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# An Art Educators' Perception of an Art Professional Development Workshop

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# Walden University

College of Education

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Wonda Hillard

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Walden University  
2019

Abstract

Art Educators' Perceptions of an Art Professional Development Workshop

by

Wonda Y. Hillard

MEd, South Carolina State University, 1988

BS, South Carolina State University, 1981

Doctoral Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

April 2019

## Abstract

There are no guidelines in South Carolina for developing workshops that reflect the needs of art educators, and there are no tools to evaluate and support their professional development. The problem is a lack of informative, substantive, and academically oriented art inservices that are standards-based and focused on the enhancement of pedagogy, teaching strategies, and content. The purpose of this case study was to explore participants' perceptions of an art professional development workshop as an approach to examining art standards, instructional strategies, and policy changes. Dewey's experiential theory served as the conceptual framework. A purposeful sample of 10 art educators who attended a district-sponsored professional development workshop participated in this study. After the workshop, data about educators' perceptions of the inservice were collected through a beta test and a focus group with 2 participants, 1 open-ended questionnaire with 8 participants, and a workshop observation with 20 participants. Data were analyzed using comparative analysis to identify patterns in the data. Member checking and triangulation were used to verify the data and control bias. Five themes emerged from the data: adult-centered hands-on learning, professional development experiences, grants, collaboration and networking, and best practices. This study contributes to social change by showing the importance of on-going adult-centered, research-based, hands-on professional development for educators addressing visual art standards, practice, instructional strategies, policy changes, and the facilitation of student-centered activities.

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## Dedication

I would like to dedicate my doctoral study to my children, Jasmine and Jared. My children were the foundation of my inspiration throughout this process. They encouraged me to pursue my interest in building my leadership skills of inspiring others to dream more, learn more, do more, and become more as described by John Q. Adams. Their support inspired me to never give up even through the struggles and difficult times that caused me to pause and breathe often in this journey.

I would also like to dedicate my doctoral study to my angels: my father, Richard Hillard, my aunt, Geraldine “Gerald” Hillard Matthews, and my grandparents, Maria Mallard Hillard and John “Tootise” Hillard. You taught me to make good judgment and seek knowledge (Psalms 119:66). Thank you for nurturing, supporting, encouraging, and watching over me throughout my life. I know that you are watching me from Heaven and I want to thank you for every milestone that you have helped me to meet and experiences that we have shared. “Baby girl.”

I would like to dedicate my doctoral degree to my art professors at South Carolina State University--Dr. Leo Twiggs and Dr. Terry K. Hunter, who encouraged their young scholars to always practice their craft through a demonstration of creating art and teaching art, and professionalism. Dr. Twiggs and Dr. Hunter helped to develop my teaching style and enthusiasm for arts advocacy as an African American female, who would introduce art to students in rural Title I schools. Dr. Hunter took my peers and me to our first printmaking professional development workshop at Florida A & M University. I would be remiss if I did not dedicate my doctoral degree to Mr. Peter L.

Felder II, “Mr. Pete,” who inspired me to pursue my doctorate and seek out opportunities of learning through rigorous course work and professional development training at the district and state level.

Finally, I would like to dedicate my doctoral degree to the art educators (veteran and novice), who serve as advocates for arts education and art programs in their communities, schools, districts, and state. I began this process to make a difference in the world. However, the difference has been a transformation within me. I hope that this study will make a difference in terms of improving art development workshops for art educators and enrich pedagogy and self-efficacy.

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## Section 1: Introduction to the Study

### **Introduction**

Arts education has been an essential component in the Surrey County School District (SCSD; pseudonym) core curriculum taught by art specialists in a classroom setting. Art educators and art instruction helps to define and improve a student's sense of cultural heritage, creativity, and communication at SCSD. Art also allows students to see relationships with academics and other disciplines, as well as to investigate strategies to reflect, analyze, and make critical assessments of information they read, see, and hear in Surrey County schools. Curriculum guidelines are important for classroom teachers and art educators in order to implement and integrate arts instruction. The art teachers in SCSD seek opportunities to engage in adult-centered hands-on learning opportunities, professional development workshops, grants, collaboration and networking, and best practices. In SCSD, there is a plethora of quality: informative, substantive, academic art inservices (see Appendix A). However, the present inservices lack emphasis on pedagogy, teaching strategies, and national and state visual art standards.

The arts are a connection between each generation, providing individuals with tools to learn about the past as the arts inform and change the future. They offer various perspectives and interpretations of our lives, beliefs, and passions, and they impact our economy. The arts disciplines give the artist, observer, and consumer opportunities to see things in new and different ways, think critically, analyze the world, and self-discovery. The arts are in everything that we do, given that art is in our life's experiences through music, dance, theatre, and the visual arts (Rollins, 1994). Visual art is the expression or

application of personal experiences to communicate knowledge, exercise creative skills, and use one's imagination through a variety of materials in the form of two-dimensional (painting, drawing, and graphics) and three-dimensional (sculpture) media (Rex, 2010). Arts education in South Carolina and the nation is organized around a common set of curricular components: aesthetic perceptions, creative expression, process, aesthetic valuing and reflection, responding, history and world cultures, careers, and design-presenting and connecting works of visual art (Nielsen, 1993). The arts include dance, drama (drama/theater), music, and visual art, but for the purposes of this case study, the phrases art education, art educators, and art professional development workshop will apply to teachers working in the visual arts.

In Section 1, I discuss the local problem that guided this case study, my rationale for researching the problem, key terms, the research questions, related research, and potential implications of the findings. I also provide definitions of the key terms and present the research questions.

### **Problem Statement**

This research study addressed art educators' and evaluators' perceptions about an informative art professional development workshop to improve pedagogy, teaching strategies, and content. In this study, I explored an adult-centered, research-based, hands-on art professional development workshop to enhance teacher practice and student success. Fink (2013) argued that the central purpose of educational institutions is to provide high-quality teaching and learning. Faculty development programs take a strategically central role in the process of continuous self-transformation. Art

professional development programs encourage art educators to use the reflection process and critical thinking to explore and identify their own pedagogy with emphasis on content knowledge, dispositions, and teaching skills (McDonald & Kahn, 2014). Art professional development inservice programs support change in teacher practice, foster an increased understanding of art content, and build partnerships. Likewise, art educators and evaluators agree that adult-centered, research-based, hands-on art professional development workshop opportunities are important to enhancing teacher skills and content area competencies, thereby improving student achievement.

The problem is a lack of informative, substantive, academic art professional development inservices that are standards-based with emphasis on the enhancement of training, teaching strategies, and content. Teacher training inservices involves strategies to develop standards-based planning of appropriate rigorous instruction and assessments to measure student performance. Teaching strategy involves methods to incorporate differentiated instruction and integrate technology and resources beyond curriculum. Throughout the past 17 years, the SCSD art educators' professional development workshops have been conducted using the same agenda outline, with the lead art teachers speaking for 45 minutes to 60 minutes about political changes and their effects on professional development opportunities, art exhibitions and competitions, updates on national and state legislative discussions about arts advocacy, art educators' accomplishments in terms of grant writing, exemplary teaching, and future inservice activities (see Appendix B). Currently, the guidelines in developing inservices reflect the needs of SCSD art educators but do not involve either a tool to evaluate professional

development, or a process for administrators to support art education professional development workshops within their schools. Schools across the district present workshops that discuss specific grade level goals and concerns such as student achievement, standardized test data, and ways to improve instruction. Rarely is professional development training focused on arts integration and ways to improve teacher practices unless the art educator is going through a Performance Assessment System for Teachers (PAS-T) review or a modified Assisting Developing and Evaluating Professional Teaching Performance Standards (ADEP-T) evaluation process that assists, develops, and evaluates professional teaching based on state expectations that are aligned with national educational standards.

SCSD is a large U.S. public school district with approximately 69,000 enrolled students. According to the HES strategic plan (2009), there are over 4,930 educators and specialists throughout SCSD in 83 schools (including 52 elementary schools) and 17 specialty schools. I purposefully selected participants from the district's school profile listing of elementary art educators. In this study, I explored the perceptions of 10 art educators to determine the effectiveness of an art professional development workshop in terms of influences on beliefs and teaching performance. The case study included a survey of participants to explore perceptions of the effectiveness of adult-centered, research-based, hands-on art professional development workshop in terms of teacher training, teaching strategies, and content to improve student achievement.

**Evidence of the Problem at Local Level**

The SCSD elementary art educators are assigned to schools where they often serve the students in isolation or individually and may have a visiting team at their site for 1 or 2 days per week. The art educators provide 45 minutes of instruction to students in Grades 1–5 and 30 minutes to students in kindergarten once a week, seeing students on average 36 classes per year. The students typically work on individual assignments and group projects, and the art teacher fulfills the responsibilities of advisor to an advanced art club before or after school. The art teacher is also assigned additional duties such as supervision for morning or afternoon arrivals and cafeteria duty.

Since 1998, I have asked several groups of elementary art educators at state, district, and school art conferences and inservices their opinions about art professional development workshops for SCSD art teachers. The art educators' responses have varied, as some of them have stated that they have to travel a great distance only to sit and listen to others complain about their work conditions such as traveling between schools, work schedules, class size, and permission to attend inservices. Art educators have expressed a lack of on-going, informative, standards-based, hands-on art professional development workshops that are scholarly, accessible, and relevant, and that support teacher efficacy and student success. Some of the art teachers suggested generating a list of art professional development topics that would be meaningful and relevant to all participants including (a) educational and informative studio experiences with guest artists from the community or state, (b) effective ways to teach kindergarten and students with learning disabilities, accommodations, and individualized education

programs (IEPs), and (c) arts integration workshops on technology and iPads. Others have recommended a need to engage in workshops on clay, glazes, and use of the kiln, effective ways to write lesson plans for novice and veteran teachers, how to develop assessments, how to introduce writing in art, best practices, and introduction of new products from distributors. Several of the art teachers have stated that they would like to participate in professional development workshops through the educational department at the Surrey County Museum of Art (SCMA).

In October of 2014, the SCSD fine art coordinator forwarded an email link requesting that art teachers submit a list of desired professional development topics for 2015-2018. The fine art coordinator (FAC) stated that he is committed to organizing relevant professional development that provides experiences and tools that the art educators can use in their classroom and continue to grow as a teacher. In this case study a teacher facilitator (TF) at SCSD presented an art professional development workshop that explored pedagogy and content designed to improve student success and teacher practice. Participants in this study attended the art professional development workshop on the New District Art Show Info Session at Heathgate Elementary School (HES; pseudonym) sponsored by SCSD.

The SCSD guidelines require that all certified staff take part in 24 hours of professional development inservice opportunities. According to the HES strategic plan from 2009, the schools would fulfill 12 hours, while an additional 12 hours may be earned through attending monthly art inservice on his/her own time. As a requirement, art teachers should acquire a total of 14 professional development points or graduate level

course work per year, which can be directed to their recertification. Often times, professional development programs at the district level and on-site for art teachers lack job-embedded learning, exposure to multiple concepts and practices, and research-based information that addresses improved student learning. Inservices are infrequent and do not demonstrate a measurable effect on student learning and teacher practice. DuFour, DuFour, and Eaker (2008) described effective professional development for educators as collaborative, socially engaging, detailed, job-embedded opportunities that are relevant to their course content, strategies, team, and students. The objective in designing professional development programs should be structured as a continuing process to improve the curriculum, instruction, teacher practice, and assessment. Teachers, who participate in professional development activities communicate and collaborate on ideas and methods, and increase their knowledge of what students should learn (DuFour et al., 2008).

In this case study, I identified ways for art educators to plan professional development programs for art teachers that place emphasis on national and state visual art standards, adult-centered, hands-on learning opportunities, collaboration and networking, and best practices. According to Carey, Sikes, Foy, and Carpenter (1995), administrators at the school level can provide teachers access to inservice educational opportunities for other professional development activities and curriculum improvement. Polly and Hannafin (2011) reported that upon examining previous professional development research papers on the influences of learner-centered inservices on teacher practices, they found discrepancies between what teachers report (espoused practices) and demonstrate

(enacted practices). My case study's implications for art educators included a greater understanding of art concepts, pedagogy, adult-centered professional development workshop, grants, collaborations and networking, and best practices. I found that art professional development for art educators and administrators are essential in enhancing their experiences, knowledge, skills, and attitude to achieve high levels of learning and quality education for all students (see Goderya-Shaikh, 2012).

SCSD prides itself as a leader in providing a plethora of professional development training and classes for its employees. The training sessions range from inservice opportunities designed for the cafeteria staff, custodial team, and parents, to substitute teachers, retired educators, teachers, and administrators. The art educators attend technology workshops, departmental workshops, and grade level curriculum classes for elementary, middle, and high school teachers. These sessions are offered after work, on teacher workdays, during Summer Academy, and online. Teachers attending classes earn credits to meet recertification requirements or exchange day points (see Appendix A).

Since 1996, the professional development inservices for art educators have included monoprints, hand building clay projects, drawing, and mixed media activities (see Appendix A). The art teachers' lesson plan exchange workshops on best practices involve a brief discussion from presenters about their lesson and display of an artifact; lesson plans are forwarded by email to attendees. The SCSD art presenters are often art educators, a local artist, and the educational director at the local museum. The 2013, SCSD Summer Academy offered one art workshop, Eye of the Creator, on art educator sketchbooks. The academy, which had an enrollment limit of 25 participants, was open

to elementary, middle, and high school art educators and interested teachers. The workshop consisted of creating sketchbooks, sketch/design journals, and fun art making studies connecting with recent publications on creativity and an opportunity to discuss ways to create unique art projects. When art educators attend professional development inservices at their schools, the sessions are centered on identifying students needing services (including speech therapy, guidance, and skill strengthening in reading, spelling, writing, math, and science. Rarely are the staff development workshops inclusive for art teachers or structured for arts integration opportunities (see Appendix A).

### **Evidence of the Problem from the Professional Literature**

The professional literature I reviewed for this study addressed the need for life-long adult-centered research-based hands-on art professional development workshops to improve pedagogy, teaching strategies, and content. The SCSD fine art coordinator or curriculum specialist serves as an advocate who promotes achievement in the arts, access to resources, and information. According to Carey et al. (1995), one-third of public and secondary schools responding to the U.S. Department of Education (1994) Art Education Survey reported being aware of the standards. Additionally, 49.68% of public schools' visual arts educators indicated an awareness of the standards and incorporated a portion of them into their curricula. Carey et al. (1995) reported in their study on arts education in public elementary and secondary schools that 42% of public schools in the Southeast are taught by art specialists, 32% are taught by art specialists and classroom teachers, and 26% are taught by classroom teachers. The administrator's responsibilities are to provide teachers access to professional development activities and inservice education. Gaining

knowledge of the teaching expectations placed on art educators and evaluators can improve the quality of professional development sessions for art teachers.

Art educators are often asked by administrators and evaluators to explain art concepts, and school principals often show a look of amazement during observational evaluations, indicating a lack of understanding of the curriculum (see Appendix C). Hammel and Gerrity (2012) argued that music teachers would rather participate in neighboring, long-term experiences and professional developments led by a music specialist. The analysis of professional development programs shows a range of diverse goals that include the development and increased skills such as teacher self-reflection, self-confidence, and student academic success (Light, Calkins, Luna, & Drane, 2008). Administrators should provide professional development training that offers staff support and adult-centered inservices that are job-embedded and focused on academics and daily practices.

Rienties, Brouwer, and Lygo-Baker (2013) suggested that professional development impacts teachers' understanding of context and teaching beliefs, and that effective training programs would help educators learn how to redesign learning opportunities for their students. Furthermore, Godbold (2013) argued that administrators should design professional development training programs after assessing the needs of their teachers, should present opportunities for follow-up to evaluate educators' integration of content, and should be accessible to comment and share opinions during workshops.

In contrast, studies have also indicated that professional development training does not change the attitudes of veteran teachers about student-centered learning, integration of standards-based instruction, and modification of teaching practices (Rienties et al., 2013). In developing a professional learning plan, Zimmerman (2011) reported Coble's suggestion that new skills are obtained when you put yourself in a position that requires the use of that skill. For example, an administrator who wants to learn about art and how to create an art project should think about participating in an art activity to learn the skill. Rienties et al. (2013) found that experienced educators who had reached the "ceiling-effect" demonstrated difficulty with changing their point of view on teaching strategies and student-centered learning environments upon attending workshops. Sandoval-Lucero et al. (2011) compared professional development schools (PDS) and teacher in residence (TIR) programs and identified teacher success with classroom management through coaching received in student teaching or internship experiences.

Grissom and Harrington (2010) found that principals rated lower in work quality and school performance than administrators who had been coached, participated in professional development programs, and formal mentoring programs. These links have been effective in the leadership know-how and abilities that administrators need to be successful in facilitating teacher accomplishments, teacher efficacy, retention, and student achievement. Goldring, Huff, Spillane, and Barnes (2009) argued that how principals do what they do depends largely on what they know about curriculum and instruction. Zimmerman (2011) declared that it is critical for administrators to become

reflective practitioners who are perceptive of their leadership role while developing a willingness to modify their behavior and attitude toward change through professional learning experiences.

Art education programs are devoted to giving students the opportunities to create and communicate ideas through two-dimensional and three-dimensional forms.

Instruction in the arts enhances learning in other academic subjects through interdisciplinary instruction, and schools can include the arts through integration with other instructional subjects (Carey et al., 1995). Light et al. (2008) indicated that teacher perceptions towards teaching and approaches vary, as some educators are concerned with information transmission of knowledge, while others emphasize students' personal construction of knowledge, which is also referred to as conceptual change.

Administrators, art educators, instructional coaches, and school districts have thus created art professional development activities addressing teacher-centered learning to reinforce art educator's knowledge of art standards and best practices for student-centered learning and differentiated instructional strategies.

Art teachers who engage in teacher-centered professional development find that they focus on student-centered activities aimed at a student's interests, learning styles, and differentiated learning approaches. Çubukcu (2012) stated that teachers should be offered opportunities to attend in-service training so that they can develop their skills and gain knowledge about student-centered learning with respect to their teaching areas. The findings from this case study showed that art educators who work to create a student-centered learning environment are motivated by a constructivist, naturalistic,

existentialist, and humanism philosophies (Çubukcu, 2012). The art educators' and evaluators' assessments of the classroom environment showed the art educator's need to self-evaluate teaching practices in terms of designing a student-centered learning environment. This environment helps students take ownership of his/her learning, achieve personal goals, find meaningful activities and resources that will guide their success, and increase an interest in the arts.

Polly and Hannafin (2011) suggested that to execute learner-centered pedagogies, teachers need broad learning opportunities to acquire and internalize relevant information and skills. Godbold (2013) argued, administrators use professional development training in-service opportunities to support practice and absorb experiences, and follow-up sessions to answer questions explaining new concepts. Administrators plan inservices for art teachers, use art knowledge training when evaluating art educators, and engage in an in-depth conversation on art concepts and standards during the hiring process.

According to Kraehe (2010), highly qualified art educators use whatever knowledge and skills they have to make pedagogical decisions that influence a student's engagement with art forms, traditions, and meanings. The professional literature I reviewed in this study addressed support for on-going quality professional development inservices designed to affect teacher reflection, teaching practice, teaching strategies, content, and commitment to student learning. This literature resonated with the experiential theory, which holds that professional development for teachers enhances their attitude to achieve high levels of learning and quality education for all students.

### **Nature of the Study**

This qualitative case study revealed patterns and themes associated with planning art professional development workshops. The data in this qualitative case study were collected from 2 participants who responded to beta test questions, 8 participants who responded to open-ended questionnaires, the same 2 beta test participants who answered the focus group questions, and 20 elementary art educators and evaluators in the SCSD who I observed as they attended an art professional development workshop. The questions addressed art educators' and evaluators' perceptions of an art professional development workshop and how the study of art professional development affects pedagogy and practice. The questionnaires, observation, and interviews were used to gain insight from art teachers' and evaluators' perceptions of an elementary art professional development workshop in SCSD. I triangulated participants' data and interpreted them through Dewey's experiential conceptual theory framework.

The nature of this case study was to explore perceptions of an art professional development workshop as an approach to engaging in adult-centered, hands-on opportunities, professional development, grant writing, collaboration and networking, and best practices to improve student success and teacher practice. Dewey's experiential theory was the conceptual framework for this qualitative case study. I validated the data using a beta test, open-ended questionnaire, observation, focus group interview, and member checking. I used a comparative analysis to code and explain the findings and patterns. The findings were grouped in five themes showing the importance of art professional development workshops.

### **Guiding Research Questions**

The following research questions (RQ) guided the case study:

RQ1: What are art educators' perceptions of an art professional development workshop?

RQ2: What are art educators' views on the effectiveness of art professional development workshops for art teachers?

### **Purpose of the Study**

The purpose of this case study was to explore participants' perceptions of an art professional development workshop in order to examine pedagogy, instructional strategies, and content. In addition, my goal was to investigate participants' views of an art professional development workshop as an approach to explore art standards, instructional strategies, and policy changes that improved student success and teacher practice. The participants in this study were elementary art educators and evaluators from a large public-school district in the United States who attended the professional development workshop. The art teachers and evaluators in this study were from SCSD's 65 elementary schools (Grades K-5). The goal of the art professional development workshop was to improve art educators' and evaluators' content knowledge, engage in adult-centered hands-on opportunities, professional development, grant writing, collaboration and networking, and best practices for the purpose of improving teaching practices to increase student learning outcomes in the arts. In this case study, I used Dewey's (1938) experiential theory to interpret data from a purposeful sample from a beta test with 2 participants, an open-ended questionnaire with 8 participants, a focus

group with the same 2 participants who responded to beta test questions, and observation of 20 participants who attended the professional development workshop to answer the research questions.

### **Conceptual Framework**

I used Dewey's (1938) experiential framework to gain insight into art educators' and evaluators' perceptions about an art professional development workshop as an approach to enhance teacher content knowledge, skills, and attitudes to achieve high levels of learning and quality education for all students. This conceptual framework, which emphasizes a learning by doing approach, holds that student-centered and adult-centered hands-on project-based learning activity increase knowledge of art standards, instructional strategies, and policy changes that improve student success and teacher practices. Furthermore, Dewey (1938) also discussed the role of teachers as facilitators in connecting knowledge and skills to prepare pupils for new learning experiences and success in life. Dewey's experiential theory identifies the influences in education in terms of the unity of theory and practice. Dewey's experiential theory distinguishes between organic connections linking education and personal experiences.

I used Dewey's experiential theory as a guide to examine art professional development workshops to enhance knowledge, skills, and attitudes about pedagogy, teaching strategies, student engagement and success, and teacher practice. In addition, Dewey's experiential theory was used as a guide to improve educator's understanding of art standards and concepts, instructional strategies, and policy changes. Dewey's experiential theory was also used to give teachers opportunities to network, design, and

participate in on-going adult-centered hands-on professional development workshop experiences on grant writing and collaboration. Furthermore, Dewey's theoretical approach could give teachers classroom management methods, instructional and assessment strategies, methods to promote student achievement and meet the needs of all students.

