students and not upon student learning and objectives.

## CHARACTERISTICS EXTERNAL TO THE LOCAL SYSTEM

Role of Government: The government's involvement at the time of this study had been to develop the guide. Any implementation assistance that was to be provided to school districts was not in evidence this time.

It is significant that Karen had heard about the development of the new guide, but did not know when it was to be implemented. The lack of communication was confusing to her.

External Assistance: Any external assistance was provided by the researcher acting in the role of a consultant and is discussed under staff development and participation.

## 5.2 RECOMMENDATIONS

1. The review of literature on the status of art education revealed that there is a scarcity of information available from which the status of art education in our elementary schools can be determined. More research, particularily that which is Canadian and descriptive based on direct observations, rather than statistical, is needed.

2. Curriculum development and implementation literature in general education and specific subject areas could provide assistance to art educators. An attempt should be made for art education to generate more information specific to the development and implementation of art materials.

3. This study attempted to use available Canadian literature as much as possible. Much of the literature pertaining to Canadian art education is published in provincial art journals which are unfortunately not readily available in this researcher's university library. Some recent copies of Journals such as FINE (the Journal of the Fine Arts Council The Alberta Teacher's Association), Art Education (the Journal of the Saskatchewan Society for Education through Art) are available, but more often must be obtained through interlibrary loan. With such an imbalance in the amount of American literature in Canadian libraries it would seem

reasonable to obtain the Canadian literature that is
available.

3. Further to encouraging easier access to literature published
throughout Canada on art education it would be useful for
those involved in curriculum development and implementation
to gain an understanding of what is being done elsewhere in
Canada. Recently elementary art curriculums have been
revised in at least three provinces, which may have meant
that the "wheel is being reinvented". An interesting study
could be made looking at the similarities and differences in
art curricula across Canada.

4. Within British Columbia follow-up research on the
implementation of the fine arts curriculum would be useful,
done at periodic intervals after the official
implementation. With the understanding that implementation
is a process occuring over time, changes could be noted in
the use or non-use of the guide and of the effectiveness of
the guide and various implementation approaches.

5. From this research it was observed that there was a lack of
communication between the Curriculum Branch and teachers
about a curriculum which they were soon to implement. By the
end of June Karen had received no information from either the
Ministry of Education or her school district about the art
curriculum which was to begin trial implementation in
September. If providing teachers with information about
curriculum changes has a positive effect on their
implementation of these changes it would seem that more

information about the proposed art curriculum changes should be given in the future.

6. An overriding theme in this study was that what curriculum developers provided in the new fine arts curriculum was not what the teacher looked for in a new curriculum. The end result in this study was that much of the information provided to the teacher was ignored. Reconciliation is needed between what those involved in the development of a curriculum believe teachers need in order to improve teaching and what teachers want and will use in their classrooms.

7. Difficulties were encountered with respect to communication between the teacher and researcher during this study. In hindsight it would seem that it is the researcher's responsibility to be aware of and sensitive to the teacher's everyday use of language and to make the necessary adjustments to enable a free flow of ideas. The researcher must come out of the "ivory tower" and be prepared to interact with the teacher on her own ground.

8. The sorts of materials sought by the teacher in this study, and made use of most effectively, were practical materials such as slides, visual materials, books and lesson plans. These should be provided along with the new curriculum as support material. They made the most direct change in improving the art program described in this study.

9.  The need for a resource person or mediator during the
    implementation of a new curriculum is evidenced by this
    study.  Without myself acting as a resource person it is
    doubtful whether implementation of the guide would have taken
    place to the extent that it did with this teacher.  Rush
    (1984) writes about the need for art educators who can act as
    interpreters and make the link between theory and practice.
    The exclusion of art consultants by school districts who can
    perform this interpreter's role leaves the possibility open
    that implementation will be minimal at best.

10. Any curriculum to be used by generalist teachers should take
    into account those teachers' education in a specific subject
    area and their general level of expertise.  The curriculum
    must be written to the level of generalist teachers, not
    specialist art teachers.

# APPENDIX I

Dear Sir:

I am a graduate student in Art Education at the University of British Columbia and am presently working on my master's thesis. As part of my thesis I am interested in conducting research on the implementation of the new elementary art curriculum guide using one teacher in your school district. One of your art teachers suggested that I submit to you a copy of my thesis proposal in order to obtain permission for my study. Enclosed please find a copy of the proposal for you to review. I understand that if all is in order you will be able to give me authorization to conduct the study.