### **Operational Definitions**

*Arts integration:* Silverstein and Layne (2010) defined arts integration as an approach to teaching where the arts influence learning in other disciplines such as science, language arts, mathematics, and social studies. Students are engaged in a creative process that makes connections with educational disciplines and develops the objectives of each content area. Arts integration is grounded in the constructivist theory as it engrosses students in active learning that is experiential, changing, collaborative, problem solving, and reflection (Silverstein & Layne, 2010).

*Common Core State Standards (CCSS):* Educator's use of national and state curricula to engage student learning is currently integrated in the CCSS as an educational plan designed to bring the state curriculum standards in alignment with each other. The CCSS objectives are to provide a clear and concise understanding of what students are required to learn. These high standards are reflective of students' preparation of knowledge and skills learned upon entering college or a career (Common Core, 2013). Michalec (2013) defined CCSS as the process of teacher planning and professional development that seeks to define successful teaching via standards, teacher competencies, performance-based evaluation protocols, accountability, and standardized test results.

*Instructional strategies:* Instructional strategies include approaches that teachers may take to actively engage students in learning as the teacher monitors student growth and understanding of subject matter, skills, and attitudes. These strategies drive instruction while meeting the learning styles and needs of all learners. According to the Board of National Professional Teaching Standards (NBPTS, 1989), educators who are dedicated to students and their learning believe that all students can learn no matter their learning styles—visual (sight), auditory (sound), or kinesthetic (touch). An accomplished art educator may use instructional strategies such as direct instruction, graphic organizers, hands on learning, KWL (know, want to know, learned), compare and contrast, journaling, conferencing, scaffolding, modeling, and small and large group instruction to recognize the different needs, interest, skills, knowledge, and cultural diversity of their students.

*Professional development:* Professional development is an intensive and collaborative process of improving and increasing a teacher's abilities and knowledge through educational opportunities and career advancement. There are several learning opportunities for practicing teachers, administrators, and fine art coordinator to participate in continuing education programs. Therefore, in planning professional development opportunities for teachers, the training sessions must be purposeful and specifically designed as job embedded, engrossed with collaborative inquiry, aligned with reform initiatives to increase student success and achievement (DuFour et al., 2008). The approaches to professional development include participants' reflection on their own teaching practices, formal and informal mentoring, communities of practice or

professional development inservice, continuing education or graduate programs, consultation, coaching, lesson study, and technical assistance. Bransford, Brown, and Cocking (2000) asserted that teachers teach teachers by sharing their knowledge through formal inservice education in their schools, districts, and workshops and presentations at professional associations and teachers' unions.

*Student-centered learning:* Student-centered learning methods redirect the instructional activities' focus from the teacher to the student. Often times in conventional classrooms, the instructor presents a lecture while the student observes demonstration and listens to lectures given by the teacher. Student-centered learning gives the student an opportunity to be an active participant in his or her learning by setting goals and finding resources to reach successful outcomes. Dewey's philosophy of education centers on the concept that students learn through experiences (Knowles, Holton, & Swanson, 2012). Paige (2010) stated that educators should be able to promote an entrepreneurial learning environment that fosters a student's abilities to effectively participate in new learning. In student-centered learning environments, the student learns to work in teams, collaborate with peers, develop inquiry-based questions, and expand communication skills.

*Teacher-centered learning:* Teacher-centered learning places emphasis on knowledge communicated by the instructor to the students. In teacher-centered learning environments, students learn independently with minimal opportunities for collaboration with classmates. The students are actively involved in their learning while making their own decisions about their work as classrooms are silent with the teacher maintaining

control of the activities. Light et al. (2008) identified teacher-centered learning concepts as content oriented, focusing on teachers understanding of teaching strategies.

*Teaching methodology:* Teaching methodology or teaching method is the approach that a teacher uses for instruction. The method or procedures may vary depending on the information or skills being taught. A teacher might use a lecture to explain content, demonstration or modeling, collaboration or group project, and peer teaching where a student teaches an individual or a group. Knowles et al. (2012) argued that Dewey's constructivist learning theory is organized around teaching through inquiry building on knowledge that the student already knows at the same time developing critical thinking skills and stimulating independent learners.

### **Assumptions, Limitations, Scope, and Delimitations**

#### **Assumptions**

Dewey's (1938) experiential theory is the basis for art professional development methods that could enhance teacher knowledge, skills, and attitude to achieve high levels of learning and quality education for all students. The art professional development workshop, based on Dewey's model, would be responsible to enhance pedagogy, teaching strategies, adult-centered hands-on learning activities, professional development, collaboration and networking, and best practices. This study is based on the assumptions that SCSD do not provide professional development workshop opportunities that meet the needs of all art educators. Schumann, Peters and Olsen (2013) argued that the effectiveness of long-lasting faculty professional development is focused on the improvement of teaching skills and better understanding of student learning concepts.

Furthermore, Schumann et al. (2013) asserted that the teaching and learning centers (TLCs) have traditionally focused on direct contact with faculty in an effort to improve teaching skills and transfer knowledge about student learning. Among my assumptions were that the art teachers and evaluators would tell the truth about teachers' experiences at the professional development workshop. Teachers participating in this study would pass on knowledge and skills learned in research-based adult-centered professional development activities into the student-centered project-based classroom experiences that meet the needs of all students.

### **Limitations**

In this study, I worked as a visual art teacher at an elementary K-5 elementary school. Currently, I teach art in SCSD. There are 52 elementary schools, and serve 702 students. The bounds of this study were limited to the demographics of elementary art teachers and evaluators, who worked within the SCSD. As such, the population might not be generalized or transferrable into another population. The SCSD limited the study to the 65 elementary art educators and evaluators employed at the 52 elementary schools. I was limited to observe the district-level art professional development workshop for elementary visual art teachers. This study was limited to my role as an art teacher, mentor, and third team ADEPT/PAS-T evaluator.

In observation, this study was limited to educators' reflections of teaching practice as a method to incorporate systematic critique of teaching, dialogue from community and colleagues to meet the needs of all students and learning styles. NBPTS (1989) argued that accomplished teachers strive to strengthen their teaching and critically

examine their practice, seek to expand their repertoire, deepen their knowledge, sharpen their judgment and adapt their teaching to new findings, ideas, and theories. Examples of teachers' reflection are SCSD ADEP-T student learning objective (SLO), SCSD PAS-T notebook, student knowledge pre, mid, and post survey, administrative evaluation, professional growth goal setting plan, and professional development. Walden University required researcher-student to conduct periodic reflections through the process of weekly discussion and semester plan journaling. This study was limited to a qualitative approach to explore teachers' perceptions about the effectiveness of an experiential professional development workshop using pre- and post-open-ended questions, focus group questions, observational field notes, and triangulation of data transcribed in narrative text gaining insights from participants' reflections of an inservice.

This study was limited to the perceptions of 10 art educators to determine the effectiveness of an art professional development workshop in terms of influences on beliefs and teaching performance. The beta test and focus group participants were limited to the same 2 respondents to answer the pre-open-ended questionnaire in Google Forms and audiotaped phone conference. In this case study, I documented using observational field note checklist 20 participants, who attended the professional development at HES. After the observation, a post open-ended questionnaire was distributed in Google Forms. The post open-ended questions were answered by 8 participants, who replied in Google Forms. The limitation of participants' responses and participation in the pre- and post-open-ended questionnaires, observation, and conference

call impacted the data collection because of SCSD pending events such as spring break, district wide testing, and end of the year functions mandated by the state and district.

This study was limited to asserting that teacher participation in professional development workshops is essential in enhancing knowledge, skills, and attitude to achieve high levels of learning and quality education for students. I used the participants' rich descriptions from questionnaires, interviews, and observations to understand the effectiveness of an art professional development workshop. In gathering the data and generating themes about the study, the findings' reporting could have been influenced by personal biases. The timing of the study may have affected and limited participant responses of the data collection came from open-ended questionnaire, observation, and focus group interview from SCSD art teachers took place 2 weeks before spring break. The investigation was limited in the purposeful sample of participants because it was assumed that all elementary art educators would participate in the case study.

### **Scope and Delimitations**

This qualitative study involved art educators' and evaluators', who teach elementary art within the SCSD. SCSD Research and Sharing Committee did not grant permission for me to facilitate the 1-hour art professional development workshop because of my position as an observer and student-researcher. In this case study, an informed consent form was not needed to conduct a general observation. Participants registered on SCSD portal to attend the New Art Show Workshop at HES. The review of literature was selected from review of studies on designing professional development programs with elementary art educators. Terms considered in my search were elementary art, art,

art educators, integration, and professional development for art teachers and administrators from the Walden University Thoreau, Google Scholar, EBSCO HOST meta-search, and the internet, National Coalition for Core Art Standards (NCCAS), National Art Education Association (NAEA), National Visual Art Standards (NVAS), Common Core State Standards (CCSS), and No Child Left Behind (NCLB) websites. I did not include literature on classroom management, teaching strategies, and policy changes because the text would possibly change the research questions and results of the data. The participants in this research study were informed about confidentiality, risk, barriers, and voluntary contributions. In this study, precautions to safeguard vulnerable groups such as minors and pregnant women were not included because of Institutional Review Board (IRB) ethical guidelines.

The art educators and evaluators represented the SCSD 65 elementary schools. The participants were randomly selected from schools within the district. Time limitations, scheduling, work constraints, travel to the workshop site, and upcoming spring break were some of the factors considered in terms of affecting participants' input in the study. The study was limited to the art teachers' and evaluators' perceptions about the effectiveness of an art professional development workshop. I used participants' rich descriptions from open-ended questionnaire, focus group interview, and observation to gain an understanding about art professional development workshop effectiveness.

### **Significance of the Study**

Professional development is established to improve teacher performance through adult-centered hands-on learning opportunities, inservices, grant writing, collaboration

and networking, and best practices to enhance student success through continuous professional learning communities (PLCs). By having quality art professional development workshop programs in SCSD, it was anticipated that art educators and evaluators would develop skills, content knowledge, instructional strategies, and improve student success and achievement. Art teachers and evaluators are frequently asked to give opinions on the aspects of an art professional development workshop that impact change in teacher performance and pedagogy. The awareness of art educators and evaluators of the positive outcomes of being involved in meaningful art professional development programs that have the potential to change teachers' perceptions about inservices. The findings can bring about social change for art professional development programs and SCSD benefits pedagogy, instructional strategies, and student achievement and success.

This case study consisted of pre- and post-open-ended questionnaires, focus group questions, and my observational field notes of the art educators', experiences who attended the art professional development workshop. The results could help to design professional development programs for evaluators and art educators with essential art tips and important observational objectives to consider in a classroom observation of what an art teacher should know and should be able to do (see Appendix C). The art professional development workshop helped art educators and evaluators recognize art standards, art integration, and best practices. Ebert-May et al. (2011) reported that the success of professional development programs has been through participant self-evaluation from personal satisfaction, learning opportunities, and application in practice to design useful

learner-centered environments after attending workshops. This study could help art educators and evaluators put into practice self-reflection and critical analysis on leadership, instructional strategies, skills, and content to promote student achievement.

As there are no direct benefits to participants, the implications of gains to the larger community were that the data from this study could serve as an example to help art educators and administrators develop new art programs for the students in SCSD, the state, and the nation. The findings from this case study can benefit other school districts, schools, administrators, evaluators, art programs, and art educators. The data would provide a model for future arts studies on art educators' perceptions about art training sessions. In addition, this study could serve as a template for art teachers and evaluators from other school districts in planning future art training session programs and communities of adult-centered hands-on learning opportunities for art educators. Educators and school administrators could use the findings to improve art educators' pedagogy and teaching strategies, developing curriculum and content, and drive instruction.

The findings can help art educators and evaluators plan professional development training programs that concentrate on art teachers' need to engage students in hands-on learning activities, guide instruction, drive art curriculum, and promote student success. This study could serve as an example for other school districts, art programs, state and national professional development workshops through the personalization of learning environments that meet the requirements for 21<sup>st</sup> century schools. Art educators and seminars based on specific and common needs in art on-the-job training are needed

programs (see Appendix C). Zimmerman (2011) argued that administrators, who are reflective of their leadership, can promote change by developing a school culture that is supportive of teachers, engage educators in the decision-making process, increase teachers' sense of self-efficacy, and advocate professional development.

### **Summary**

Art educators and evaluators are required to attend district-wide professional development workshops, conferences, or enroll in graduate level courses for recertification as a part of the professionalism performance standard component indicated in the PAS-T/ADEP-T evaluation criteria earning a minimum of 24 points per year. In evaluating art educators, evaluators, and the fine art coordinator, they demonstrate a limited knowledge of national and state art standards, instructional strategies, history, creating and making art, curriculum planning, and ideas to plan successful ongoing professional development workshops for art teachers. Unfortunately, professional development opportunities are limited to art teachers within their schools, and the district as SCSD workshops rarely focused on art educators teaching practices, assessment, arts integration, and instructional strategies for student success.

This case study results could help in developing approaches for art educators to design art professional development workshop training opportunities with art educators in mind. The focus would be to increase student growth and involvement in the arts at their school. The research provides art educators and evaluators with reliable data to assist in constructing professional development programs that increase knowledge of state and national art standards, implementation of instructional strategies, and policy changes that

improve student success and teacher practice. The case study gives art educators and evaluators findings as recommended by the National Education Association (2013) to support art teacher evaluations, observations, classroom walk throughs, and needs assessment surveys to plan professional development that are teacher-centered and student-centered to improve instruction and teaching performance.

The potential effects of professional development on art educator's and evaluator's knowledge of state and national art standards, teaching methodology, instructional strategies, and curriculum design could increase self-reflection and awareness. Furthermore, professional development could enhance the inquiry process in targeting areas such as instruction, peer-on-peer interactions, reflections in developing critical thinkers and the recognition of learning as a holistic practice in terms of teaching the total child. In Section 2 of this research study, I will introduce the literature review. I will discuss the conceptual framework, educational policy changes, and review of related resources, professional development, pedagogy, arts integrations, and best practices.

## Section 2: Literature Review

### Introduction

In this literature review, I examine scholarly texts, dissertations, and peer-reviewed articles to report the benefits of adult-centered professional development activities about art inservices and their effectiveness for pedagogy, teaching strategies, assessment, and curriculum planning. I considered the variety of professional development theories and concepts and approaches that promote art and arts integration. Dewey's (1938) experiential theory includes adult-centered, project-based learning, differentiated learning, networking, collaboration, and PLCs. I identified how the Dewey's ideas support adult-centered, project-based learning as an approach to developing professional development opportunities for art educators and evaluators in terms of methodology and differentiated instructional strategies and improve student engagement.

In addition, I will discuss art educators' and evaluators' needs and examine examples of art professional development workshops. In what follows, I will compare and contrast findings about the effectiveness of art professional development workshops. I will discuss the literature review studies that put into practice arts integration in adult-centered, project-based learning in art professional development workshops.

To gather materials for the literature review, I searched academic databases for the following keywords: *art educator, arts integration, art education, administrator, teaching strategies, technology, teacher centered learning, professional development, inservice, integration, teacher evaluation, performance assessment, pedagogy, best*

*practices, performance-based evaluation, elementary classroom, and communities of learning or practice.* I searched Walden University's Thoreau, Google Scholar, EBSCO HOST meta-search, National Coalition for Core Art Standards, National Art Education Association, National Visual Art Standards, Common Core State Standards, and No Child Left Behind websites. I found research on elementary art, art, art educators, and professional development for art teachers and administrators. Several resources included in the review were articles that placed emphasis on technology in the classroom. I eliminated articles focused on high school and secondary arts education. I reviewed a total of 124 articles published between 1938 and 2017, of which 112 were peer reviewed.

### **Conceptual Framework**

The art professional development workshop for art educators in this case study was designed to give participants a hands-on, project-based learning activity to increase knowledge on art standards, instructional strategies, and policy changes that improve student success and teacher practices. Dewey (1938) argued that teachers are facilitators who connect knowledge and skills to prepare pupils for new learning experiences and success in life. Dodd-Nufrio (2011) reported that Dewey's socio-constructivist model is framed on the theory that both children and adults construct their knowledge through interactions with people, the environment, and personal interest. The research facilitated by Dewey in 1896 tested his belief that education was a process of developing the cognitive and emotional mindset of the pupil (Abrahams, 2011). Abrahams (2011) stated that teachers find effective ways of learning and teaching with opportunities to build

collaborative experiences through partnerships, observations, demonstration, and participation in ongoing professional development focused on the study of teaching.

Dewey's constructivist education theory advocates that learning is ongoing and acquired through experiences. Additionally, Dewey's theory is compatible with Kolb's experiential learning theory, which holds that understanding a subject or discipline is created holistically through the metamorphosis of memory and behavior caused by learning experiences (Dewey, 1938). Wang (2011) identified four experiential learning styles: (a) assimilating, by which learners read, think, and employ wisdom; (b) diverging, by which learners work in a group and use their imaginations; (c) converging, by which learners investigate specific duties and emphasize practicality; and (d) accommodating, by which learners problem solve by confronting challenges and work together to find solutions. Knowles et al. (2012) claimed that adult education is a process through which learners become aware and are motivated to learn through experiences, activities, and interest. Kuhlthau, Maniotes, and Caspari (2007) described Dewey's constructivist approach as an active and ongoing process in which the students build knowledge based upon what they already know by engaging in encounters with information and ideas to form personal views of the world and their lives.

### **Educational Policy Changes**

The educational system is constantly changing to make public education for all K-12 students more focused and effective to change their lives and the world in which they live. One objective of educational reform is to close the achievement gap between different the economic and racial groups by helping students meet the standards and

achieve success through rigorous instruction. Adult-learning professional development inservices are designed to help educators stay abreast of the modifications in federal and state educational policies, instructional procedures, and technology. In addition, professional development inservices are designed to help teachers learn and understand concepts that affect student learning while engaging their students in higher level thinking skills that will prepare them to compete in a global society. Sabol (2006) stated that there is no large-scale data bank that tracks meaningful professional development for art teachers. The lack of these opportunities has contributed to teacher attrition.

The most common forms of professional development are the pursuit of a master's degree, graduate courses, NBPTS certification, and participation in state or local art education conferences. According to Sabol (2006), the lack of art professional development opportunities is attributed to the shortage of funding, availability, scheduling, and appropriateness of inservices as many are created for core curriculum instruction, and administrative support. Sabol found that art teachers experienced an improvement in instruction (87%), 86% learned new techniques to improve curriculum, maintained information about their discipline (83%), and 23% engaged in inservices to comply with administrative guidelines and expectations. Steele (2013) argued that educational leaders nationally and internationally struggle to (a) define the characteristic of quality professional development workshops, and (b) evaluate adult learning in-service programs across content areas and pedagogies to help meet the needs of teachers and learners in the 21<sup>st</sup> century.

The United States Congress passed the Every Student Succeeds Act (ESSA) in 2015 to replace the No Child Left Behind Act (ASCD, 2015). ESSA reauthorized educational programs by aligning academic achievement standards and states' accountability for elementary and secondary public schools to adopt challenging academic standards in reading, mathematics, and science (National Conference of State Legislatures, 2016). The ESSA standards must align with course credits at higher education institutions, career and technical education foundations, or organizations. The ESSA standards and NCLB benchmarks involve the reporting to educational programs of students with economical disadvantages including foster care, adaptations and accommodations for students with disabilities, and parents' military experiences.

Steele (2013) argued for the implementation of rigorous research-based approaches to evaluate professional development challenges schools, districts, and organizations confront as they work to meet the needs of teachers and students. These challenges include evaluating workshop experiences and analyzing patterns and themes to answer three investigative questions:

1. What are teachers' perceptions about learning art forms from the student's point of view?
2. What professional development opportunities do teachers have to apply, practice, and experience the facilitation of strategies?
3. What opportunities do teachers' have to share best practices and their work?

In terms of continuous improvement, the national visual art inservice requirements state that there should be the availability of scientifically-based, adult-centered, evidenced-

grounded professional development programs for teachers in core academic subjects (ASCD, 2015).

The National Voluntary Art Standards (1994) recommend creating a glossary for discipline standards, developing websites to view and print standards, providing professional development opportunities, and continuing to develop model cornerstone assessments for each discipline. Hoffman (2013) wrote that the South Carolina State Department of Education supports the current changes in the National Core Arts Standards, which state that there should be improvements of content standards, additional research in arts education, technology in the arts and instruction, building of a web-based set of standards, and assessment strategies that measure student learning. Additionally, according to a HES professional development ideas document from 2014, the SCSD Fine Art Framework for Excellence provides common language for art educators and administrators to use as a model in identifying proficient and exemplary K-12 fine arts programs. The document outlines initiatives that have been successful in a school's arts program in terms of teacher professionalism and behaviors that have a lasting effect on student learning in music, art, theatre, and dance.

The revisions in the ADEPT evaluation guidelines are designed to give schools, districts, and evaluators a format to use when observing teachers based on data-driven improvements that will support continuous changes in instruction, training for educators, and constructive feedback that will identify areas of improvement (Zais, 2012). The South Carolina Legislature Council's (2013) commitment to public education focuses on improving teaching and learning through performance-based accountability standards,

school report cards, assistance for low performing schools, and support for on-going professional development to increase teacher practice and assessment centered on student needs. According to Adcox (2013), evaluating teachers based on performance was a requirement in the provisions of the NCLB Act (ASCD, 2015), however many educator groups argued that it is unreliable and degrading. The objective of performance-based assessment is to measure all educators, including art educators, with the same scale as classroom teachers whose accomplishments are measured using student achievement scores from Palmetto Assessment of State Standards (PASS) and Measure of Academic Progress (MAP) tests.

The state's teacher performance-based evaluation plan is in its second year of experimenting at select sites. Dr. David Blackmon, former chairman of the South Carolina State Board of Education, reported that 50% of the evaluation is completed by administrators and peers in the classroom, 30% is on growth, 10% can come from school-wide data, and another 10% is based on student or parent input that would be derived from survey response (Randhawa, 2013). Adcox (2013) described Representative Patrick's proposal for evaluating teacher effectiveness, while providing districts flexibility. He would not give teachers an A through F letter grade as it impacts educators' attitudes on how teachers are treated professionally, but rather judged them on a scale of teachers as effective to ineffective. McPhie and Sapin (2006) stated that a reliable and for pay for performance system require a successful performance evaluation system and supervisors who are able and willing to use it properly. The goal in developing and incorporating performance-based needs assessments and professional

development activities—after data are gathered from art educators and administrators’ questionnaires—is to form learning communities focused on improving instruction and teacher practice (see Appendix C).