It is expected that between January 1985 and January 1986 a new elementary curriculum guide will be issued in British Columbia. There is reason to believe that because of restraint the implementation of this guide could be seriously curtailed. The findings of my proposed study could be useful to your school district for inservicing and workshops related to this curriculum.

One generalist teacher presently teaching at grade level 4, 5 or 6 will be needed for this study. The teacher will be involved in an exchange of ideas with the researcher about the new curriculum. Classroom observation will be necessary. The proposed time frame for the study is March to June 1985.

I would appreciate your guidance in this matter as soon as possible as I would like to begin the study in March. If you require any clarification or further information please do not hesitate to contact me.

Yours sincerely,

APPENDIX II

Art Lesson - Thursday April 11, 1985

Approx. 1:45
Paper towel for each student passed out ahead of time.
Written on blackboard -
    Criteria:
           - pick a theme
           - use felt to make the "characters"
           - colour with pencil crayons
           - if you finish try another
Desks cleared off before art class.  Stand when desk is cleared.
Sit.
Must share materials.
Introduces topic - finger print art.
Must make thumbprint into a character.
"What materials were used?" - questions about materials used in
sample shown.
Teacher shows examples from books.  Reads directions.
Shows borders.  Like done in poetry.
Ink - won't wash, use same finger because it is permanent -
compares to paint.
Theme.  "What is a theme?"  About 8 students give answers.
Examples - circus, dog pound, camping, city .  Written on board.
Steps -1. thumbprint
      -2. Characters with felt - they fade
      -3. colour with crayon
Shows 4 examples.  Asks what theme it is.
Humour in picture - person thought carefully.
Decoration of characters.
Children seem very interested in seeing examples by other
students.
Co-operate - 1 stamp pad for each row.
Paper - different shape.
Try once - must finish and give good try - then can try another.
Think about theme - what shape of paper would you need.  Small
size paper about half sheets.
Row by row they get paper which is on a large table at the side
of the room.
Noise level rises.
Students share stamp pad around one students desk.
"You have to get messy to do art." - Student
Teacher - "Don't use pencil.  Use pencil crayon or felt pen."
-some students put fingerprints down first and then draw around
them - others drew first and then put fingerprints on.
- students are interested in creating characters.
Noise level drops off after students get materials and begin
work.
Teacher patrols around classroom.
Sharing between students - materials, pens, ideas

2:12
Teacher shows example of one students work - what is the theme - note character development. - shows 2 more students work and repeats.  Tells them to work less on background and more on character development.
Students have taken books as examples to look at.
Humour - of characters the students are creating.
Movement - students leave desks to get materials, visit, use stamp pads.
Students talk quietly or whisper.
2:20
Half of students are working on their own, not paying attention to what other's are doing.
David has spent almost no time at his desk working.
Socializing between students.
Teacher speaks individually with students about what they are working on - has spoken to entire class only once.
2:25
Teacher shows example of students work - asks what the theme is - says she likes contrast of light and dark prints.
Teacher individually makes suggestions to students about their work.
2:30
"Sit, put your pencils down and listen".  Students are almost instantly quiet.  One student is finished.  Teacher shows how to put on black construction paper to frame.  Students must glue down using only a dab of glue in each corner - Asks questions about glueing and students knew that glue could get messy looking.
"I like the audience back there.  That's wonderful." - reaction by Teacher to students work.  "How exciting."
No comments made to class as a whole.
2:40
About 6 students have completed their work and mounted on black construction paper.
2:41
"3 more minutes boys and girls." - warning of time.
Each student has a number for identification that they put in the corner.
Half the class (almost) out of their seats.
2:45
"Everyone into seats now.  Have you got your number in the bottom right hand corner?"  Teacher calls out numbers and work is collected in order.
Clean-up - wipe hands on paper towel - ink pads back on my desk
One boy takes garbage can around.
Clear your desk off.
 - student cleans the board.
Discipline - detention.
Homework.
Must bring in 200 grams of wool by tomorrow.  Can someone bring in shopping bags.
Recitation of poetry.

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