### **Review of Related Research**

This literature review is comprised of previous studies relating to the benefits, effects, and perceptions of professional development training programs. The use of scholarly text, current dissertations, and peer-reviewed articles to investigate the concept of Dewey’s experiential theory as a foundation for professional development workshop training programs to improve pedagogy and practice, and student achievement were researched. This literature review included research and expert commentary related to the different aspects on the effectiveness of professional development programs. Specifically, Dewey’s (1938) experiential conceptual theory is a fundamental learning model focused on hands-on applications as participants’ gain knowledge and skills while demonstrating growth in the process of learning by doing. Dewey’s (1938) theoretical framework provides a basis for the creation of professional development inservices for art educators and evaluators enhanced knowledge and skills through adult-centered hands-on learning, grants, collaboration and networking, and best practices.

Dewey’s experiential framework and the following literature review serve as a foundation to answer the research questions about art educators’ perceptions on the effectiveness of art professional development workshops. In addition, the literature review included diverse scholarly research that can be used to frame and support the views of participants and findings in the study. The literature review can generate themes

and explore participants' perceptions about the effectiveness of adult-centered hands-on professional development programs.

### **Professional Development**

Schumann et al. (2013) addressed the history of traditional Teaching and Learning Centers (TLCs) of the 1960s approach to evolve faculty development with support over time with the latest teaching trends to improve and move old pedagogical teaching skills and transfer new knowledge of student learning. The SCSD art educators are faced with the decision of planning yearlong professional development for art educators. The adult learner-centered professional development was structured to improve practice while drawing upon pedagogy, using National and State Visual Art Standards, and content. When educators are motivated to enhance instruction and improve student achievement, careful planning for change and implementation of the programs can be difficult to promote and commit to for a period of time (Schumann et al., 2013). Many schools use PLCs to drive professional development planning. PLCs are described as a collaborative team of members, who participate in collective inquiry that engages in best teaching practices and best practices in learning to develop new skills and experiences which work together to clarify what students must learn through hands-on exercises that promote experiential learning (DuFour, DuFour, Eaker, & Many, 2006). LaTurner and Lewis (2013) described the use of data before, during, and after the implementation of professional development programs for principals, art educators, and the fine art coordinator to determine its effectiveness by setting realistic goals. Zepeda, Parylo, and Bengtson (2013) stated that professional development practices is an approach to impart

knowledge and improve skills with methods highlighting and identifying specific teacher needs through mentoring, training sessions, and demonstration. Administrators and art educators used data in defining the needs of their art educators while supporting professional development and allowing time to engage in practice and follow-up (Godbold, 2013).

There was a commitment by SCSD to sustain yearlong professional development programs for administrators and art educators that are engaging, informative, relevant, job-embedded, and structured to improve art curriculum and student achievement. According to Ebert-May et al. (2011), the objectives of inservices are to strengthen participants' understanding of content knowledge, instructional practices, develop inquiry-based materials, and confidence implementing active-learning pedagogies during and after the professional development workshop. Polly and Hannafin (2011), in their case study, examined 24 elementary teachers in a yearlong professional development project to expand student learning by supporting teachers' performance of detailed instructional practices and willingness to apply workshop pedagogy into their practice. The findings showed that the implementation of ongoing adult learner-centered professional development improved practice as it pertains to the classroom. In committing to high quality professional development experiences, Jaruszewicz and White (2009) examined links between teacher retention, and lack of support prior to investing and sending administrators and educators to conferences and workshops. The results of art educators' feedback upon attending local and national meetings was a sense of feeling valued, supported, and committed to the program.

The case study data collection determined why it is important for art educators to participate in art professional development workshops as it was essential to ongoing professional growth as an instructional leader and in support of student success. Babo and Villaverde (2013) found that principal professional portfolios or e-portfolios are methods for professional development and evaluations to set objectives/achievement goals, self-reflection practice, promote professional growth, and inspire engaging discussion with other district leaders such as the superintendent and principals. According to Grissom and Harrington (2010), when school districts invested in principal professional development programs their objective was to increase administrative leadership effectiveness, school performance, and teacher satisfaction, retention and professional responsibilities that ultimately affected student achievement. Jonusaite (2009) cited several decision-making styles such as choice, accept-reject, evaluation, and construction along with analysis as requirements in the process in planning PLCs and professional development on school social pedagogy.

It is commendable when art educators, evaluators, and administrators are knowledgeable of other content disciplines, especially the arts, when they are in positions to supervise, evaluate, and communicate with their art teachers to enrich student learning and growth. The influences of professional development in management education showed the effective leadership of principals in the areas of planning; decision making, organization, and prioritizing were effective in the supervision of teachers and improvement of staff leadership (Agić, 2012). Principals attending art professional development integrated art concepts and strategies in assessing art educators in mid-year

and end-of-the year evaluation formula. The case study allowed art educators opportunities to reflect on evaluation processes, art facts, and art teacher competency. In observing and analyzing art teaching practices, principals generated an improvement plan for art educators and design professional development that changed art teachers' approach to national and state art standards, curriculum design, instructional strategies, and teaching practices. In a quantitative research study, Agić (2012) examined the influences of professional development training on principals', teachers', and advisors' management ability in education and employee development. The purposeful random sample of 147 teachers, advisors, and principals from seven schools provided responses to a research instrument containing structured, multiple choice, and open-ended questions. A Likert scale with 3-4 levels of satisfaction was used to complete the survey sheet as an *F* test and a *t* test were administered to establish significance and equal variance in the opinions of the groups. Additionally, the survey results indicated that administrators trained constantly in areas of statistical data analysis, human resource management, legislative policy, introduction of school change, and motivating staff. Art professional development training encouraged administrators and art educators to reflect on school's Annual Yearly Progress (AYP) goals and student achievement objectives as an approach to encourage art educators to promote the school wide plan to improve student success through the arts.

In creating and designing an art professional development workshop for art educators the case study used the results from observational field notes, pre- and post-open-ended questionnaires, and focus group questions to engage participants to use

reflective practices and art knowledge standards to establish inservices for art teachers. Lopez-Pastor, Monjas, and Manrique (2011) identified reflective teaching and practice as a continued process of what is lived, read, heard or spoken, and acting upon what is reflected that leads to professional educational practice within the classroom. Connecting teaching education and teaching practices can be a positive way to improve student motivation and academic performance (Lopez-Pastor et al., 2011). In planning professional development training program for art educators, inservices use CCSS and art curriculum standards to help principals, art educators, and the fine arts coordinator make art knowledge connections that could support student learning. The success of educators and professional development specialists in improving the 21<sup>st</sup> century classroom and ongoing professional development have been identified in content knowledge, information on how and when to teach discipline content, teaching discipline through differentiation, and developmental skills that represent age appropriate content (Roeser, Skinner, Beers, and Jennings 2012). Administrators recognized the highly qualified art educator's pedagogy and practice in using the professional domains and skills demonstrated by art teachers upon attending art professional development workshop.

In learning art concepts art educators and evaluators are able to think like an artist, be able to use art knowledge, and critical thinking strategies in analyzing artworks to find ways to improve the art education program within their schools and promote an understanding of the arts. Art educators and evaluators can show improvement in their understanding of art knowledge content concepts, National and State Visual Art Standards, and CCSS by participating in an intensive inservice program. According to

Dogan, Cakiroglu, Bilican, and Cavus (2013), content activities, discussion, and reflection on professional development experiences for participants strengthened understanding of curriculum, offering ongoing support, feedback on teaching, and reflective opportunities on self and practice. The professional development training for art educators modeled with the guidelines suggested by NCLB (ASCD, 2015) and National Art Education Association (2014) standards assisted administrators' and teachers' use of art knowledge, skills, and training while developing artistic abilities (Allison, 2013). Sotiropoulou-Zormpala's (2012) teaching methods for arts education and teaching practices are:

1. Teaching the arts, discipline specific or content
2. Teaching through the arts, skills and from the curriculum
3. Aesthetic teaching, integration of other subjects should assist in designing an intensive professional development for administrators and art teachers.

Administrators are responsible for a school's progress and the development of its staff focused on the skills of his or her team and in doing so principals are able to change the organization by offering professional advice, technical support, and opportunities for self-reflection while using evaluation methods to gather information for improvement. DuFour et al. (2008) described professional development for educators to engage as detailed, job-embedded, opportunities that are relevant to the context of their content, strategies, their team, and their students. The objective in designing professional development programs structured to a continuing process to improve the curriculum, instruction, teacher practice, and assessment. Teachers, who participated in professional

development activities communicated and collaborated on ideas, methods, and increased their skills on what students should learn (DuFour et al., 2008). The analysis of data used to help administrators commit to continuous improvement in constructing professional development that made it possible for the staff to meet school wide goals, improve their practice, and sustain accountability to teaching and learning (Khan, Khan, Shah, & Iqbal, 2009). Abbasi, Murtaza, and Riaz (2011) stated that administrators are facilitators for promoting school growth, positive expert feedback, and promotion of school change which impacts the institution, teacher improvement, and interest in professional development. Thoonen, Slegers, Oort, Peetsma, and Geijssels (2011) argued that the application of adult learning theories such as transformational leadership, experimenting, and reflection in professional development learning activities foster student growth, while influencing teacher learning and practices. According to Spillane, Healey, and Parise (2009), professional learning opportunities are often referred to as professional development, which are methods for educators and administrators to participate in on-the-job learning activities that are designed to improve instructional practice and student learning. Mombourquette and Bedard (2014) claimed that school districts created annual job-embedded professional development growth inservices based on the exercises that support student learning, the needs of the school, focus on planning, budgeting, parental communication, undertaking school policy, and current trends in education.

Ediger (2014) described the administrator's leadership role as an approach to improving teaching and providing the best learning experiences for students in schools which identified the relevance of teacher's instructional objectives, making available

opportunities to ensure that pupils' learning is challenging and motivating, standardized test measure what they are designed to measure, and that they use a variety of observations to evaluate teacher knowledge and abilities. Principal leaders had high expectations for student achievement engaging in self-efficacy and accountability to improve the school's curriculum by participating in educational in-service opportunities with staff, attending professional educational conferences, completing training to enhance curriculum, participating in programs to earn an advanced degree in administration, and reading current educational journals (Ediger, 2014). Sugarman (2011) defined professional development method as a comprehensive preparation and ongoing development designed to increase teacher aptitude, content knowledge, and practice. PLCs strengthen student achievement as identified by Helterbran (2010) where principals or teacher leaders demand commitment to change and grow as a person or educator expanding and building knowledge base professional development as the foundation of improving teacher practice, know-how, advancement and ability while inspiring self-confidence.

What a district spends on professional development differs as to what constitutes investment in professional learning activities. Killion and Hirsh (2012) argued that authentic professional learning is misinterpreted with informational meetings, such as back-to-school assemblies, celebrations, and get togethers to update or share guidelines and review procedures are not professional learning workshops and are not legitimate use of district funds. Districts used video streaming or web conferencing to share policy regulation information. Lane (2013) contended that professional development of online

classes departs from the typical hands-on campus-based technology in-service training and is limited to faculty learning to teach online with little focus on the pedagogy of teaching over the web. However, these experiences gave faculty learners and other participants an opportunity to online learning, resources, open web, and communities. In comparison to brick and mortar professional development workshops, Lane argued that online learning or technology-based learning methodology encourages a broader foundation in teaching online education through classes and professional development that mirrors the web as the new “classroom” for learning.

Gill (2012) contended that investing in teacher and leader programs such as quality training inservices, mentoring, and professional development could slow staff turnover, impact student achievement gap, and district financial concerns. In hard-to-staff schools, principals viewed hiring and professional development as methods to raise teacher quality and increase the quality of instruction; however, this practice is detrimental to the value of instruction for students (Donaldson, 2011). Professional learning that increases educational success and results for all students integrates theories, inquiry, supports teachers, administrators, instructional trainers, and coordinators interest, coaching and mentoring programs and curriculum development (Joyce & Calhoun, 2011).

In developing a professional and personal professional development plan administrators and educators are challenged to seek specialized educational opportunities as an approach to map a career path and acquire continuous education on content knowledge and develop skills (Mizell, 2012). Sugarman (2011) suggested that educators

should put together an individual professional development plan or a document that outlines personal and professional goals which are guided by professional standards and strategies which can be used as a process to actively reflect on what they know, skills level, what they want to learn, and areas of improvement. Cherry and Wiles (2010) contended that carefully planned continuing education professional development activities should be ongoing offering diverse experiences adding valued learning to educators, administrators, researchers, and students. Similarly, Wickersham and McElhany (2010) recommended that educational professional development inservices should provide hands-on workshops, one-on-one sessions to target specific issues, best practices, assessment, evaluation, student engagement, and content sharing presented by staff.

Burke (2013) argued that an experiential approach to professional development (EPD) promotes a collaborative teaching community because it includes meetings that are designed specifically for teachers, peer observations, and peer and students' feedback. Finn, Swezeny, and Warren (2010) explained that professional development is regarded as a chance to learn new ideas and concepts that are useful to teaching practice as it helps teachers maintain information on present-day trends in curriculum and instruction. According to Fang and Hui (2012), educators rarely talk to each other and educators are hesitant when making an assessment on educational activities of their colleagues however feels that professional development environment help teachers push themselves and cooperate with their colleagues. Light et al. (2008) stated that teacher's involvement in professional development training expressed change in teaching beliefs of teaching

practice. Godbold (2013) stated that professional development can be powerful and positively affect students' achievement if done correctly where teachers are involved in the planning, a commitment of support by administrators, application and follow-up professional development to explain concepts, ideas, and practices. Roeser et al. (2012) asserted that enhancing the quality of teaching comprised of methods such as teacher selection, education, mentorship, and ongoing professional development.

Art professional development workshops give participants an opportunity to work independently, collaborate with peers, problem-solve learning activities and teaching practices; build effective support for other art teachers as they engage in real-life experiences within the classroom. Nell (2014) argued that adult learners need occasions to actively network and participate in learning their discipline, take an active responsibility in their learning, set goals, and monitor their progress upon learning new skills through a self-assessment rubric. Additionally, Templeton and Tremont (2014) compared teaching to a performance art as educators are being classically trained always improving their craft, investing, refining, and honing in on their unique skills seeking mastery as a practitioner through professional development.

Principals are essential in influencing and transforming the culture of a school, student achievement, and teacher performance. As their responsibility are to make decisions about school and community, acquire and share knowledge on school policy, display transparent leadership and organizational skills, and maintain reflective assessment on management abilities and school progress. Zachariou, Kadji-Beltran, and Manoli (2013) claimed that principal professional development focus on the challenge of

restructuring and changing the school's organizational and administrative structure, and learning curriculum. On the other hand, the focus of professional development shifted from district plans to school plans, off-site training to job-embedded training that is centered on community concerns, issues, and challenges, rather than specific needs demonstrated by individual teachers (Templeton & Tremont, 2014).

This case study's art professional development workshop was designed to evoke discussions on developing future workshops for art educators to communicate beliefs and learn from each other, to improve teacher practice, plan training sessions that will focus on teacher growth through standards-based activities and policy changes. Bouchamma and Michaud (2013) noted that Wenger's social theory of learning as characterized by communities of practice for administrative participants to become active in collaborating, building their identity with a particular context, learning by doing, learning in terms of leadership and competency, and learning to implement, influence, and impact the learning activities and knowledge of their teachers. Creswell (2009) argued that the social constructivists seek to understand the views of research participants' experiences concerning objects and things through the use of pre- and post-open-ended questionnaires allowing the respondents an opportunity to construct meaningful discussions and interactions with others on historical and cultural percepts about their lives and work. The SCSD professional learning community of practice created an art professional development workshop that fostered decision-making and collaborative learning environment that facilitate quality practice to overcome and meet the difficult

circumstances and complexities of teaching and learning (Bouchamma & Michaud, 2013).

Dewey's (1938) theory on experiential learning is built around individuals learning by doing through problem solving or seeking solutions to a problem. Educators, who participate in professional development, recognize the application of engaging inservices as an effective way to improve his or her practice. Evans (2014) asserted that through performance management and the promise to promote ongoing professional development for leadership and teachers in school districts are able to develop, help and inspire individuals and teams, challenge, influence, and motivate others to attain high teaching standards.

The 21st century educational system prepares student learners, who are competitive in a global economy while restructuring professional development activities for educators that adhere to policy changes; connects with adult learner needs and intellectual views; develops content related based to contextual, cultural, and practical relevance and adult learning perceptions and theories (Alexandrou, 2014). Educators, who participated in research-based professional development benefit from learner-centered activities that are designed to build on participants strengths, knowledge and needs as they are tailored to teach a specific content area (Duran, Brunvand, Ellsworth, & Sendag, 2012). According to Kanokorn, Pongtorn, and Ngang (2014), an effective professional development for principals should be intensive and based on his or her professional knowledge and mindset as it addresses an understanding of administration and management, school-based research, and text that reinforces existing knowledge and

new leadership concepts, and best practices. Steele (2013) stated that an evaluation of the professional development process should focus on giving teachers opportunities for implementation of learned knowledge, practice, and hands on opportunities to facilitate strategies that prepare students for active engagement and feedback on performance.

There are several examples of job-embedded professional development workshops that are designed to build collaborative PLCs, improve teacher practice, and increase student achievement. Nabhani, Nicolas, and Bahous (2013) described job-embedded professional development as an approach to improve teacher instructional strategies and practice as action research/inquiry, interacting, peer coaching, self-mentoring, and analysis of teaching methods and beliefs. Action research-inquiry professional development encourages teachers to identify issues, collect data, design and implement strategies to evaluate student progress and teacher practice.

Networking could be an opportunity for adult learners to form helpful and productive PLCs that share concerns on issues that transfer and enhance their interactions with students. Peer coaching was an effective method to keep teachers informed of professional demands and support. The one-on-one training is focused on specific content to improve instructional practices, establish reflective dialogue on teaching methods and student learning.

In addition, Mukhametshina, Solovyova, and Pomortseva (2017) asserted that the success in designing and implementing inservice emersion for teachers in an arts-integrated professional development program can be useful if influenced by collaborative relationships that are successful in employing:

1. A strong partnership with district administrators actively disseminating information to schools and teachers, and recruitment of schools;
2. Planning and preparation with teaching artists;
3. Continuous improvement-focused activities communicating feedback to strengthen the needs of teachers and students;
4. Qualitative data about the effects of professional development on teacher practice and student achievement.

Saraniero, Goldberg, and Hall (2014) stated the advantages and positive effects of professional development on teaching practices and confidence. These positive effects include the use and frequency of arts integration, student engagement, high-quality work samples, implementation of visual art standards, evidence that student progress toward those standards are demonstrated and sustained in an art professional development workshop, and additional hours of instructional arts coaching for teachers during the school year (Saraniero et al., 2014). In this case study, arts integrated professional development workshop incorporate the immersion of visual arts standards and teacher partnerships with collaborative teams, artists, specialist, institutions, museums, universities, organizations, and best practices.

Doyle, Hofstetter, Kendig, and Strick (2014) argued that the Collaboration: Teachers and Artists (CoTa) program is an art-infused professional development program that encourages teachers to access the arts by way of collaborating with an artist by working together to support student achievement, identify learning needs, align standards to customize a project to meet those needs, refine project on a weekly basis, and formally

reflect on the experience in a cycle of continuous improvement. Kardokhy (2013)

contended that the professional competence of teachers and fine arts will be efficient if:

1. Universities educational process-oriented content of personality proficient of self-identification and self-actualization.
2. Creative educational environment is focused and students are provided for reflexive activity.
3. Interactive methods of teaching and professional training of the fine arts are used
4. The context of professional training of the fine arts educators is improved through the integration of fundamental psychological pedagogical and practically focused on art discipline as a means of professional activity formation and development.

Schofield (2017) argued that professional development engagement is key to school-wide transformation furthermore teacher and student access to arts-infused active learning project-based learning provides that preparation and practice deepens the understanding of interactive creative process such as problem finding, being open to new ideas, exploring, creating, presenting, responding, evaluating, and revising. Through self-mentoring and self-reflection the practitioners accepted responsibility for self-development through data collection of student work and progress, and reflecting on practice of self and colleagues. The method to planning job-embedded professional development is essential to collaborative learning (Allen & Toplka-Jorissen, 2013). This process engaged collaboration among colleagues as teachers observed and shared

observation of peer's instructional practices modifying and adapting effective best practices into their own teaching method and learning. Collegial observations, networking, collaborating and sharing strategies changed the professional culture of a school, form successful support system, decrease teacher isolation, and encourage teachers to become reflective of their practice. In this case study, the TF implemented a job-embedded art professional development workshop sponsored by SCSD that incorporated inquiry, networking, and coaching as an approach to collect data, discuss issues and concerns about arts integration, policy, art content knowledge, teaching practices, and success in student learning. As the observer, I conducted a general observation of the art professional development workshop of art educators and administrators. In addition, as the researcher, I distributed by way of email and online through GoogleForm.com consent to participate letter, pre- and post-open-ended questionnaires, focus group questions, and member check report to validate the case study findings.

The findings in this case study offer evidence of cultural changes in SCSD PLCs through the employment of professional development opportunities for educators. DeFour, DeFour and Eaker (2008) asserted that a shift in professional development workshops should model job-embedded learning, expectations that learning is ongoing and takes place as standard work place practice, team-based action research, experiential learning, collaborative, assessment impact driven to improve student learning, and sustainable commitment to limited focused initiatives. The findings on professional development suggest that art is a core discipline that offer connections through other

content areas, research, and careers; and should not be viewed as an extra-curricular or enrichment activity (NAEA, 2014).

The NAEA (2014) asserted that ongoing professional development opportunities for art educators and teaching practices are:

1. Rigorous meaningful lifelong learning engagements targeted towards the visual arts and visual arts education.
2. Art professional developments workshops should enrich the relationships between theory, practice, and professional goals.
3. Professional development workshops in PLCs should foster mentorship, support peer to peer professional partnerships with colleagues as well as organizational connections universities, museums, galleries
4. Professional development for art educators should make connections with local, state, and government agencies, and philanthropic organizations and NAEA in terms of conferences web-based learning, institutes, workshops, and inservices.

Lindsey, Jungwirth, Pahl, and Lindsey (2009) described PLCs as inclusive to educators, administrators, and school partners committed to continuous study to determine what we learn to address student's learning needs, arrange classrooms, implement instructional strategies, construct data collection and analyze information to shape curriculum, instruction, assessment, and reflect on practice. Vanassche and Kelchtermans (2016) asserted that continuing professional development workshops have been linked to self-study and practitioner research designed for teacher educators to

engage in inservices that fosters intentional and systematic investigative reflection to improve pedagogy, development of methodology through an understanding of practice and evolution changing teacher's thinking and acting. In addition, Vanassche and Kelchtermans (2016) stated that for professional development findings to bring about changes in teacher educator's thinking and acting, teacher's philosophies about teacher education need to be made clear and analytically discussed throughout the group engagement.

Ellis (2009) described an art learning community as a group of individuals sharing mutual values and beliefs, participating in activities such as critical self-reflection and refining educational practices that support instruction in the art, music, theater, and dance. An arts learning community gives emphasis to ways that support and assist students in learning arts integrated curriculum content, develop creative abilities, and understand the creative process and arts discipline. In the same way, the SCSD art professional development workshops have been designed to promote a community of art educators, who share similar standards and views in professional practice in terms of fostering students love for the visual arts, creative development, designing student-centered hands-on project-based activities, and student academic success. In addition, the SCSD profession development workshop in this study presented adult-centered learning communities for art educators that target art sponsorship, advocacy, grants, professional collaboration, networking, and best practices. Furthermore, the SCSD professional development workshop linked theory and practice as an approach to make connections and partnerships with museums, universities, Metropolitan Arts Council, SCAEA, and

NAEA in terms of conferences, workshops, institutes, and inservices for educators to improve student learning outcomes, critically analyze teaching performance through self-reflection about pedagogy and strategies.

### **Pedagogy, Arts Integration, and Best Practices**

In developing rubric criteria in an art lesson plan the art teacher included creativity and originality for evaluating students' artworks, without always demonstrating a clear concise understanding of how creativity or originality may show evidence or evaluated. Manifold (2007) stated that originality demonstrates the uniqueness and novelty in the artist's ability to successfully solve a creative problem. Creativity is a cognitive process as the artist solves specific problems within the limitations of the objectives of the art lesson. Schumann et al. (2013) contended that Teaching and Learning Centers (TLCs) focus on inquiry through formative feedback such as interviews and long-term surveys of faculty, which is helpful and can include classroom assessment techniques during workshop or institute. In addition, regular PLCs and TLCs provide informal feedback, and the agenda can include a culture check on the effectiveness of professional development programs (Schumann et al., 2013). Frey and Schmitt (2010) suggested that teachers use performance-based assessments such as teacher-made tests and curriculum examinations involving teacher observation and professional judgment. According to the NBPTS (1989), a master teacher knows the subject that he or she teaches and how to teach those subjects to students.

Arts education benefits society because students learn tools for understanding human experiences and cultural heritage, self-expression, problem solving and

application of lesson plan objectives, analyzes nonverbal connections, and making judgments on cultural issues (National Art Education Association [NAEA], 2014). Stokrocki (2007) stated that the use of art standards and common core standards lead to investigation and reflection which gives students an opportunity to analyze and critique works of art learning the design process and art knowledge integration. Daily assessments through pre-test and post-test help students to focus on personal growth and teachers evaluate program development, design curriculum, and guide instruction. Art educators' art knowledge and assessment criteria should be equivalent to that of the state and national standards as the art teachers strive to encourage students to become lifelong learners in the arts.

Art teachers create lesson plans where students are able to make connections identifying similarities and differences between the visual arts and other arts disciplines as they communicate how other content areas and the world are connected through arts integration and cross curriculum foundations in literacy, technology, language arts, mathematics, multimedia, and visual arts (Rex, 2010). The aim in education is to teach the total child through improved test scores in addition to providing every student with a comprehensive 21<sup>st</sup> century educational plan and efficient programs to compete in a global society (ASCD, 2015). Fret and Smith (2010) stated that an art educator's opportunities to support artistic development and enrich cross-curricular teaching through research were (a) student learning, (b) teaching, and (c) curriculum with student learning and teaching practices. Arts education can play an essential role in lives of students in grades kindergarten through 12 as it gives them the opportunity to create visually through

the use of a variety of media. Gullatt (2008) argued that art teachers move beyond the roles of dispensing knowledge into the position of facilitators of learning. Perkins explained that the visual information motivated through engaging with art objects and activities strengthen learner's creativity, which, in turn, increases the application of analytical and cognitive abilities (Lasky, 2009). Art teachers collaborate with professional colleagues, parents, and administrators to seek resources, and staff development opportunities to develop teaching practices that employ students in creative self-expression and critical examination of their learning.

The arts embody a distinctive and diverse way for individuals to explore and engage in self-expression, self-reflection, communicates emotion, and become a storyteller on the personal and social encounters. Zakaras and Lowell (2010) described art as an aesthetic understanding that have a positive effect on an individual senses, emotion, intellect, and general well-being. Art educators demonstrate a proficient level of art knowledge and understanding of the art discipline content to deliver, teach, and communicate the significance of aesthetic perceptions, creativity, art history, and art criticism. Carroll (2011) referred to Eisner's (2002) claim that the arts offered opportunities to make judgments, problem-solving, celebrate cultural diversity, manipulate media, articulate stories through visual imagery and experiences. Art educators' experiences at an art professional development workshop can assist in improving instructional strategies, curriculum development, interdisciplinary instruction, collaboration among art teachers and general classroom teachers, networking with the

National Coalition for Core Art Standards, empowered and supported art teacher practice, and understanding national and state art standards.

The revisions of National Coalition for Core Art Standards, implementation of Common Core State Standards, National Education Association, and National Art Education Association suggested the integration of technology, reading, language, mathematics, writing, and assessments in a variety of content areas including arts education curriculum. According to Hoffman (2013) the objective in the transformation of the art curriculum addressed the rigidity of analyzing and making art. Hallmark (2012) described arts integration as the building relationship between learning other disciplinary subjects and skills while learning art as this requires that the educator have an in-depth knowledge in a specific area and some cross-curricula training. Brouillette (2010) stated that description of arts integration experiences of general education teachers' use of arts-based strategies in their classroom fosters prosocial behaviors/interpersonal skills such as teamwork and respect among their students. Art educators' experiences in attending art inservices create an awareness of strategies in how art educators use South Carolina Visual Art Standards and National Coalition for Core Art Standards approaches to communicate, make cultural and historical connections, investigate, create, construct, and reflect on the process of developing an aesthetic piece of art. The integration of technology gives participating art educators and evaluators in art evaluation professional development an understanding to develop multimedia curriculum in art education program based on the revisions recommended by the Voluntary National Arts Standards (VNAS) or Core Arts Standards (CAS; Tobias, 2014).

### **Arts Integration**

The basis of this project study is to evaluate art educator's perceptions of an art professional development. Fink (2013) stated that faculty developers can and should go beyond the obvious need of knowing about participant satisfaction to achieve a deeper form of program assessment and an examination of several example programs to overcome the barriers to integrate and develop better professional development programs and program assessment. Hallmark (2012) defined arts integrations in terms of collaborative curriculum planning as a successful merging across subject areas that requires an educator to have in-depth knowledge in a specific content area and some training in another discipline. SCSD planned year-long arts integrated professional development workshops for art educators to improve practice, instructional strategies, and cultural and technology integration immersion meetings to meet the needs of 21<sup>st</sup> century learners. In addition, the professional development workshops introduced approaches to increase art content concepts provide a depth of resources through collaboration, peer networking, and best practices. On the other hand, Brouillette (2010) argued that young artists, who engage in arts integrated activities, benefit in building cognitive development, critical thinking skills, social-emotional development, concepts and abilities to discover awareness of knowledge, understanding of life's experience, how to play and take risks.

In a case study of arts integration, collaboration, teacher, and school partnerships Sterman (2017b) stated that the exploration of community and university partners focused on student interest and tangible hands-on lessons to spark curiosity, inspire deep

inquiry, and provide a wealth of authentic opportunities. Sources have shown dating back to Dewey's *Art as Experience* from 1934, art-based constructivist learning identifies that art integration across the curriculum addresses studies, theory, anecdotal writings and reports on teaching, including teacher training, and professional development (Smilan, 2016). Arts integrated curricular encounters are essential for preservice teachers' engagements and preparation in programs that provide opportunities for children to apply their understanding of artistic elements to their personal compositions, build educators confidence to effectively infuse aesthetic experiences into their teaching, and foster partnerships with art teachers and programs (Whitin & Moench, 2015). According to Sterman (2017a), Broadnax stated that not all professional development programs are equal. Arts integrated professional development is a hands-on active application of new ideas. Teachers who participate in professional development learning sessions that are designed to try new approaches need to learn how to practice with other educators, and schools' ongoing support through creative leadership teams and colleagues helps educators reflect on learning experiences (Sterman, 2017a).

Through intensive and extensive arts integrated professional development programs, collaboration, and mentorship throughout the academic year teachers are able to multi-teach subjects and provide a framework with which educators are apprised of the importance of connecting the arts with other content and learning areas (Vitulli, Pitts Santoli, & Fresne, 2013). Nixon May and Robinson (2016) seemed to think that arts integration is a collaborative effort where teachers from various content disciplines work together to create strong curricular links, and opportunities to work in partnership,

develop, and implement integrated lessons to make meaningful connections between subjects.

The implementation of arts integrated professional development workshops for teacher practice and project-based student-centered activities is comparatively reviewed with the introduction technology integration professional development as results showed a decrease in visual art teacher's and novice teacher's practices due to inexperience, lack of content knowledge, non-teaching duties, classroom management, and diverse student needs (Choy, Wong, & Gao, 2009). Chen (2011) argued that the implementation of online professional programs helps teachers gain technology skills to support best practices, helped educators develop their own technology-based instruction, and improved teacher practice.

The SCSD professional development workshops are linked to continuous improvement to improve teacher practice through collaboration, networking, peer to peer engagements, integration and sharing of multiple content disciplines. The SCSD professional development workshops are guided by research-based standards and inquiry. An art specialist experiments with materials, develops skills, and improves teaching practice after attending monthly district inservices such as vertical meetings, and grade level sessions. In addition, to district learning communities such as All Arts Day, Summer Academy; teachers have an opportunity to participate in state inservices like the Upstate Technology conference, NAEA and SCAEA spring and fall professional development workshops.

Arts integration as defined by Clift (2009) acknowledged that administrators, teachers, school designers, art specialist, and researchers as innovators to transform schools and art programs by blending investigation methods, collaboration of two or more teachers' inquiry to art content knowledge or content sharing, curriculum and teacher education. Fret and Smith (2010) argued that art educators and literacy teacher's collaborations and incorporations of curriculum through arts integrations should be taught to develop critical reflection, aesthetic, and emotional reflections learning about art advocacy, classroom experiences, and promote the inclusion of strategies that improves child development. Furthermore, teacher's perceptions about the integration of science, technology, and society (STS) in the curriculum should demonstrate opportunities for students to learn different approaches to disseminate information related to the decision-making process of instructional strategies and ideas, promote creative experiences, and evaluation skills that help students to think critically (Abualrob, 2012).

SCSD art educator's participation responsibilities in professional development workshops through facilitation, collaboration, networking, and participation serve as approaches to promote student learning styles and support emerging teachers and students in project-based sessions that places the importance on aesthetics, creativity, problem solving, self-expression, and inquiry-based learning. Lee and Breitenberg (2010) declared that project-based or designed-based inquiry should provide a framework for teaching students to actively plan and shape the world, explore the environment's impact in forming human behavior, decode relationships between word and imaginary, and integrated lessons that enhance the study of other disciplines that positively support

and increase academic performances. Rutland and Barlex (2008) implied that successful professional development embedded in creative problem solving, design-based approach requires teachers to reflect and adapt current practice and require collaboration between professional associations, institutions of higher education, and agencies involved in teacher education. McDonald and Kahn (2014) posited that significant to the praxis of reflective pedagogy and inherent to self-study methodology is critical rational thinkers determined through queries to explore one's teaching and research. An effective art education program necessitates that teachers have knowledge and skills about education, making pedagogical decisions that influence the quality of student's engagement with art forms, traditions, and meaning (Kraehe, 2010). This study on art teachers' perceptions about the effectiveness of an art professional development workshop revealed themes on adult-centered hands-on activities, professional development, grants, collaboration and networking, and best practices.

Increasing the awareness of National and State Visual Art Standards, National Coalition for Core Art Standards, National Art Education Association, National Art Education Association, state and federal policy supports and develops highly effective arts education programs with the collaboration and development of arts integration within disciplinary subject content, including art. A cross-curriculum collaborative inquiry and training with two or more educators, knowledge construction, and emphasis on content-sharing presents different ways to implement integration (Hallmark, 2012). Evaluators' and art educators' participation in art professional development workshop develop successful collaborative PLCs among educators through the use of technology integration

because of its positive approach and focus on peer feedback (Webb, 2010). Art educators' experiences in art professional development workshop helps in establishing guidelines for future professional development for art educators focused on shifts and trends in the National and State Visual Art Standards, Common Core State Standards, National Coalition for Core Art Standards, state and federal policy on teacher merit-based performance pay, teacher evaluation, arts integration, teacher reflective practice, and pedagogy.

### **Conclusion**

The review of the literature for this case study provides readers information about Dewey's experiential learning theory, national and state policy changes in art education, arts integration, pedagogy, and best practices. The research provided a foundation for answering the research questions on the perceptions of art professional development workshop effectiveness by art educators. In Section 3 of this research study, I will discuss the methodology approach for this case study, design, sampling process, Institutional Review Board (IRB) guidelines, research questions, participants, researcher, data collection-workshop procedures, beta test, post open-ended questionnaire, focus group, observational checklist, data analysis, and NVivo 11. I discuss how participants were chosen and the number of participants, pre- and post-open-ended questionnaires, observation, and focus group audiotaped discovery, and the effects of art professional development on teaching and student learning.

### Section 3: Methodology

#### **Introduction**

The purpose of the case study was to explore participants' perceptions of an art professional development workshop on art standards, instructional strategies, and policy changes. I collected data from observational field notes, pre- and post-open-ended questionnaires, and a focus group held with participants who attended an art professional development session to comprehend the meaning of their experiences. In Section 3, I discuss the case study design and approach, data collection, the workshop, pre- and post-open-ended questionnaires, focus group questions, observation, and data analysis.

#### **Design**

I selected a qualitative case study as the best method and design for this study. Quantitative studies have a narrow focus using derivative data, such as test results. Case studies include thoughts, knowledge, understandings, and interpretations of individuals with detailed descriptions of the phenomenon (Merriam, 2009). In a quantitative study, the researcher relies on statistical analysis of responses from closed-ended questionnaires. Creswell (2012) explained that in reporting a qualitative case study, the researcher's format is much like a story unfolding personal reflections from the participants. In contrast, a quantitative study involves a deductive approach to seeking specific data that support or reject the hypothesis. Yin (2009) described the role of theory development as an essential phase in the design of a case study prior to data collection with the implementation of literature review to overcome barriers. Hancock and Algozzine (2006) asserted that the differences in quantitative and qualitative research are largely associated

with time and resources. Quantitative research involves the use of instruments such as surveys and tests to measure specific variable to produce statistics the researcher uses to explain the phenomena. In contrast, a qualitative approach may require interviews, focus groups, observations, and a review of existing documents to describe trends or patterns in research settings. In addition, Miles and Huberman (1994) declared that qualitative researchers attempt to collect data on the essence of a phenomena (the perceptions of the people, objects, and situations) through an in-depth understanding of the context under study by converting into words themes and trends based on observations, interviews, and documents that transcribe the experiences.

In this case study, I focused on art teachers' and evaluators' skills, and on the art educators' and evaluators' beliefs about the effectiveness of the art professional development workshop. The consent letter that I provided participants advised them of possible risks and barriers in conducting the study such as ethical and confidentiality issues, time restraints, online survey protocols, data collection, and results reporting.

The pre- and post-open-ended questionnaires and focus group questions permitted the participants to give rich, detailed, and colorful descriptions of their experiences in the art professional development workshop. I used the observational checklist to examine behaviors such as participants' engagement in 60-minute art professional development activities, networking, exchange of ideas, ability to understand and demonstrate art concepts in work, integration with other disciplines, and demonstration of competency in meeting project rubric guidelines (see Appendix F). As the researcher and observer, I

gathered and collected firsthand information by observing a range of 10 art educators' professional development activities and site.

### **Research Questions**

The following research questions (RQ) guided the case study:

RQ1: What are art educators' perceptions of an art professional development workshop?

RQ2: What are art educators' views on the effectiveness of art professional development workshops for art teachers?

### **Context**

#### **Participants**

The case study participants were 10 art educators and evaluators, who attended the New Art Show Information Session professional development workshop. There were 20 participants that attended the workshop and of that 10 agreed to participate in this study, with a subgroup of 8 participants answering the open-ended questions and 2 participants answering the beta test questions and focus group questions. In addition, the 10 workshop participants were part of a general observation.

The participants were art educators and evaluators employed in the SCSD with a graduate, masters, specialist, or doctorate degrees who served students in Grades K-5. The range of ages of the participants in this study was 25-70. Participants for this study were certified annual or continuing contract employees of the SCSD teaching elementary art education.

## **Sampling**

I used purposeful sampling to select the participants from the 65 elementary art educators and evaluators employed at the 52 elementary schools in SCSD. The purpose of using educators and evaluators who teach at elementary schools was largely due to the size of the district and scheduling of group meetings, and because professional development activities are divided in elementary, middle, and high school. Lodico, Spaulding, and Voegtle (2010) described purposeful sampling as an approach a researcher uses to identify persons in an ideal group or population such as art educators, evaluators, or educational employees of SCSD. According to Creswell (2012), a quantitative sampling strategy focuses on a sampling formula that is constructed from a target population of individuals who share common characteristics.

## **Procedure for Gaining Access to Participants**

The SCSD elementary lead art TF administered the district-sponsored professional development workshop. I was approved by the SCSD Research and Information Sharing Committee to observe the district-level professional development inservice for elementary visual art teachers, employ pre- and post-open-ended questionnaires, conduct a focus group interview, and collect data for the study.

I conducted an initial inquiry to solicit interest and participation in my study from the 52 elementary schools to art educators and evaluators found on the SCSD website. The SCSD portal informed 65 elementary art educators about the art professional development workshop at HES. I contacted the participants by email and Google Forms, which I used to secure teachers' consent to participate in the New District Art Show

Information Session via the SCSD professional development portal. I emailed 65 art teachers and evaluators through Google Forms to answer the same four specific open-ended questions and four general questions in the focus group interview. The beta test questions were distributed to a range of nine art teachers and evaluators; two art educators replied. The post-open-ended questions were given to all 65 teachers and evaluators, resulting in 8 art educators' responses.

Additionally, elementary art teachers and evaluators received a consent to participate letter by email and Google Forms informing them about the purpose of the investigation, Dewey's theoretical framework that I used to guide the study, and ethical protections and rights. The consent to participate letter informed participants about the procedures to protect and safeguard participants' confidentiality, general observation, pre- and post-open-ended questionnaires, and focus group questions. The consent to participate letter informed participants that there were minimal risks associated with participating in this case study and that there were no long or short-term benefits in contributing in this study. I used the consent letter to gather data relating to demographics such as SCSD job position, area of certification, and gender. The participants who took part in this study were the first to forward the consent form to me by email, which consisted of an electronic reply with the words "I Consent."

### **Measures Taken for the Protection of Participants' Rights**

The need to protect human subjects required that I follow ethical practices and conduct the study with special care and compassion for participants. Yin (2009) stated that, in designing a study, the researcher gains informed consent by stating ethical

practices and protecting participants from any harm, including avoiding deception, shielding the privacy and confidentiality of participants in present and future studies, and taking precautions to protect vulnerable groups such as children and pregnant women. In this case study I used adult educators. Upon obtaining Walden University's IRB approval (IRB Approval #0-11-16-0313615), I locked all consent to participate letters, data collection instruments such as focus group questions, pre- and post-open-ended questionnaire responses, and observational field notes in a secure container to ensure participants' ethical rights were protected and confidential. I completed the SCSD Research and Information Sharing Accountability and Quality Assurance Research and Information agreement form. I gained approval from the SCSD Research and Information Sharing Committee to conduct a research study as a student-researcher at Heathgate Elementary School (HES; pseudonym). The pre- and post-open-ended questionnaires, focus group questions, and member check verification were distributed electronically by email and Google Forms.

The consent to participate process included a letter describing the purpose of the study while soliciting voluntary participation, notifying art educators of procedures and risks. In an effort to protect the art educators' and teacher facilitators' privacy, I did not identify participants' personal information in this study. Additionally, the consent letter informed participants that the safety and privacy risks to participation were minimal.

I did not know the English fluency of the participants. I wrote the consent to participate letter, open-end questionnaires, and focus group questions in English. The

participants were under no pressure to contribute nor were the participants treated differently because of language fluency or if they decided to not be in the study.

To further safeguard confidentiality, the research school district is referred to as Surrey County School District (SCSD), the local art museum as Surrey County Museum of Art (SCMA), the local colleges as Albus Drake University (ADU), Surrey University (SU), and Surrey Middle College (SMC), the local children's museum as the Children's Museum of the Surrey County (CMSC), the local theater as Pembroke Center for the Arts (PCA), and the local elementary school is referred to as Heathgate Elementary School (HES) throughout the case study. The participants' identities remained private and identified by a pseudonym in the narratives such as art teacher or T1 and T2 and teacher facilitator or TF1 and TF2.

### **Role of the Researcher**

I did not facilitate the art professional development workshop. I was the observer of the SCSD inservice for art teachers and facilitators. In the course of 19 years, my connections with the 20 workshop participants have been an average of four encounters and collaborative interactions at state and district inservices, workshops, and conferences per year. Another concern is that three of the 65 art educators worked at my school as a part of the second team because our student population was over 1,200. In 2008 and 2009, I served as the SCAEA Western Region Coordinator for the Jump Out Conference. The SCAEA offers a statewide minimum of three regional professional development workshops during the year. The SCAEA Western Region Jump Out Conference is a one-day conference typically held in annually in February for art educators seeking

professional development opportunities that will refresh and rejuvenate personal and professional growth as a practicing teacher. The SCAEA Jump Out Conference showcases four to five mini workshop presentations that are intensive emersions into arts integrated activities, networking opportunities with other highly qualified professional artist and art educators. During that time, I collaborated with two of the art educators, who presented a workshop, participated in the activities, and contributed in the research study. In 2014 and 2015, I completed ADEPT evaluations on three of the art teachers because they were new hires or novice teachers to SCSD; additionally, one of the potential participants in the alternate certification PACE Program. As an art educator, I taught art at three of the 52 SCSD elementary schools and worked with two of the administrators, whose art teachers may come from the purposeful sample group. Although my role and relationship with the participants had been professional and shared adult-learning experiences, I followed the Walden University Institutional Review Board (IRB) guidelines to ensure participants' confidentiality, protection of comments, access to results, and personal bias.

### **Data Collection**

Multiple data collection methods or “triangulation” was attained to complete the study I used several approaches which include, pre- and post-open-ended questionnaires, a focus group questions, and observational field notes used to study art educators' views and opinions on the effectiveness of an art professional development workshop. A specific list of four open-ended questions and four general questions for the focus group was used to collect data from multiple participants to share ideas, views, and learn about

their interactions. In addition, the open-ended questions and focus group questions were used to gather information about participants' experiences at an art professional development in relation to art content knowledge, national and state visual art standards, instructional strategies, as well as policy changes. The participants agreed to answer the 35-minute beta test and open-ended questions on Google Forms to explain their perceptions about an art professional development inservice. The pre- and post-open-ended questionnaires and semi-structured focus group questions were worded in English to invite participants the ability to express themselves freely about their perceptions about an art professional development workshop. The same open-ended questionnaires were emailed before and after the art professional development workshop to see if the views of the participants had changed (see Appendix E). Hancock and Algozzine (2006) stated that in a case study an interview (individual or group) allows information, knowledge and insight to answer research questions.

There was a total target group of 10 participants for this research study. The targeted number of participants for this case study was a range of 10 art educators and evaluators from SCSD. I made a general observation of the 60-minute art professional development workshop using an observational checklist (see Appendix F). The observational checklist form was used to record chronologically a description of the event, painting a portrait of the participants and the setting. I used the form to document reflections about my personal experiences, stating feelings, ideas, perceptions, and developing themes on art professional development workshops. I looked for evidence that identified art educators' abilities to implement art standards and instructional

strategies in their art projects. Additionally, I looked for verification that of participants' ability to access student skills, design an educational plan for students using the art curriculum content to create and develop students' strengths and cite areas of improvement. The data gathered was used to document evidence of art professional development activity, participants, site, researcher's reflection, and themes that emerged during the observation. I used an observational checklist to evaluate items of importance and concerns that was relevant to complete the study and answer the research questions. The observational field notes and reflections gathered from the field notes were written in narrative text integrating quotes on roles and changes as researcher observer. The consent to participate letter was used to gather data relating to demographics such as a job position, area of certification, and gender.

The participants responded to four semi-structured focus group questions. I used a 30-minute audiotaped conference call with focus group questions to collect and share understandings about the art professional development workshop. The focus group questions were documented to obtain the insight and opinions and beliefs on the experiences from a purposeful sampling range of two art educators who participated in a focus group questions to determine the effectiveness of the SCSD art professional development workshop for art educators. Participants consenting to participate in answering the 30-minute focus group questions were identified from the larger purposeful sample size and contacted after the art professional development workshop using the code T1 and T2 for art educators to protect the contributors' confidentiality. I used a demographic questionnaire on the open-ended questionnaires and focus group

question to establish participant's job position areas of certification, and gender (see Appendix G).

### **The Workshop**

The SCSD of which I am employed as an art educator since August 1996 had been chosen as the partner school district for this study on the effectiveness of art professional development workshop programs for art educators and evaluators. The choice of the partnership as it was to use a sister school as the site for the study that HES was centrally located. The art teachers and evaluators, who attended a 60-minute art professional development workshop sponsored by SCSD facilitated by the TF, who engaged participants in a hands-on activity focused on examining national and state art standards, teaching methodology, instructional strategies, and curriculum design. The art professional development workshop presentation covered art standards as outlined by the National and State Visual Art Standards, and National Coalition for Core Art Standards which include integrating other interdisciplinary subjects with art, making cultural and historical connections, creating and constructing art, arts assessments, reflecting on the aesthetic process of developing art, instructional strategies, curriculum design, and teaching methodology. The 60-minute workshop highlighted the policy changes and revisions in the National and State Visual Art Standards, and CMSC guidelines for student art exhibition. It revealed an increased the awareness and understanding of evaluators and art educators and evaluators teaching practices and pedagogy based on experiences upon attending art professional development workshop.

Prior to engaging the New District Art Show information professional development workshop about the CMSC student art exhibition participating schools, evaluators, and art teachers were contacted via email, inservice, lectures, and the SCSD professional development portal. Participating art educators and evaluators in the SCSD art show professional development for elementary art teachers are certified educators, employee registration, select course (s), indicate application for recertification credits or exchange hours, agree to privacy policy, and review of course details.

At the beginning of the art professional development workshop participants were encouraged to sign-in, collect student participation certificates, and inservice handouts. The TF discussed SCSD's collaborative relationship with the CMSC, gallery expectations, reception guidelines, hanging rules, exploration of the museum and the announcement of juried art competition winners, and award recognitions for student and school frontrunners. After a 30-minute dialogue on the guidelines and procedures for the SCSD student juried art exhibition at the CMSC, art educators were given an opportunity to ask probing questions to clarify understanding about the art show. Art teachers and evaluators engaged in dialogue about best practices, celebrations, and exchanged ideas on future student-centered projects.

The TFs expressed thanks to the SCSD art teachers and evaluators for participation in the exhibition as well as an appreciation of the CMSC generous support and effort to network and work collaboratively with the SCSD in building a partnership with students, educators, community, and stakeholders. Art teachers and evaluators revealed an understanding of the SCSD art show guidelines as artwork demonstrated

quality and integrity of visual arts program, age appropriate, copyright policy, matting and size restrictions, and artist statement. In addition, at the conclusion of the workshop, an overview about the upcoming inservice on April 18, 2017, at HES was presented by elementary TF's, who delivered information about best practices, the SCSD K12 Initiative Entrance and Exit Plan in terms of vertical planning on entrance and exit for art students, and All Arts Day.

The art workshop used visual art standards to submit student art work in the exhibition, collaboration, networking, discussion logistics of guidelines in terms of juried criteria, awards, participation recognition, and reception procedures at the New District Art Show Information workshop activity for art educators and evaluators. It was designed to develop strategies such as art influences (How and why create art?), cultural and historical significances that art places in society, media and theme choices, and critical reflection. The art professional development workshop encouraged evaluators and art educators to seek ways that promote arts advocacies within their school site in collaboration with art specialist, teachers, parents, and community.

The participants engaged in the New District Art Show Information workshop with emphasis on student art exhibition procedures and guidelines at the CMSC. Art educators and evaluators were able to recognize various art styles, visual art creativity, competency in the use of materials, techniques, incorporation of the elements and principles of design, and an understanding of historical and cultural influences in creating a work of art with technology, textures, and colors to embellish design, and the application of various shading techniques to enhance images. The TFs introduced the

National and State Visual Art Standard on Visual Arts Heritage-Historical and Cultural appreciation as an instructional strategy for participants to gain knowledge through study on a variety of artworks, art style, cultures, understanding how art shapes history while clarifying their aesthetic views, and an appreciation for the diversity of other artists and their peers. The participants in the art professional development workshop viewed teacher-made handout and dry erase board notes for inservice introduction and discussion on New District Art Show inservice.

At the New District Art Show information session workshop at HES, the art educators and evaluators demonstrated art knowledge about art and planned for an art exhibition at the CMSC that included South Carolina Visual Art Standards and student artwork. The elementary visual art coordinators and 20 art educators engaged in dialogue that detailed and informed about the venue, exhibition objectives, mounting artwork procedures, reception, certificates, and student and school participant winners. The participants were encouraged to select student artwork that demonstrates creativity and development in their personal style and teacher modeling of art knowledge content by engaging in a discussion about juried art exhibition at the CMSC.

The participants collaborated with art colleagues, evaluators, and visual art TF in transporting the drop off and pick up of student artwork, certificates, labels, and overview of art exhibition. The art teachers and evaluators modeled professionalism as they discussed the museums space, expectations of the museum and art exhibitions coordinator. The 20 elementary art educator participants linked prior knowledge about district exhibitions to the curriculum, art lessons, making and creating art. The

participants aligned curriculum objectives to develop age appropriate and challenging activities used in the classroom to demonstrate evidence that students completed an intricate piece of artwork. The elementary art educator and evaluator participants used a variety of strategies and media to engage students to produce artworks for the CMSC student art exhibition.

The elementary art educators and evaluators planned lessons, developed hands-on art activities, assessment strategies to build on students' current and prior knowledge and skills in employing a variety of instructional strategies to develop two-dimensional artwork for the exhibition. The 20 elementary art teachers developed a rubric as a method to assess and select artwork for the art exhibition. Art educators and evaluators used their artistic skills to help students express and communicate their experiences by creating an original artwork. In this art professional development workshop, art teachers and evaluators increased aesthetic awareness of the elements and principles of design by developing an original work of art with visual and tactile characteristics. The participants were encouraged to use their artistic views to analyze the process of using materials, objects, and concepts for making knowledgeable decisions about artwork, student success, and teaching pedagogy.

The art educators and evaluators designed a theme for art projects for the CMSC juried exhibition and develop an assessment model and art project rubric. Art teachers and evaluators were to make connections with student creative process in creating works of art by introducing historical and cultural diversity in terms of artist, art styles, medium, and technology. In terms of arts integration, the art educators and evaluators

incorporated visual art with the other disciplines in math, science, social studies, technology, and language arts.

Art educators and evaluators engaged art students in math concepts, such as geometry, shape, space, and patterns. Several of the art projects displayed images of living things in the environment as students constructed artworks using scientific inquiry such as discussion, exploration, and observations to develop images of landscapes, people, animals, seasons, and everyday life detailing foreground, middleground, and background. Through the help of the art teachers and evaluators, the SCSD art students critically analyzed art projects and engaged in a writing activity in terms of writing their artist statement, reflection, and formal and informal assessment. The art educators and evaluators; strategies aligned with South Carolina Visual Art Standards in terms of making connections between art and other disciplines, monitoring student progress in the creative process, learning outcomes to promote student success, and arts advocacy.

Art educators and evaluators introduced the use five of the shading techniques (smooth shading, hatching, cross hatching, stipple, and scribble) to apply color to their artwork. Participants used a handout with visual descriptions of shading techniques. The incorporation of the various tints and shades as a value technique added visual texture and saturation of color to the participant's student designs. As the participants encouraged the application of color to artwork, they are urged to demonstrate value and contrast in showing the lightness and darkness of a color while placing different shades of the hues in the composition. The student participants' images used colors in the

background which is represented by the distorted angles, overlapping diagonal lines, and patterns with oil pastels or color pencils.

In looking and seeing art, the participants used art knowledge abilities to participate, compare, and contrast two artworks from similar art styles and different artists. The employment of a graphic organizer, such as a T-graph with images in the New District Art Show professional development, was to complete an interpretation of design elements and process, analysis comparison, and make judgments about the paintings. Art educators discussed the qualities of what makes a great work of art, identify its similarities and differences, and the visual story presentation in each work of art. The participants discussed in writing how the elements and principles of design and materials influenced the intense qualities of the artwork.

In terms of the project assessments and rubrics were teacher-made to ensure that students meet assignment goals. In response to meeting the South Carolina Visual Art Standards, SCSD Elementary art grading rubric, SCSD art show guidelines, teacher-made assessment rubric criteria, and teacher observational evaluation on the hands-on project-based lessons varied by projects and participating schools. The art teachers and evaluators assessed students' final projects with the use of a summative assessment on creativity performance aligned with project rubric guidelines. The SCSD assessment tools, artist statement, reflective writings, and observational strategies became important methods for art teachers to evaluate student progress and competency in meeting visual arts standards. SCSD embedded assessment rubric outlined general and specific guidelines, terms and conditions on eligibility, specification, tagging, liability, artist

statement, size restrictions, and matting. The art show professional development workshop and CMSC juried art exhibition offered teachers and student guidelines to create art demonstrating an understanding of rubric criteria designed to improve students' art knowledge and success. Additionally, the various art projects can be presented as lessons in art design concepts to teach graphic arts, painting, basic drawing composition with pencils and markers, collage, cardboard collage, and 3Dimensional (3D) sculpture.

### **Beta Test**

A beta test of open-ended questions was conducted to help me decide which inquiries to use in the study. Creswell (2012) argued that like pre-established instruments, reliability and validity must be established for self-developed instruments conducted a beta test or pilot test by administering the survey to the pilot group at 2 different times to establish stability or test-retest reliability for the survey. The implementation of pre- and post- open-ended questionnaires allowed participants to give rich, colorful text about their experiences in the art professional development workshop. I collected data from 2 participants, who gave firsthand accounts in the beta test. In addition, I gathered information from 8 participants, who gave vivid text about their experiences in answering post open-ended questions. On the other hand, in a quantitative study, the closed-ended questions responses may be impersonal and detached from the site, participants, and the art professional development workshop activities. Creswell (2012) described the drawbacks in using pre- and post-open-ended questionnaires in that the comments and responses may vary as some may be short or long-to analyze, detached from the context or setting, or represent a fully developed database that is rich and

detailed forming overlapping themes. The pre- and post-open-ended questionnaires had specific wording and was given as a sequence of four questions that required the participants to respond by stating their experiences about art professional development workshop activities. The strength in using pre- and post-open-ended questionnaires is that interview biases are minimized as participants are able to elaborate about the workshop. The beta test resulted in no changes in the questionnaires.

### **The Questionnaire**

Art educators and evaluators completed questionnaires as the same open-ended inquiries were distributed by email through Google Forms after the art professional development workshop to see if the views of the participants have changed (see Appendix D). An online survey of the pre- and post- open-ended questionnaires was employed to ask a specific list of four open-ended questions. In this study, 35 minutes was an approximate time for eight art teachers and evaluators to complete the questionnaires. The pre- and post-open-ended questionnaire was constructed to ask participants to voice unconstrained about their experiences about the art professional development workshop (Creswell, 2012). Example included: What are art teachers' perceptions of art professional development workshop? What are art teachers' views on the effectiveness of art professional development workshop for art teachers?

### **Focus Group**

A 30-minute audiotaped conference call with two focus group participants was employed using conference call through Zoommeeting.com to collect and share understandings about the art professional development workshop. Unfortunately, on

April 6, 2017, SCSD was preparing for spring break and participants did not participate in the Zoom meeting focus group interview. I contacted the SCSD elementary art educators and evaluators by email and Google Forms to solicit participation in the focus group phone conference call on April 7, 2017. The focus group questions were documented to obtain insights, opinions, and beliefs on the experiences from a purposeful sampling of two art educators, who participated in a focus group dialogue to determine the effectiveness of the SCSD art professional development workshop for art educators. Creswell (2012) stated that the advantages in conducting a focus group are the interactions among interviewees as it yielded the best information when participants are similar to and cooperate with each other.

A list of four general questions was used to gain the views of the participants (see Appendix G). The focus group questions were recorded to gain the insight and opinions on the experiences of art educators who attended the art professional development workshop. The focus group questions were constructed to ask general questions and gather a collective understanding of all participants' views and beliefs about the SCSD art professional development workshop. The method of asking one or more participants general pre- and post-open-ended questions, recording, and analyzing responses on the art professional development workshop gave participants an opportunity to interact among the group in producing the best information on the event. In developing the online focus group question, I asked probing questions to encourage participants to clarify and give detailed opinions on the art professional development workshop.

### **Observational Checklist**

The observational checklist was used to document vivid information about the event and personal reflection identifying thoughts about the site, participants, and art professional development workshop (see Appendix F). In conducting the general observation as the observer-researcher for the SCSD sponsored art professional development workshop, I collected firsthand information in observing 20 art educators' behaviors, professional development activities, and site. The observational field notes included data from the observation of participants engaged in hands-on activities at the art professional development workshop, understanding that it was difficult to simultaneously take field notes and study actual behaviors of the art educators.

An observational checklist was used to chronologically record a description of the event, painting a portrait of the participants and the setting. In addition, the form documented my reflections about his or her personal experiences stating feelings, ideas, perceptions, and developing themes on art professional development workshop. I looked for evidence that identifies art educators' abilities to implement art standards and instructional strategies in their art project. Additionally, I looked for verification that discovered participants' ability to assess student skills, design an educational plan for students using the art curriculum content to create and develop students' strengths and cite areas of improvement. The data gathered and documentation of evidence of an art professional development showed workshop effectiveness and opportunities, participants, site, researcher's reflection, and themes that emerged during the observation. I used the observational checklist to evaluate items of importance and concerns that might be

relevant to complete the study and answer the research question. The observational checklist rubric looked for general patterns of behaviors among the art educators in terms of engagement in the art professional development activities, networking change of ideas, understanding of art concepts, integration of other disciplines, and demonstration of competency in meeting rubric guidelines. The observational field notes and reflections gathered from the field notes were written in narrative text integrating quotes on role and changes as researcher and participant observer.

### **Data Analysis**

The pre- and post-open-ended questions and consent to participate letter was used to gather data relating to demographics such as job position, area of certification, and gender. The participants' opinions linked topics, questions, concerns and interest to be explored, observational field notes, focus group questions, and pre- and post-open-ended questionnaire answers describing experiences in art professional development workshop. The pre- and post-open-ended questionnaire responses was grouped into categories for interpretation looking for overlapping patterns and themes on the views and opinions of art educators on the effectiveness of art professional development workshop. The focus group questions provided perceptions of art educator's views or feelings after art professional development workshop. The observational field notes disclosed participants engaged in art professional development workshop training, implementation and interpretation of art professional development activities, participants' abilities to use their knowledge to plan future art workshop with emphasis on art standards, teaching

methodology, instructional strategies, and curriculum design. The case study demonstrated limitations as not every art educator would be included in the study.

### **NVivo 11: Qualitative Analysis**

I employed the use of the NVivo11 to manage, form, and analyze the qualitative data for the 10 participants in this case study. In this study, 2 art teachers responded to the beta test questions, 8 art teachers answered open-ended questions, and the same 2 teachers who answered the beta test questions completed focus group questions to give accounts about the professional development workshop. The two art educators responded by phone conference, which was audiotaped, to focus group questions stating their perceptions about art professional development in SCSD. The data from the demographics questionnaire, list the participants' gender, content area, and area of certification earned (see Appendix F).

NVivo 11 is a qualitative computer tool designed to facilitate the organization, analysis, and sharing of data that evaluates, interprets and explains a social phenomenal research question. The NVivo 11 program for this case study was used to analyze data gathered from educators' open-ended questionnaires and focus group transcripts. In guide data analysis I created codes, case nodes, nodes, and a word text search.

Nodes are essential in understanding and working with NVivo (NVivo, 2018). Nodes are used to gather the latest material in one space looking for emerging patterns and ideas. I used nodes to create and organize themes. The case nodes had more detailed information to describe the units in terms of people, places, and events about the phenomena in a comparative analysis. In NVivo 11, the code folders collected materials

by topics and themes. Similarly, the node folders gather materials on topics and themes and other related resources to look for emerging ideas and patterns. NVivo 11 described nodes as themes, topics, perceptions, ideas, opinions, or experiences (NVivo, 2018).

I conducted a word text query of frequently used words and idioms articulated in text or audiotaped by art teachers in the study. The most regularly used words were experience, professional development, and best practices. I then analyzed the content to give meaning to the text about art educator's and evaluator's experiences at an art professional development workshop.

I used word text search, review of literature references to identify results, and develop charts. The data result from NVivo 11 labeled 2 nodes and 7 subcategories. As the researcher, the node coding root word in terms of frequency was professional; context shared 1 in 5 words in the focus group responses Figure 1. The participants were audiotaped and the conversation submissions in NVivo 11 were 2 items, 2 sources with 60 references obtained from the review of literature.

In terms of review of literature comparisons of art educators' word text discovered parallels to 19 references coded and 60 references coded in this study. Five themes emerged in the coding process as the topics were coded in Tables 1 and 2. The art teachers' audiotaped responses were transcribed by the four general questions about art educators' perception of art professional development workshop.

The NVivo11 summary of coding references resulted in the comparison of the review of literature, word list, and art teachers transcribed comments into the program. The summary revealed 127 items and sources, 13, 3367 references, and 133 review of

literature. The results from the NVivo11 data provided rich text and coding information to answer the research questions.

Table 1

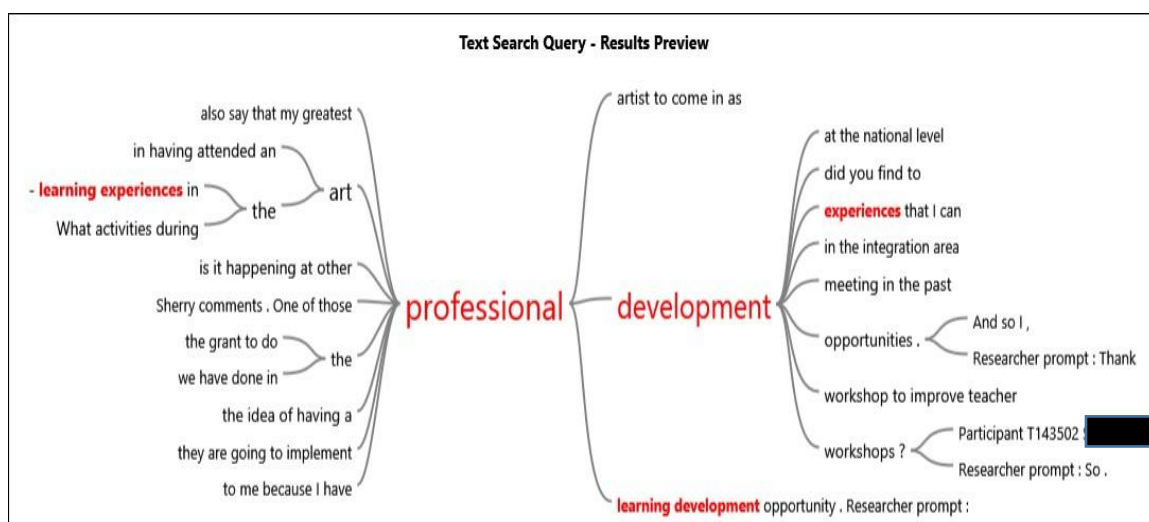
NVivo11 Teacher 1 Transcript Theme Word List Code

References	Coded	% of 60
Experience	4	0.07%
Professional	5	0.08%
Development	5	0.07%
Learning	4	0.05%
Collaboration	1	0.09%
Best	0	0.00%
Practice	0	0.00%

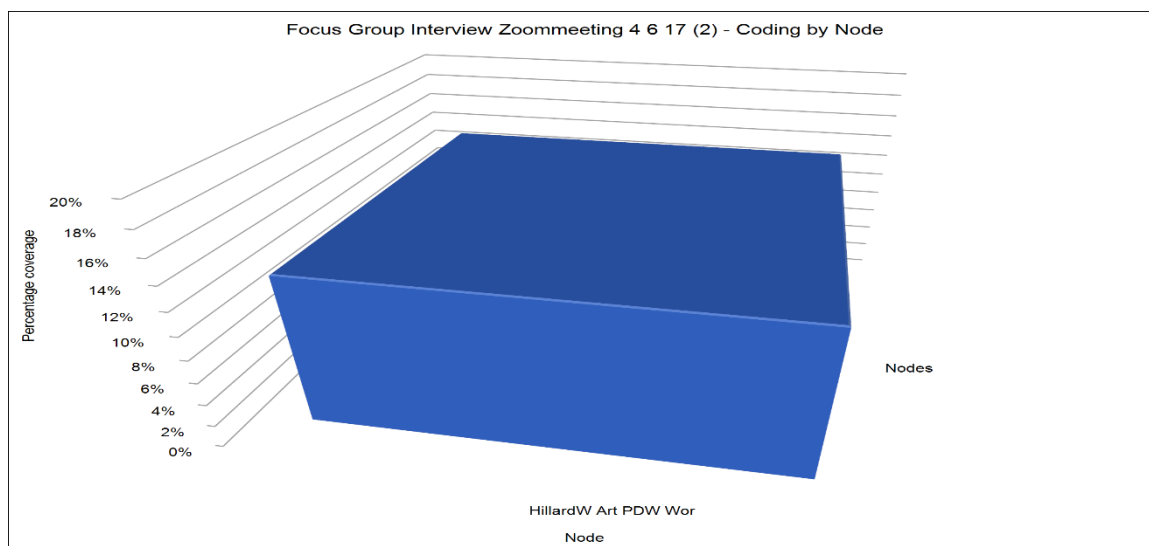
Table 2

NVivo11 Teacher 2 Transcript Theme Word List Code

References	Coded	% of 60
Experience	8	0.06%
Professional	11	0.06%
Development	11	0.06%
Learning	7	0.04%
Collaboration	0	0.00%
Best	3	0.02%
Practice	1	0.05%



*Figure 1.* Evidence of NVivo11 text search query. Beta test query from participants' open-ended responses.



*Figure 2.* Evidence of NVivo11 Focus Group Interview Coding Node. Focus group questions 13.9% similarity comparative analysis.

## Summary

In this case study, I used Dewey's (1938) experiential theory as the conceptual framework which asserts that professional development for teachers is essential in

enhancing knowledge, skills, and attitude to achieve high levels of learning and quality educations for all students. I used a case study methodology to explore participants' perceptions of an art professional development workshop as an approach to increase knowledge of art standards, instructional strategies, and policy changes that improve student success and teacher practice. I used a demographic questionnaire to gain knowledge about participant's gender, area of certification, and work position.

In Section 4, I describe the findings, answers to research questions, identify themes, observational field notes, focus group question results, evidence of study's quality, and summary of the findings. In the results section, I reveal the findings from art educators' responses in the research study to explain through the triangulation data by means of conducting a comparative analysis to identify the 5 themes: adult-centered hands-on learning, professional development experiences, grants, collaboration and networking, and best practices.

## Section 4: Results

### **Introduction**

The purpose of this case study was to explore art educators' perceptions of an art professional development workshop as an approach to improving pedagogy, teaching strategies, content, and student success. I collected data from observational field notes, pre- and post-open-ended questions, and focus group questions from participants who attended a SCSD art professional development workshop. In this section, I present the data and results of the study. I provide a description of the data collection process, including the nodes, codes, and themes. Additionally, I present the findings, patterns, and results that I used to address the research questions. I also explain the methodology I used to verify and validate the data.

In March 2017, 20 elementary art teachers who teach Grades K-5 attended an art professional development workshop facilitated by SCSD. Additionally, 10 art educators from the 20 participants answered the questions. I contacted the teachers by email and Google Forms and told participants that this study was voluntary and that they could drop out at any time. At the art inservice, I gave an overview of the study and provided teachers an opportunity to voice concerns and ask questions. I kept a hand-written journal, notations on sticky notes, semester log updates, and an observational checklist about participant's behaviors. The journal and semester log gave accounts about my progress, personal reflections, and email and phone call information.

In this study, two beta test participants and eight art teacher participants responded to four specific open-ended questions, resulting in a total of 10 participants in

the study. Participants T1 and T2 are female art educators with master degrees who responded to the beta test and focus group interview.

Of the other eight participants, six were female and two were male. Art educators T3, T5, T6, T7, T9, and T10 are female teachers with master's degrees. T4 and T8 are male art teachers with graduate degrees.

The analysis of data from pre- and post-open-ended questionnaires, audiotaped focus group questions, and observational field notes revealed participants opinions about their experiences and the effectiveness of art professional development programs. I audiotaped and transferred original files onto a flash drive. The audiotaped files were transcribed by me and tape recordings were deleted.

The art educators and evaluators were invited to answer the same four specific open-ended questions about the art professional development workshop. I constructed the open-ended questions to ask participants to voice their views about their experiences at an art professional development workshop (see Appendix K). The online survey code gave participants access and ability to reply by answering the four open-ended questions. The Google Forms survey link remained open for 7 days. At the close of the week, I collected the evidence and assigned teachers sequential confidentiality codes T1 through T10. Google Forms data collection process gathered responses and produced a summary report viewed individually and as a group. I gathered the demographics of the participants who replied to the open-ended questions. In addition, I collected data about the art educators' and evaluators' content area and certification (see Appendix F).

I used the four open-ended questions to gather participants' views about the SCSD art professional development workshop. The open-ended questions and focus group questions were:

1. What activities during the art professional development did you find to be helpful for art teachers?
2. What is your perception about the adult-learning experiences in the art professional development workshop to improve teacher practice and efficacy?
3. Describe the activities that were helpful in learning how to integrate art standards, instructional strategies, and policy changes to improve student success and teacher practice.
4. What barriers or supports do art teachers experience with integrating art and the visual art standards into the classroom?

### **The Findings**

#### **Research Question 1: Educators' Perceptions of the Workshop**

RQ 1 asked: What are art educators' perceptions of an art professional development workshop? T1 stated that "my observation and concerns as a participant in attending a professional development workshop would be that educators failed to stay on task and sessions often ended up being a 'gripe' fest about administrators, students and other staff." T1 only enjoyed one meeting, which was a half-day event called All Arts Day. According to T1, what was valuable about this meeting "was observing an artist in residence create her craft" as well as learning what the artist does during school visits.

T2 shared what she saw as the value of being both a participant and presenter at professional development workshops. According to T2, “The information gained can be of an immediate use in the classroom such as hands-on immersions in new media processes and educational resources.” T2 stated, “Art teachers have many professional developments at their own school that do not relate to what TFs do in planning districtwide art professional development workshops.” Additionally, T2 suggested that “professional development and the effect on information learned as it pertains to student learning is broad and expands too many areas of instruction, making connections, arts advocacy, and impact on curriculum development.” Furthermore, art educators are always looking for methods to fund special projects and arts programs. T2 identified “the effectiveness and sustainability of SCSD art professional development workshops in relation to the recent award of the new Arts in Basic Curriculum Grant (ABC Grant)” in designing professional development opportunities on grant writing.

Art educators often teach in isolation because public and private schools typically hire just one specialist per 650 students. By attending art professional development inservices, art educators had many opportunities to collaborate and network with their peers. At the workshops, art educators exchange lesson plan ideas, discuss best practices, co-teach, and interact with colleagues within the same discipline. T2 elaborated that “SCSD has some of the best art teachers in the nation right here at our fingertips” and that “SCSD should use their talents and abilities to inspire, motivate, and create new experiences for each art educators.” The trend for SCSD professional development

inservices for art educators and educators has expanded to year-round arts integrated training sessions that support teacher training and curriculum improvement.

T3 stated, “SCSD strives to provide useful, relevant, timely information to teachers in all of districtwide art professional development workshops. The goal of art inservices is to provide topics and resources for elementary art teachers to take to their classrooms. Ideas, time with other art colleagues, and hands-on experiences can all be valuable to teachers.” In addition, T4 asserted that “valuable hands-on and classroom ready inservice experiences should be applicable wherein the teacher experience has an immediate impact on the classroom.” Similarly, T4 found that “being engaged in activities that are tangible and that [he] can experience for [himself] rather than getting lesson plans or ideas is most valuable for [him].” T4 stated that this engagement allowed him to better determine the number of students needed on a project and assess the difficulties they might have.

T5 believed that students in SCSD are “technology driven” and found art technology workshops to be more useful than the workshops at the assigned school that did not apply to art educators. T9 stated, “The aspect of professional development that affects change is teacher practice is the ability to test out either a new material or method.” T9 also believed that professional development workshops on student learning are useful in providing educators with the tools to teach new information.

Improving student learning was an important feature in many of the workshops. T7 noted that “workshops focused on a particular curriculum or on a particular set of students in terms of learning styles and disabilities.” T7’s teaching benefited from “the

workshop on working with students with autism.” The workshop helped T7 better understand the capabilities of the students. T5 acknowledged the need for the “submission of new workshop suggestions from colleagues on age-appropriate art skills” to improve student learning.

Art educators emphasized adult-centered, hands-on professional development activities as helpful in terms of arts immersion, networking, collaboration, and ease of implementation into student-center learning experiences. T2 found “hands-on projects beneficial and informative with useful information to apply during instruction.” T1 asserted, “Art professional development with professional artists or artist in residence, who engage participants in arts integration activities framed to place emphasis on different cultures and art styles such as bamboo calligraphy like the Japanese artist from All Arts Day was helpful.” Similarly, immersion for art educators in adult-centered, hands-on professional development activities develops teachers’ ability to network, collaborate, and improve student learning and achievement.

SCSD Art Kick-off meeting, All Arts Day, and monthly district meetings, grant writing, and grants were all topics of discussion in terms of best practices and funding. Participant T2 wrote a mini grant as a break off of the SCSD’s ABC Grant. The grant is dedicated to developing a vision in planning and implementing professional development opportunities for art educators. Upon being awarded the ABC mini grant, T2 attended and presented at the 2016 National Art Educators Association Convention. According to T2, “this experience gave [the educator] a plethora of lesson plans, knowledge on art policy changes and sustainability in the classroom, networking with educators on the

national level, and best practices.” In retrospect, T2 said the ABC grant gave the teacher “an opportunity to immerse in learning new art content and teaching practices using the National Visual Art Standards in comparison to South Carolina Visual Art State Standards.” This opportunity provided T2 with “arts advocacy”, contributed to “curriculum advancement and implementation, arts integration in the classroom,” and allowed T2 to make connections with other art educators.

SCSD’s All Arts Day, which lasted approximately 4 hours, was another opportunity where teachers make connections and collaborate. T2 elaborated on the All Arts Day experiences by stating that teachers “collaborate with each other, touch base, initiate plans, and [have] discussions in terms of the decision-making process about art projects and how the school year will start and end.” All Arts Day is a favorite professional development opportunity that T2 does not like to miss.

### **Research Question 2: Educators’ Views on Workshop Effectiveness**

RQ2 asked: What are art educators’ views on the effectiveness of art professional development workshops for art teachers? Art educators tend to look for methods to fund special projects and arts programs. In designing professional development opportunities on grant and grant writing participant, T2 identified the effectiveness and sustainability of SCSD art professional development workshops in relation to the recent award of the new Arts in Basic Curriculum Grant (ABC Grant). T2 stated that “art teachers are now going in a planned and deliberate direction” and SCSD now also has the funds for workshops as well as grants to attend quality professional development workshops.

As previously stated, T3 found that SCSD provided useful, relevant, and timely information in the art professional development workshops. Similarly, T6 and T7 believed that the workshops were effective. T7 stated that she is “satisfied with the directions in which SCSD professional development activities are going and that teachers should work together as a group to come up with the topics and ideas that art teachers want to work on.” On the other hand, “Some professional development inservices are not effective, not relevant,” according to T4.

While T9 stated that she thought that the art professional development workshops were effective and sustainable she also believed “there is room for improvement specifically majority attendance in participation at an inservice.” Similarities, T5 enjoyed meeting other art educators on a regular basis but did not find it to be an effective use of her time “to drive 45 -50 minutes to the other side of the county to attend an inservice.” Two of the eight participants (no beta test participants included) expressed concerns about monthly meetings in relations to the 45- 50 minutes travel time to attend an art inservice. T10 expressed that “SCSD should consider giving teachers more professional time and funding to attend state and national art conferences as funding has been primarily out of pocket.” SCSD art meetings are typically scheduled at a central location to accommodate teachers having to travel more than 50 minutes to participate in a workshop. Teachers, who work at schools located on the outlining areas of the district, travel the farthest.

In discussing the effectiveness of the art professional development workshop, many of the participants mentioned the usefulness of the content they were provided. T1

stated that she attended a local university, where she learned about a “fourth grade SLO landscape activity and rubric development.” After attending the professional development workshop, T2 decided to use the ABC mini-grant that she had been awarded “to subsidize a field trip for students to visit an art program at a local junior college, establish an art career lab in the classroom, pay for materials, and further promote arts integration projects in T2’s art program.” T1 stated that “The most intensive impact and scholarly influence on their teaching occurred in professional development training sessions and course through programs sponsored by a college or university.” Likewise T2 agreed that “The academic influences that impacted [her] teaching occurred in professional development training sessions and graduate level courses sponsored by Greater Area Technology Conference, MAC SmartARTs Teacher Institute, PCA’s Educators and Schools, Kennedy Center Partners in Education, South Carolina Art Educators Association, South Carolina Arts Alliance, and South Carolina State Department of Education as opposed to teacher facilitated inservices recognizing that the engagements are research based arts integrated adult-centered professional learning opportunities.” Art educators’ participation in adult-centered hands-on professional development workshop activities, coursework, and district sponsored inservices are helpful methods to enhance art knowledge, develop skills, and attitude to achieve high levels of learning and improve student success.

## Themes

Overall, in addressing the research questions the following themes emerged: adult-centered hands-on learning, professional development experiences, grants, collaboration and networking, and best practices (see Table 3).

Table 3

### Participants Research Question Themes

Research Study Themes
(1) Adult-centered hands-on learning
(2) Professional development experiences
(3) Grants
(4) Collaboration and Networking
(5) Best Practices

The first theme was adult-centered hands-on learning professional development opportunities. These included a collection of professional development experiences at SCSD, SCSD Summer Institute, SCSD All Arts Day, online programs, colleges and universities, MAC SmartARTs Summer Institute, South Carolina State Department of Education, and the South Carolina Art Educators Association. The second theme was teachers' experiences after attending an art professional development inservice. The third theme was grants, in terms of grant writing, recipients, and grant objectives. The fourth theme was collaboration and networking. The fundamental purpose of collaboration and networking is to bring awareness and planning to vertical and horizontal curriculum organization as educators. Finally, the fifth theme was best practices as art teachers, described in detail effective instructional strategies and lesson plans that improved instruction with emphasis on art integration.

## **Observational Field Notes**

In this section, I summarize the observational field notes from the New Art Show professional development workshop at HES. In this study, I used an observational checklist form that I developed to record chronologically a description of the event, painting a portrait of the participants and the setting (see Appendix F). I journaled my observations and art educators' experiences and took observational field notes on the form. I transcribed the observational text of the professional development activities in a composition notebook. Participants, who registered on the SCSD employee portal consented to participate and attend the workshop. Attendees to the art professional development workshop signed in with their names and email addresses. I used the workshop sign-in form to email the art educator. In this case study, 20 participants attended the new art show art professional development workshop and were observed. Of the 20 participants, 8 answered the open-ended and 2 answered focus group questions after the workshop. The two focus group participants also completed beta test questions before the workshop.

I introduced myself to the art educators informing and reminding them about the investigation, that their participation was voluntary, minimal risks, with no long or short-term benefits from contributing in this case study. I used an observational checklist form, note taking, and iPad to journal participants' behaviors. In the observational checklist, I recorded evidence or no evidence of art educators' behaviors in terms of engagement in the art professional development workshop, networking and idea exchanges,

demonstration of art knowledge concepts, connections between visual art and other disciplines, creative art development, and meeting project goals.

The handwritten observational notes of the inservice were transcribed to give an account of curriculum and content knowledge, instructional strategies, evidence of learning styles and cultural differences, analysis and assessment of student artwork, professionalism, networking and collaboration. After the art professional development workshop, I transcribed observational field notes and handwritten notes in 2 weeks. I provided a chronological description of the event, to create a portrait of the participants and the setting. In terms of my experiences, the observational checklist created an opportunity to document my feelings, ideas, perceptions, and theme development. The observational field notes evaluation of items in this case study placed emphasis on the importance and concerns on evidence that might be relevant to complete the study and answer the research questions. The observational field notes and reflections transcribed provided a narrative text integrating quotes on the role and changes as researcher and participant observer.

**Observational field notes: Overview of workshop activities.** On March 23, 2017, at the New District Art Show information session workshop at HES, the art educators and evaluators demonstrated knowledge about art and planning for an art exhibition at the CMSC that included South Carolina Visual Art Standards and student artwork. The elementary visual art coordinators and the 20 art educators engaged in dialogue that was detailed and informative about the venue, exhibition objectives, mounting artwork procedures, reception, certificates, student and school participant

winners. In addition, the elementary art lead teacher coordinators gave an overview of the April 18, 2017, meeting in addressing information about best practices, the SCSD K12 Initiative Entrance and Exit Plan, and All Arts Day. The participants collaborated with colleagues, evaluators, and elementary visual art coordinators in transporting the drop off and pick up of student artwork, certificates, labels, and overview of art exhibition. The art teachers modeled professionalism as they discussed the museum's space and the expectations of the museum and art exhibition's coordinator. The 20 elementary art educator participants linked prior knowledge about district exhibitions to the curriculum, art lessons, making and creating art. The participants aligned curriculum objectives to age appropriate and challenging activities used in the classroom as evidence with their students, who completed an intricate piece of artwork. The elementary art educator participants used a variety of strategies and media to engage students in producing an artwork for the CMSC.

The elementary art educators and evaluators planning process anticipated student's current and prior knowledge and skills in employing a variety of instructional strategies to develop two-dimensional artwork for the exhibition. The 20 elementary art teachers developed a rubric for their students as a method to assess and select artwork for the art exhibition. Participating schools and art teachers were contacted via email and professional development inservices about the CMSC exhibition.

**Behavior checklist results.** The observational checklist of behaviors was used to observe the 20 art educators during the art professional development workshop. The checklist included five items created based on observation of art educator's behaviors.

This observational behavior checklist measured multiple behaviors: evidence of teachers' engagement in workshop activities, networking and exchange of ideas, evidence of art concept knowledge, arts integration connections, and competency in pedagogy in developing student-centered, project-based hands-on activities that meet standards and rubric guidelines. The behaviors varied based on teachers' interactions at the workshop. Art educators' behaviors were considered to be associated with engagements with evidence of collaboration among peers.

Throughout the hour that I spent at HES, I observed 20 art educators engaged in conversations about New District Art Show exhibition, art show guidelines, lesson plan exchanges, and the new visual art standards. The art teachers discussed a plethora of methods to foster meaningful connections in developing student-centered, hands-on project-based learning projects and methods to promote student success. The art teachers were professional in dress and demeanor and offered insightful evidence and problem-solving strategies about the art exhibition, participation certificates, framing, and mounting while engaging in discussion about the exhibition's reception. The artwork submitted for the New District Art Show exhibition showed evidence of higher-order thinking, content knowledge, and high expectations. The student artwork and professional development workshop offered arts integrated content and technology. The professional development environment represented a climate of trust, respect, collaboration, and teamwork.

The results of this behavior checklist were used to describe the behaviors and activities of art educators at an art professional development workshop at HES. Art

educators addressed ideas and approaches to introduce and teach lessons on painting, drawing, technology, ceramics, and best practices. In addition, art teachers discussed methods to accommodate and meet the needs of students with autism, IEPs, and 504s. Art teachers expressed ideas about art concepts and art themes by engaging in conversations that extended scholarly approaches in how to incorporate art skills and knowledge to enhance student learning and promote student success. The evidence supported art teachers' abilities to make connections through the integration of other content disciplines such as math, science, social studies, and language arts. I observed art educators' candid dialogue about resources that aid in integrating and incorporating hands-on projects for English as a Second Language students and their families. In addition, the behavior checklist offered answers to support teacher practice in terms of skills and know how to develop analytical student-centered project-based hands-on activities. In this research study, the behavior checklist results about art educators' perceptions of an art professional development workshop contributed to the enhancement of pedagogy, teaching strategies, and content.

**Observational checklist notes organized by themes.** In this section, I report the observational notes using the five themes. The themes are adult-centered hands-on learning, professional development experiences, collaboration and networking, grants, and best practices.

*Adult-centered hands-on learning.* The behavior observed as evidence of collaboration among peers in terms of engagement in an activity at the New Art Show professional development workshop where art teachers had an opportunity to work in

partnership with the CMSC and share information about student art show procedures and guidelines. The art teachers and evaluators demonstrated evidence of collaboration among colleagues in relation to participation in the art professional development, SCSD student art exhibition, submission of student artwork to the CMSC, agreement to the guidelines and procedures for matting and creating a work of art, collection of student participation certificates, and drop off and pick up of art projects. The New Art show professional development workshop demonstrated an informative session for art teachers. However, there was limited time to participate in a hands-on adult-centered learning activity.

*Professional development experiences.* Art teachers demonstrated a connection between visual art and other disciplines, and the world. Art teachers and evaluators made connections with student creative process in creating works of art by introducing historical and cultural diversity in terms of artist, art styles, medium, and technology. In terms of arts integration, the art educators incorporated visual art with other disciplines of math, science, social studies, technology, language arts, and visual arts.

Students engaged in math concepts such as geometry, shape, space, and patterns. Several of the art projects displayed images of living things in the environment. Students constructed artworks using scientific inquiry such as discussion, exploration, and observations to develop images of landscapes, people, animals, seasons, and everyday life detailing background, foreground, and background. Through the help of the art teachers the SCSD art students critically analyzed art projects and engaged in writing activity in terms of writing an artist statement, reflection, and formal and informal

assessment. The art educators and evaluators strategies are aligned with South Carolina Visual Art Standards in terms of making connections between art and other disciplines, monitoring student progress in the creative process, learning outcomes to promote student success, and arts advocacy.

*Collaboration and networking.* Art teachers at the SCSD Art Show professional development optimized the opportunity to observe student artwork, discuss the purpose of the art exhibition, art show guidelines, converse about approaches used to foster meaningful connections in developing student-centered learning art projects, and promote student success. Prior to the art professional development workshop, the lead elementary art teachers contacted and had several conversations with the SCSD Fine Art Coordinator. In addition, lead art teachers contacted the CMSC Coordinator about serving as a guest judge for the SCSD's student art exhibition. The art teachers and evaluators attending the workshop discussions varied on curriculum, connections, art standards introduced in art projects, and arts integration. South Carolina Visual Arts State Standards presented in hands-on project-based art lessons gave students the tools to critically analyze artworks, draw conclusions, produce images, reflect on assignment, meet goals of design rubric, demonstrate an understanding of the creative process, and teacher feedback on student success. The participating art teachers and evaluators at the SCSD art professional development workshop engaged in whole and small group discussions about the New District Art Show procedures and expectations at the CMSC.

*Grants.* Art teachers demonstrated an understanding of art knowledge concepts, writing grant applications and proposals, and how to use the funds once awarded a grant.

The art educators and evaluators, who arrived early engaged in a number of conversations about student artwork, best practices, end of the year projects, and grant proposals. Art teachers and evaluators, who submitted student artwork varied in themes, techniques, materials, and textures funded by local, district, state, and grant endowments. Several teachers' shared conversations about their experiences in grant funding such as the ABC Grant, PTA mini grant, MAC SmartARTs, and Donors Choose. The proceeds from these grants helped to purchase resources, materials, and/or an artist in resident to support units of instruction and student-centered, hands-on project-based learning activities.

*Best practices.* Art teachers demonstrated competency in developing a work of art that met project rubric guidelines. SCSD art show professional development for elementary art teacher required certified educators' registration, employee login, selection of course(s), application for recertification credits or exchange hours, agreement to privacy policy, and review of course details. The art educators and evaluators designed a theme for art projects for the CMSC juried exhibition in addition developed an assessment model and art project rubric. Project assessments and rubric were teacher-made to ensure that student met assignment goals. In response to meeting the South Carolina Visual Art Standards, SCSD Elementary art grading rubric, SCSD art show guidelines, teacher-made assessment rubric criteria, and teacher observational evaluation on the hands-on project-based lessons varied by projects and participating schools. The students' final projects would represent a summative assessment on creativity performance aligned with project rubric guidelines.

The SCSD assessment tools, artist statement, reflective writings, and observational strategies became important methods for art teachers to evaluate student progress and competency in meeting visual arts standards. SCSD embedded assessment rubric outline general and specific guidelines, terms and conditions on eligibility, specification, tagging, liability, artist statement, size restrictions, and matting. The art show professional development workshop and CMSC juried art exhibition offered teachers, evaluators, and student guidelines to create art demonstrating an understanding of rubric criteria designed to improve student art knowledge and success.

### **Focus Group Questions Results**

A 30-minute audiotaped conference call was pre-arranged a week after the open-ended questions were collected using Zoommeeting.com. On April, 2017, I set up the focus group conference call using Zoommeeting.com. The program is designed to distribute an invitation and reminders to participate in an audiotaped conference to art educators, who attended the New District Art Show Information Session workshop at HES. However, on April 2017 teachers did not attend the phone conference. I contacted art teachers by SCSD email and Zoommeeting.com reminding them about the audiotaped meeting.

As the facilitator of the phone conference for the first 15 minutes I had a difficult time logging into the meeting. I contacted the art teachers again upon observing that no one had logged into the conference call. After waiting 45 minutes in Zoommeeting.com for art educators to join the conference call, reluctantly I was able to ascertain that no participants had logged in the meeting. One hour and fifteen minutes had passed after

closing the conference call when I received an email from an art teacher stating that she had to take her child to sports practice and tried to join the session but it was closed.

I contacted the 20 art educators, who attended the new art show session at HES but only 2 responded agreeing to engage in a new conference call the next day at 7:30 – 8:00. It was a successful connection as I was able to audiotape their opinions and beliefs on their experiences about an art professional development workshop. I asked probing questions and prompted the 2 participants to clarify and give detailed opinions on the art inservice. In retrospect, the focus group conference call was scheduled the week prior to spring break and on a Thursday. Typically, SCSD professional development activities are held on Wednesdays with art meetings are scheduled on Tuesday's. Because the focus group conference call was not a regularly scheduled meeting, the art educators continued with their lives and personal plans.

Data from the four general focus group questions provided the perceptions of art educators' views or feelings after the art professional development workshop. I used the Sony T-Mark recorder to record the focus group questions. It took 3 weeks for me to transcribe the focus group responses questions. The participants were able to clarify and give detailed text about their opinions on the art professional development workshop. In addition, the art teachers shared similar philosophies and experiences about the art inservice. The transcribed the audiotaped focus group interview results were also used to answer the research questions (see Appendix I). The transcript coding results of this study revealed T1 and T2 viewpoints aligned with the themes of art teachers' perceptions

about the effectiveness of an art professional development workshop. Some of the information provided below appears in previous sections above.

**RQ1: What are art educators’ perceptions of an art professional development workshop?** In this study, I investigated art educators’ perceptions of the effectiveness of an art professional development workshop. T1 and T2’s focus group responses are organized by the five themes: (a) adult-centered hands-on activities, (b) professional development, (c) grant writing opportunities, (d) collaborate and network, and (e) best practices. They concluded that teachers’ participation in professional development workshops, training programs, inservices, graduate courses, and institutes will improve teaching practices and increase student learning outcomes in the arts.

*Adult-centered hands-on activities.* NBPTS (2002) stated that teachers seek the advice of others and draw on educational research and scholarly knowledge to improve practice. In addition, able teachers are also students of education scholarship and are cognizant of the settled and unsettled territory in their discipline. Educators stay abreast of current research and, when appropriate, incorporate new findings into their practice to improve student success. In answering RQ1, T2 stated that she found that “hands-on projects have been most helpful because she is able to immediately take content back to her classroom to further expand students’ learning experiences and immerse them into the process of creating and making art.” T2 stated that “she believes that a generated list of professional development opportunities and presenters would be helpful for others to gain an understanding of who is facilitating workshops and where.” Adult-centered, hands-on professional development workshops, inservices, graduate courses, and summer institutes

are designed to cause positive change, develop teacher methodology, and enhance student success.

*Professional development.* In responding to focus group question 2, T1 and T2 agreed that “art teachers’ views about SCSD art professional development workshop in terms of All Arts Day have been instrumental in providing teachers opportunities to work with professional artist, collaborate, network, engage in demonstrations, learn about new materials, and share best practices.” T2 discussed her experiences and “the importance of an art professional development inservice because it promotes art advocacy, arts integration, curriculum connections, and collaboration with teachers and administrators.” This research study about educator’s experiences described similar encounters at teacher training program, staff development, professional development, inservice, and workshop as beneficial and informative.

*Grants.* SCSD and the state of South Carolina encourage teachers to attend grant writing workshops, write grants for special class projects, and engage in course work for recertification. Often teachers must complete an application to participate in graduate level course sponsored by a grant or fellowship.

T1 stated that “she recently completed course work at the ADU as the experience helped to advance her understanding of developing assessments and rubrics. The graduate level course was funded by a grant.” T2 asserted that she “wrote the ABC Grant to attend the National Art Educators Association Conference in March 2017. In addition, the grant provided funds to introduce careers to her students. The grant lent itself for T2 to her take students to a pre-arranged mini college fair workshop at a local

junior college.” T2 participated in the “MAC SmartARTs teacher institute, sponsored by a local organization which engages teachers in a week of arts integration for the purposes of immersing students and teachers in multicultural experiences with emphasis on S.T.E.A.M./S.T.E.M”. Teachers’ experiences at professional development workshops were viewed from different perspectives connecting educators with opportunities to network, collaborate, and develop lesson plans.

Adding to art teacher perceptions about workshops on grants, grant writing, and funding, T2 explained that “the most intense art inservice that she has attended on integration and curriculum writing was at Lansford University (LU). The participants immersed themselves in intense research-based adult-centered hands-on art projects”. SCSD Summer Academy as described by T2, “I think that art teachers have a lot of opportunities to present and take part in district sponsored inservices. In the past, I have presented an arts integrated adult-centered hands-on project at the SCSD Summer Academy for classroom and art teachers at the elementary, middle, and high school level”. T2 stated that she “attended the Greater Area Technology Conference which was funded in partnership with the State of South Carolina Department of Education, and co-operating districts. [Her] perceptions in having attended the workshop have been insightful about the various methods which [she] can incorporate technology into [her] lessons, and the continued engagement of students in developing technological skills”. In addition, the partnerships with various institutions, colleges, community, district, state, and national organizations also help to improve teacher practices and increase student learning outcomes in the arts

*Collaborate and network.* NBPTS (1989) contended that proficient teachers collaborated in planning instructional programs of the school to assure connections of learning experiences for students, teachers, and the interest of school community with strong emphasize on continuous improvement. T2 argued that “Professional development workshops are changing classroom teachers’ and administrators’ reluctance to network and collaborate with art teachers to link the integration of S.T.E.A.M. /S.T.E.M.” concepts. T2 stated that “they are witnessing that the integration has enriched and enhanced critical and analytical approaches to communicate learning and teach.” Additionally, T2 made a case that “these connections have contributed to the overall success at her school”. In addition, T2 also shared that “collaboration and networking has increased student success and growth in test scores.” T2 revealed that “her principal communicated in a public forum and with other administrators at the SCSD meetings student accomplishments and test score results.” Professional development workshops are designed to foster opportunities for educators and administrators to promote collaborative experiences with art educators and professional artist, and network concepts that expound on positive change within a school community, student successes, and teacher development.

T2 discussed, “teachers’ input in terms of vertical teaming and the K12 Initiative conversations as it relates to visual arts standards, SLOs, and workshops that support content areas, adult-centered and student-centered art projects.” T2 discussed interactions with “4<sup>th</sup> grade teachers in developing art activities focused on landscapes and the Westward Expansion.” T2 discussed collaborating and networking to fund a

clay project about Dave the Potter, introduce third grade standards on the Civil War, and teach hand-building ceramic techniques. The workshop also “gave value to people with artistic skills and their history as artisans.” Teachers, who collaborate, network, and meet regularly as a team to review data and gain a deeper understanding of content from PLCs that support ongoing professional development and improve teacher practice.

*Best practices.* As a result of attending professional development workshops and graduate level courses T1 and T2 saw a “change in their teaching strategies, art knowledge skills, implementation of arts integration, networking, efficacy, philosophy about education, and pedagogy.” Professional development should be continuing and supported in the school, district, state, and national level as a method to foster and strengthen teacher practice as well as student learning in a global society and competitiveness in the 21<sup>st</sup> century. It is imperative that art educators become advocates and exemplars for their profession as an educator, program, craft, students, and the arts. In building strong art programs, art educators should be able to argue their purpose for teaching as a methodology that goes beyond pedagogy of content knowledge but their commitment to learning new materials, keeping abreast of technological developments, embodiment of curricular knowledge and resources including literature, self-evaluator, and scholar of practice (NBPTS, 1989).

**RQ2: What are art educators’ views on the effectiveness of art professional development workshops for art teachers?** In this study, I examined art educators’ perceptions of the effectiveness of an art professional development workshop. T1 and

T2s' opinions about the helpfulness of an art professional development workshop describe their experiences through discovered themes to answer Research Question 2.

*Adult-centered hands-on activities.* T2 found “research-based adult-centered hands-on projects have been most helpful in immersing and transforming student learning.” T1 agreed that “having attended a bamboo calligraphy workshop with local artist at All Arts Day demonstrated diversity in terms of culture and project ideas” was beneficial because “it introduced a new art process, professional artist approach to creating, and multiple approaches teaching methodologies.” T2 stated that “her experiences in attending national, state, and district research-based adult-centered hands-on enrichment workshops were beneficial for her and other art teachers as the enrichment involvements exposes students to new learning.” T2 experiences from attendance at the NAEA Conference allowed her “to absorb new knowledge, gather lesson plans from workshop sessions, participate in research-based hands-on activities, engage in advocacy discussions, and network.” These statements show the framework and content of adult-centered hands-on professional development workshops are important at the school, district, state, and national level.

*Professional development.* The participants' statements regarding professionalism at an art professional development workshop demonstrated and called upon accomplished teachers to contribute to the practice of teaching and become members of learning communities through collaboration and planning instructional programs to assure ongoing learning experiences for students and colleagues (NBPTS, 2002). T1 expressed that attending the SCSD All Arts Day professional development

was useful because “it addressed the new state standard and teachers’ long-range professional goal in terms of student learning objectives (SLOs)”. T1 expounded about that the experiences at All Arts Day were “educational and meaningful because art educators introduced different approaches to incorporate foreground, middle ground, and background into a landscape drawing, painting, or sculpture.” In addition, T1 stated that “at All Arts Day that she enjoyed working with different materials especially at the mini bamboo calligraphy workshop presented by the guest artist.” She stated that she and her colleagues “were able to brainstorm on ways to introduce Asian art as a unit, purchase of materials, and possibly writing a grant to introduce this project.” T2 advocated that “teachers, who engage in professional development workshops such as district inservice, S.T.E.A.M. /S.T.E.M., MAC SmartARTs, All Arts Day, the Greater Area Technology conference are compelled to learn new information that can be brought back into the classroom.” Additionally, T2 stated that research-based inservices provides art educators “with knowledge to share through communications and demonstrations with other educational professionals, artist, universities, and colleges. Furthermore, collaborating and networking with educators expands the depth of a teacher’s pedagogy, reflecting on how [they] teach and what [they] teach.” Art educators have a plethora of experiences and ideas to share and collaborate with other adult learners.

*Grants.* T2 found her experience with grant writing this year to be rewarding. The grant allowed T2 to attend and present at national conferences. What T2 was most proud of that she could use the funding to introduce career and college opportunities to her fifth grade students. These opportunities are important because many of T2’s

students at the Title 1 School may not be able to attend college. According to T2, “In using the endowment of the ABC Grant, [she] wanted to expose students to a local junior college, discuss careers, and commitment that they personally will have to make in order to achieve their goals.” With the ABC Grant, T2 could “immerse [her] students with information to make a difference in their lives 21<sup>st</sup> century learners and contributors in society”. T2 used the grant to purchase “materials to create learning centers for students to make hands-on connections, improve learning, and academic success”.

Additionally, “contributions through the Metropolitan Arts Council, [T2] had many opportunities to engage in arts integrated workshops and network provided for general education teachers, and art teachers.” These experiences helped T2 “to grow as an advocate, scholar, educator, and researcher, investing in inquiry about strategies on teaching our students to become global learners to compete in a new world with ideas to change the future.” Educators’ professional development focused on grant writing is linked with the planning and funding of ongoing workshops reserved for students with disabilities, curriculum writing, assessment, team building, scholarship, and advocacy.

*Collaborate and network.* T2 went on to say that “her experiences in attending professional development workshops and encounters in graduate level courses have improved her ability to share and present research-based art content and activities with peers and general education teachers.” T2 stated that “collaborating to general education teachers has opened a dialogue to support the concepts taught in the classroom, integrate themes, introduce standards, and develop student-centered hands-on activities for 21<sup>st</sup> century learners. Example included: Integrating second grade mathematics, symmetry,

and painting a butterfly. The introduction of United States and South Carolina history through the social studies curriculum about the Civil War and slavery could inspire the third grade students to use the hand-building technique to make a ceramic sculpture.” These accounts show that networking and collaborating with general education teachers are valuable experiences and opportunities in graduate courses, school, district, and national level adult-centered hands-on professional development workshops.

*Best practices.* Dewey’s (1938) experiential framework mirrors Bloom’s Taxonomy that requires the adult-learner and student-learner engage in understanding and explain learning experience and hands-on activities, share through feedback and observations, process by means of analyzing the effect of activity, generalize information to create, invent, plan, and deconstruct knowledge and experiences into real world practices, and application or execution of knowledge and skills through the implementation of information in another familiar situation. An effective practitioner uses and values his or her daily encounters and experiences to form and develop teaching practice. Likewise, the adult-learner engagements and experiences in ongoing sustainable adult-centered learning workshops are significant and applicable to teachers’ practice. T2 stated that “teachers learn best through arts immersions in the creative process, research-based adult-centered, hands-on activities.” Likewise, T2 believed that “students are successful and excel in their learning when teachers are exposed to a plethora of professional learning development opportunities.” SCSD wrap up professional development inservices by giving art educators opportunities to share best

practices as an approach to change teacher practice, infuse advocacy, learning, and reflection.

### **Evidence of Quality**

The findings can be used to help art educators plan professional development training programs that concentrate on art educators' need to engage in student-centered learning activities which guide instruction, drive art curriculum, and promote student success. This case study is an example for other school districts and art programs personalizing professional development based on specific and common needs in art on-the-job training programs. In this case study, I used convergence, which is the process of pulling together evidence through triangulation and corroboration of data using sources such as pre- and post-open-ended questionnaires, audiotaped focus group questions, and observational field notes to answer the same research questions.

The data collected from pre- and post-open-ended questionnaires, audiotaped focus group answers, and observations were grouped into themes and categories for interpretation. They were examined for overlapping patterns and trends in participants' responses. In gathering data and analyzing pre- and post-open-ended question responses, I identified patterns and looked for shared themes; however, some responses were too extensive or short in context for analysis. The application of codes and themes implemented described art educators' experiences in art professional development workshop. The findings provided evidence about the effectiveness of art professional development opportunities for art teachers in SCSD. The results were displayed in tables indicating demographics in terms of job position, area of certification, gender, and pre-

and post-open-ended questionnaire responses. The pre-and post-open-ended question responses were written in rich text describing the art educators' opinions and experiences in attending art professional development workshop.

I organized information collected into five themes and categories. I employed a comparative analysis outlined by Lincoln and Guba (1985) to explain the effectiveness of an art training session. The data responses were stored on a flash drive, color coded files and folders containing hard copy documentation of online pre- and post-open-ended questionnaires, focus group question responses, and observational checklist. In June 2017, a member check of the recorded transcript gained from pre- and post-open-ended questionnaires and focus group questions were conducted to help me validate the accuracy of participants' responses in the study. The implementation of pre- and post-open-ended questionnaires and focus group questions allowed the participants to give rich, colorful text about their experiences in the case study.

I verified and confirmed the reliability and validity in the triangulation of the instruments in this case study by conducting a comparative analysis on pre- and post-open-ended questions, focus group questions, and observational field notes to identify themes and codes in the text. A report of the findings was shared through "member checking" with the participants to gain feedback about their perceptions for accuracy and palatability (Hancock & Algozzine, 2006). The participants' responses in pre- and post-open-ended questionnaires, focus group questions, and observational field notes enhanced the accuracy and disclose personal biases. The review of literature in this case

study built and verified the data through multiple sources from other studies to confirm and support the findings.

The pre- and post-open-ended questionnaires responses was written in rich text describing art educators' opinions and experiences in attending art professional development workshop. The narrative text from pre- and post-open-ended questionnaires and focus group questions was transcribed with direct quotes from the participants, who identified as art educators as T1 and T2, and teacher facilitators as TF1 and TF2 shielding participants from physical and emotional harm, and ensuring confidentiality of names and worksite. A display of open-ended questions and focus group questions were placed in the appendix as well as a summary of participant responses. They were written in the text and tables defining art teacher's experiences in art professional development workshop.

The observational field notes were gathered and sorted into themes and codes to interpret and understand participant's perceptions of art professional development effectiveness in this case study. In searching for relationships and meaning in the case study, I organized information collected into 5 themes or categories such as adult-centered hands-on learning, professional development, grant, collaboration and networking, and best practices. The literature review content research comparisons and views on professional development, arts integration, integration, assessment, teaching pedagogy, instructional strategies, and curriculum planning. A comparative analysis outlined by Lincoln and Guba (1985) was used to explain open-ended questions, focus group interview, and observational field notes findings in themes and codes using text to

describe administrators' and art educators' opinions about the effectiveness of art professional development workshop.

Through member checking, art educators indicated that the descriptions in the researcher's interpretations of the art professional development workshop are comprehensive and accurate; as well as the themes included in this case study truthfully depicted the views and opinions of each participant. Yin (2009) argued that data triangulation should be collected using multiple sources of evidence such as documents, observations, closed-ended and open-ended questions, focus group interviews, and archival records. Triangulation of the potential range of 20 participants' in observational field notes, 8 participants responded in post open-ended questionnaires, and 2 participants answered to beta test and focus group questions. The 10 participants improved the accuracy of the case study, verifying the data through multiple interpretations and sources that support the themes (Lincoln & Guba, 1985).

The review of literature was employed to guide and clarify the case study's problem and answer the research questions. A brief narrative report was written in narrative text from pre- and post-open-ended questionnaires, focus group questions, and observational field notes defining the feelings and opinions of the case study participants' insights on the effectiveness of quality art professional development workshop in SCSD. The findings were presented to administrators, art educators, and superintendent of SCSD as the findings of the proposed case study should imply that art professional development workshops are successful in enhancing teaching methodology, instructional strategies, curriculum content, knowledge of national and state art visual standards, self-reflection

on teaching, and student achievement through the arts. The findings indicated art teachers' interests of art professional development workshop themes, such as adult-centered hands-on learning, professional development experiences, grants, collaboration and networking, and best practices. In addition, the findings' suggestions implied that art educators' critical reflection on practice can improve teaching and enhance student success. The results suggested a continued examination and assessment of art professional development programs for art educators in SCSD.

### **Summary**

In this case study, I collected data from observational field notes, pre- and post-open-ended questionnaires, and focus group questions to explore participants' perceptions of an art professional development program. I gathered experiential findings, observational evidence, and rich text from focus group questions to answer the research questions. I gained insights from participants about the effectiveness of art professional development workshop for art educators.

The case study's data provide art educators the necessary information to understand national and state art standards, teaching methodology, instructional strategies, and curriculum design in professional development training for art educators. The results answered the research question on the perceptions of art professional development programs effectiveness by art educators. In the Section 5, I discuss research questions, draw conclusions, and make recommendations for action and a further study on art professional development workshop. I interpret the findings and discuss the implications for social change, and the research study's summary.

## Section 5: Discussion, Conclusions, and Recommendations

### **Introduction**

Art educators, art programs, and professional development inservices have been faced with challenges due to policy changes, implementation of evaluation models, funding, class size, and teacher retention issues. There are art professional development programs that focus on project-based instruction instead of standards-based or process-based instruction. There are effective art professional development programs that integrate multiple disciplines and are essential in enhancing teacher knowledge, skills, and attitudes to achieve high levels of learning and quality education for all students. Art professional development programs require a curriculum that gives students what they need to become life-long learners with a love for the arts. In addition, it requires research-based, adult-centered, hands-on inservice opportunities to enhance pedagogy, teaching strategy, and content to facilitate and collaborate with colleagues and students.

The purpose of this case study was to explore art teachers' perceptions of an art professional development workshop as a means of examining art standards, instructional strategies, and policy changes. My interest in this subject resulted from my experiences serving as an ADEPT/PAS-T evaluator and seeing the decline in art professional development inservices at the district level. I conducted the study to investigate the extent to which an art professional development workshop would meet the needs of art educators in terms of ongoing research-based practicum training experiences for graduate and recertification credit. By making art educators and evaluators aware of the concerns and barriers, this study could help them develop a better understanding of how art

workshops could enhance teacher knowledge, skills, and attitudes to achieve increased levels of learning and quality education for all students.

The qualitative approach in this study made it possible for art educators and evaluators to give their perspectives about the professional development workshop. The literature review gave me insight into the effectiveness of adult-centered, hands-on professional development workshops. The literature I reviewed indicated that art professional development experiences support teachers' methodologies, differentiate instructional strategies, and improve student engagement. The research questions focused on educators' perceptions of inservices that are standards-based with emphasis on pedagogy, teaching strategies, and content. I interviewed art educators and evaluators to understand the importance of adult-centered, hands-on inservice training sessions. The conversations were audio-recorded and transcribed, and I sent copies of the transcripts to the participants to examine and offer suggestions for change. The participants agreed on the importance of professional developments experiences designed to improve student learning. Upon analyzing the transcript data, I found five main themes: (a) adult-centered hands-on activities, (b) grants, (c) collaboration and networking, and (d) best practices.

### **Research Questions**

This investigation was guided by two research questions:

RQ1: What are art educators' perceptions of an art professional development workshop?

RQ2: What are art educators' views on the effectiveness of art professional development workshops for art teachers?

In this case study, I used analytical text to answer the research questions, identify the themes, and present the findings. I identified five art professional development workshop themes from the findings. The five themes were:

1. Research-based, adult-centered hands-on activities.
2. Ongoing research-based professional development workshops.
3. Grants: (a) grant writing, (b) grant awards, (c) grant endowments that change teaching strategies and resources, and (d) grants that support professional development and teacher training, graduate courses, and student achievement.
4. Collaboration and networking.
5. Best practices.

### **Interpretation of Findings**

In this section, I will interpret and summarize the study's findings using the art teachers' perceptions about the effectiveness of an art professional development workshop. I will relate the findings generated from teachers' responses to the prior research discussed in Section 2, including the conceptual framework. I will also use the findings from teachers' opinions to draw conclusions about the art professional development workshop.

### **Conceptual Framework**

Dewey's (1938) experiential theory was the conceptual framework for this study. Dewey's framework situates teachers as facilitators making connections with information and skills to prepare pupils for new learning and success in life. Butler et al. (2015) argued that educators require support through collaboration, analysis, and self-reflection

to develop pedagogical identities. Overall, participants stated that the art professional development workshop helps educators network, collaborate, exchange best practices, and gain useful lesson plan ideas. As Dodd-Nufrio (2011) reported, Dewey's socio-constructivist model is framed on the theory that both children and adults construct their knowledge through interactions with people, the environment, and personal interest. Correspondingly, five participants (including beta test participants) in this case study expressed that tangible hands-on activities were helpful in terms of being able to experiment with various mediums, and to discuss visual art standards, teaching strategies, and pros and cons of the unit before introduction to students.

Four of the eight participants (no beta test participants included) indicated that the workshop presentations should be hands-on and adult-centered, and should align with contemporary trends relevant to technology usage and strategies useful in improving teaching styles related to students with special needs, and English as a second language students. All eight participants agreed about the potential usefulness of an email distribution list announcing adult-centered learning professional development workshops in the district and across the state. T5 stated that "as a collective group of educators, art teachers should recommend topics and ideas for professional development workshops that represent art educators' preferences and interests." Currently, SCSD has two TFs who receive compensation to serve as a liaison between the art educators and fine art coordinator. The TF responsibilities are to disseminate information from the district office and fine arts coordinator to art educators about art workshops, student and teacher

exhibitions, and district and policy changes, and to plan professional development workshops for teachers.

### **Research Question 1**

RQ1 asked: What are art educators' perceptions of an art professional development workshop? In this study, I wanted to explore art educators' and evaluators' experiences in terms of the effectiveness of an art professional development workshop emphasis on the enhancement of pedagogy, teaching strategies, and content. I searched for information that would guide the study regarding art professional development workshop programs for elementary art teachers and evaluators. Secondly, I wanted to understand how teachers' and evaluators' perceived professional development experiences as useful in improving knowledge of art standards, instructional strategies, and policy changes.

In answering RQ 1, I found that teachers consistently listed that they benefited from inservices on pedagogy, teaching strategies, and content. The art teachers' responses were consistent with Dewey's (1938) experiential theory on learning by doing and research-based adult-centered hands-on activities integrated in professional development workshops. Art educators and evaluators agreed that experiences in art professional development workshops contributed to learning new and different arts-integrated approaches to teach the total child. Project-based or designed-based inquiry should provide a framework for teaching students to actively plan and shape the world, explore the environment's influence in forming human behavior, decode relationships between word imaginary, and integrate lessons that enhance the study of other disciplines

that positively support academic performances (Lee & Breitenberg, 2010). Rutland and Barlex (2008) framed professional development workshops as an approach that encourages educators to reflect on best practices, modify pedagogy, and collaborate and network with colleagues and institutions. On the other hand, Kraehe (2010) noted that teachers' perceptions about the effectiveness of professional development workshops are related to content, data that drives instruction, and teacher training activities to improve student success and achievement. In this study, I found that teachers' perceptions about the effectiveness of an adult-centered, hands-on professional development workshop incorporated research-based job embedded experiences to improve pedagogy, instructional strategies, and content.

In analyzing the audio-recorded focus group transcripts, I discovered that art teachers viewed grants, grant writing, and grant endowments as directly affecting their philosophy about art education, teaching abilities, and student experiences. T1 was able to list how grant funding gave her the opportunity to attend the ADU where she was able to engage in an intense summer program on SLOs, assessment, and rubric development. Art professional development workshops teach educators how to encourage students to take an active role in their learning and improve critical thinking skills.

The theme of collaboration and networking supported teachers' opportunities to plan, participate, present, and engage in dialogue on art content, pedagogy, strengths and area of improvement, assessments, and student achievement. T2 used her collaboration experiences with art teachers to discuss plans for the start of the year and to reconnect. In addition, art teachers' collaborations and networking relationships with art colleagues,

general education teachers, and administrators have contributed to the overall success of the school and improved test scores.

Art teachers and evaluators made references to highlighting best practices demonstrated in the classroom. The art teachers agreed that there was a need to have time to share best practices on topics relevant to the art community as gathered via the district survey at an art professional development workshop. Examples include: How to teach students with autism, clay projects, introducing technology, behavior, and strategies for novice teachers. Chen (2011) argued that the implementation of online professional development programs helped to gain technology skill, supported best practices, helped educators develop their own technology-based instruction, and improved teacher practice.

Upon reflection of this case study and the conceptual framework, I expected art teachers' and evaluators' perceptions about an art professional development workshop to be valuable and would be affected by program's ability to fulfill individual expectations. Art teachers and evaluators expressed their expectations to having participated in professional development programs. They became informed art specialists in terms of contacts in their classroom, school, district, and professional art organizations. I have concluded that art professional development workshops need to offer research-based adult-centered hands-on activities that are aligned with national and state visual art standards.

## **Research Question 2**

RQ2 asked: What are art educators' views on the effectiveness of art professional development workshops for art teachers? In reviewing the teachers' perceptions on an art

professional development workshop's effectiveness, I found consistency in the conceptual framework and the method in teaching adult learners in curriculum plans resulted in applying what they learned contributed to change in teaching pedagogy. There was no doubt teachers were enthusiastic about the effectiveness of adult-centered, hands-on learning activities and student learning. T2 presented art professional development workshops at her school, SCSD, SCSD Summer Academy, All Arts Day, SCAEA Conference, NAEA Conference, and MAC SmartARTs. T2 currently serves as an art curriculum writer for the intermediated Grades 3, 4, and 5 for the SCSD.

The goal of SCSD professional development programs are to provide art educators and evaluators with meaning, knowledge, skills, competence, and hands-on practice to develop or change their pedagogy. DeFour et al. (2008) asserted that a shift in professional development workshops should model job-embedded learning, expectations that learning is ongoing and takes place as standard work place practice, team-based action research, experiential learning, collaborative, assessment impact driven to improve student learning, and sustainable commitment to limited focused initiatives. Vanassche and Kelchtermans (2016) asserted that continuing professional development workshops link self-reflection and practitioner's engagements in training sessions to improve pedagogy and practice. The findings on professional development suggest that art is a core discipline that offers connections through other content areas, research, and careers; and should not be viewed as an extra-curricular or enrichment activity (NAEA, 2014).

When discussing adult-centered, hands-on professional development activities, art teachers focused on their need to share best practices and participate in ongoing learning

programs. Art teachers expressed a need for sharing best practice ideas on working with students with autism, clay, behavior, and SLO's. Art educators wanted professional development programs that gave opportunities to introduce fresh subject matter, build on new techniques, and interact with other arts teachers. Art teachers agreed that arts integrated on-going adult-centered learning opportunities, professional development, self-reflection, scholarly analysis of practice, collaboration, and networking are significant approaches to improve student achievement and teacher practice.

T1 and T2 implied that professional development workshops connected with graduate course work met educators' needs to work independently, examine art standards, inspect policy changes, study instructional strategies, and earn recertification credits. In making connections with cross-curricula disciplines broadens teaching strategies, improves the learning environment, and impacts student learning. I have concluded that art educators and evaluators agreed that the incorporation of themes in planning professional development workshops will have an equally positive effect on students and teachers. As a result of the professional development workshop, teachers in this study were able to change their teaching practices in terms of instructional strategies, assessment, and curriculum planning. Teachers' continuous improvement opportunities in adult-centered hands-on learning, professional development, grants, collaboration and networking, and best practices should have a positive effect and influence pedagogy, instructional strategies, content, and success on student learning.

### **Implications for Social Change**

The implications for social change are grounded in the importance of sustainable ongoing professional development workshops for art teachers. The potential impact on social change at the local level and beyond is a need for rigorous adult-centered, research-based hands-on arts immersion professional development opportunities for art educators. Art professional development workshops for educators should change perceptions in schools, facilitate hands-on student-centered visual art experiences, and serve as an enrichment resource on history and cultural diversity. In attending art professional development inservices, art teachers should benefit in gathering information addressing national and state visual art standards, teaching methodology, instructional strategies, and policy changes.

McDonald and Kahn (2014) discussed the effectiveness of professional development designed to promote individual pedagogical shift (professional growth/development and teacher identity strengthening/formation) as a result of reflective thinking (evidenced through observed or self-reported actions and behaviors). The art educators' experiences upon attending the art professional development workshop should enhance the inquiry process in targeting areas of instruction, social interaction with others, analytical reflection to develop critical thinkers about work and creative process, and the recognition that learning is a holistic practice that impacts the total child which includes reading, writing, listening, observing, speaking, performing, and producing (Kuhlthau et al., 2007). The art professional development workshop showed art educators' additional considerations in the planning and decision making of future

inservices for art teachers. The art professional development workshop had a positive effect on teacher practice, collaboration, curriculum development, and integration of disciplines. This case study shows that educators' participation in continued adult learning training programs should demonstrate changes in teachers' attitudes about professional (self) development and influence student learning.

Baiduc, Linsenmeir, and Ruggeri (2015) asserted that Mentored Discussions of Teaching (MDT) is an effective approach to engage faculty in pedagogical teaching issues and S.T.E.A.M. /S.T.E.M. such as group meetings, classroom observations, and discussions. The MDT introductory programs encourage interest in teaching and provide insights for improvement of one's own teaching connecting graduate and post-doctoral fellows with learning communities of peers and instructors with similar interest.

I believe that this case study on art professional development workshop should present data to develop a graduate level courses or programs of study to design art professional development workshops that focuses on pedagogy, arts integration, policy changes, and adult-centered, hands-on activities for art teachers. Participants suggested that adult-centered, hands-on learning art professional development inservices align with graduate courses and partnership programs for recertification and earned credits, research based, scholarly facilitation, and relevant to current trends such as technology and visual art standards. The findings showed that the South Carolina Department of Education, legislation, school districts, colleges, and professional organizations such as the SCAEA and NAEA should invest in art professional development workshops because teacher training affects student social development and achievement.

The results created a conversation or forum on expectations within art programs held periodically with a random sampling of art educators, students, fine art coordinators, and college professors to engage in a dialogue on what students should know. The findings from the art professional development workshop should assist in building a website of teacher-made interdisciplinary resources that is created from database evidence gathered from the SCDE, NAEA, SCAEA, and SCSD inquiry that enhanced and supported novice and veteran art educators.

### **Recommendations for Action**

I conducted this study to explore the art educators' perceptions of an art professional development inservice workshop. The study was designed to investigate whether art professional development training programs helped to improve pedagogy, instructional strategies, and policy changes. The findings may help art teachers, administrators, evaluators, and TF's come together to plan successful art professional development inservice programs.

I will share the findings with the 65 art teachers, TF's, FAC, SCSD board members. I plan to share the results to the art teachers at the SCAEA and NAEA conferences. I plan to design and present a professional development workshop on arts integration at SmartARTs and a local university.

This study revealed the need for art educators to earn graduate credit, work, independently, and participate in research-based adult-centered, hands-on continuing education programs. Fink (2013) stated that every aspect of the higher education organization, professional development of the faculty must be assessed if it is to improve

over time to support learning by professors and its impact on student learning. SCSD professional development programs and opportunities for teachers and evaluators should be evaluated to assess presentations, instructional strategies, and standards-based research adult-centered hands-on activities strengths and areas of improvement. Continued assessment of professional development programs should be conducted to evaluate the impact of inservices on teacher training curricula for student learning and achievement. Job-embedded professional development workshops help to attract, train, and retain highly qualified teachers. In addition, training programs enhance pedagogy, knowledge, skills, and attitudes to achieve high levels of learning and quality education for all students. I will use the knowledge and practice that I have gained from the findings to design and introduce a research-based adult-centered, hands-on professional development opportunities for art teachers at my school and all the art teachers in SCSD. I will submit in writing a proposal application to area colleges, junior colleges, and universities to offer an art professional development workshop to earn graduate credit and/or continuing education modules.

### **Recommendations for Further Study**

In this case study art teachers offered perceptions of an art professional development workshop with emphasis on standards-based adult-centered hands-on learning activities, arts integration, instructional strategies, and policy changes. I recommend that further studies be conducted at the beginning of the school year to track teacher progress and participation in adult-centered learning professional development workshops and post graduate course experiences. Additionally, I would suggest further

study to discover how the experiences influenced pedagogy, teaching strategies, assessments, planning curriculum, and student learning, achievement, and success. I recommend further study to compare and contrast the influences of this study to a future investigation on adult-centered, hands-on learning, professional development, grant writing, collaboration and networking, and best practices.

Heflinger and Doykos (2016) suggested that students' perceptions of doctoral professional development opportunities identify student preparedness in scholarly-related activities however recognized gaps in areas such as preparation for grant writing, teaching, and leading research teams. T2 wrote a grant that funded many opportunities for her and her students. I would recommend further study to uncover how teachers help students make connections, maintain a portfolio, and meet personal goals. I would investigate to see how grant writing and scholarships improve student learning in terms of visual art career opportunities, connections between visual arts and other arts disciplines, other content areas, and the world."

Teachers' perceptions should be used as a catalyst to take art educators' professional development programs to newfound horizons. Future research could be done using case study methodology to discover teachers' insights on the implementation on adult-centered learning activities' impact on student-centered, project-based learning. A future case study could use a comparative analysis of this study to examine teachers' opinions about an art professional development workshop. I would recommend that a further study be conducted to gather insights about art professional development workshop from SCSD elementary, middle, and high school visual art teachers.

### Summary

In this case study, I investigated elementary art teachers' perceptions of an art professional development workshop and the implementation of adult-centered, hands-on learning activities. I used Dewey's experiential theory as the conceptual framework for this study. It asserts that professional development for teachers is essential in enhancing knowledge, skills, and attitude to achieve high levels of learning and quality for all students. In the qualitative design, I conducted a comparative analysis revealing thoughts and feelings exposed in answering open-ended and focus group questions, and observational field notes. Twenty participants in total attended the art professional development workshop at HES. Ten of those participants answered beta test questions ( $n = 2$ ) and open-ended questions ( $n = 8$ ). The same beta test participants answered the focus group questions. The data revealed firsthand accounts of the participants' perceptions about an art professional development workshop as an approach to examine art standards, instructional strategies, and policy changes, verifying teacher's experiences in adult-centered hands-on learning activities, professional development, grant, collaboration and networking, and best practices.

The findings from this study suggested that art educator's engagement in an art professional development workshop positively affects pedagogy, instructional strategies, teacher practice, assessment, planning curriculum, creating syllabi, and lesson plan development. The participants of an art professional development workshop collectively agreed that inservices should be relevant, standards based, influence instruction, and provide demonstration on materials and techniques for using technology. In addition,

professional development workshops should offer opportunities for teachers to network, collaborate, and discuss best practices.

As a result, recommendations for future ongoing rigorous research-based adult-centered hands-on learning for art teachers should improve student learning and achievement. In offering teachers a range of professional development opportunities, SCSD collaborations, investments, and partnerships with groups such as the MAC SmartARTs Summer Teacher Arts Integration Institute, Greater Area Technology Conference, PCA's Educators and Schools, Kimberly Center Partners in Education (KCPE), SCAEA, NAEA, and the South Carolina Artist League (SCAL) should enhance teacher practice, pedagogy, instructional strategies, curriculum planning, assessments, and lesson plan development through teachers' engagement in adult-centered hands-on learning, professional development, grant writing, collaboration and networking, and best practices. The art educators and evaluators helped their programs and pedagogy by attending research-based adult-centered, hands-on professional development workshops. As a result, the art educators and evaluators in this case study were able to implement new knowledge, skills, improve practice, and student engagement.

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## Appendix A: SCSD Earned Professional Development

Summary of Current Earned In-Service Points			
Certificate Renewal Option	Current Earned Credits	Maximum Renewal Credits	Eligible Credits for Renewal
3. District Point Plan for Certificate Renewal	60	120	60
4. Publications		60	
5. Instruction		60	
6. Professional Training		120	0
7. Professional Assessor/Evaluator		60	
8. Mentorship, Supervision, or Instructional Coaching		60	
9. Educational Project, Collaboration, Grant, or Research		60	
10. Professional Development Activity		60	
11. Professional Development Activity - IACET CEU Credit		120	
<b>Total Eligible Credits for Renewal Points:</b>			<b>60</b>
<b>Total Earned Exchange Day Points:</b>			<b>119</b>
* Option 6: Max 30 renewal credits per 5-yr validity period for Athletic Coaching Training Conference. * Option 8: Supervision of student teacher (one semester) = 20 renewal credits; mentoring (full year) = 30 renewal credits; coaching (full year) = 20 renewal credits; internships = 10 renewal credits * <b>All credit entries are subject to approval/disapproval.</b>			

Current Earned In-Service Points					
Title	Date	Location (pseudonyms)	Instructor Point(s)	Exchange Day	Option Number
Creating: The Art of the Continuous Line	7/6/2011	JM, Rm 325		3	
Visual Images Leap into Prose and Poetry	7/12/2011	Surrey County Art Museum	0	3	
All Arts Day	8/12/2011	Surrey County Little Theater	4	3	
Incident Management System Training	8/24/2011	Benjamin Franklin Elementary	1	3	
Goal Teams to Improve Student Achievement	8/31/2011	Benjamin Franklin's Crossing	0	3	
Special Ed. Potpourri	9/7/2011	Benjamin Franklin Elementary	0	3	
Safe School Training	9/14/2011	Benjamin Franklin Art Center	1	3	
Energy Training	10/19/2011	Benjamin Franklin Elementary	1	3	
Goal Teams	10/26/2011	Benjamin Franklin	0	3	

		Elementary		
Stop Bullying>Create Safe School Environment	1/25/2012	Benjamin Franklin Media Center	1	3
504 In-service	2/15/2012	Benjamin Franklin Crossing	1	3
Developing Instructional Strategies	3/7/2012	Benjamin Franklin Teachers	1	3
2011-2012 PASS Training	4/25/2012	Benjamin Franklin Elementary	0	3
Polymer Clay in the Classroom	7/16/2012	JM, Room 321	0	3
2012-2013 Technology Refresh (7 Different Sessions)	8/16/2012	Media Center	2	3
All Arts Day 2012	8/17/2012	Salvation Army National Guard Ctr, 424 Northfield St.	3	3
2012-2013 Technology Refresh (7 Different Sessions)	8/30/2012	Media Center	0	3
2012-2014 PLC - Vertical Teams	9/5/2012	Media Center	0	3
2012-2013 Technology iPad Training	9/28/2012	IC Room	1	3
2012-2013 Technology Refresh (7 Different Sessions)	10/9/2012	Media Center	0	3
2012-2013 PD - Special Education	10/17/2012	Media Center	0	3
ART/ES: Image Transfer, Grant Writing, and Art History from Gallery Exhibitions	10/18/2012	AK Williamsburg Elementary	6	3
2012-2014 PLC - Vertical Teams	10/24/2012	TBA	0	3
ART: Dave the Potter	11/13/2012	Surrey County Museum of ART	0	3
2012-2013 Technology Refresh (7 Different Sessions)	11/15/2012	Media Center	2	3
2012-13 Jenkins Lee Refresher	6/7/2013	Media Center	5	3
2013-2014 PD - Learning Environment	8/14/2013	Media Center	1	3
2013-2014 PD - Curriculum	8/28/2013	Media Center	0	3
2013-2014 PD - Curriculum	9/4/2013	Media Center	0	3
Fine Arts: Edmodo	9/17/2013	Crossroad Drive Elementary	0	3
2013-2014 PD - Learning Environment	9/18/2013	Media Center	1	3

2013-2014 PD - Curriculum	10/2/2013	Media Center	0	3
LEAD: Leading Educational Artists to Development	10/10/2013	SCSD Central Office	2	3
2012-2013 PD - Special Education	10/16/2013	Media Center	2	3
All Arts Day 2013: Common Core & the Arts, Sessions 1 & 2	10/17/2013	Surrey Arts Center	5	9
2012-2014 PLC - Vertical Teams	10/30/2013		1	3
2013-2014 PD - Technology	11/13/2013		1	3
2013-2014 PD - Technology	1/8/2014	Media Center	1	3
2012-2014 PLC - Vertical Teams	2/5/2014	Media Center	1	3
2013-2014 PD - Science Note booking	3/5/2014	Media Center	2	3
2013-2014 PD - Curriculum	3/12/2014	Media Center	1	3
2013-2014 PD: Long Range Planning for Common Assessments	6/6/2014	IC Room	2	3
Promethean Elementary Integration Course	6/18/2014	William Harvard High School	5	3
PAS-T/ADEPT Evaluator Training	6/26/2014	William Harvard High School	7	3

**Notes.** *Evidence of Researcher's Earned Professional Development Credits 2011-2014*

It reveals that 1% of the professional development credits earned for certificate renewal during July 2011 and June 2014 are art based. The researcher participated in 9 out of 44 arts related professional development activities indicating that 5 were hands-on inservices and 4 were lecture formatted.

## Appendix B: SCSD Elementary Art Meeting Minutes

8/15/14

Good evening,

Thank you to all who attended the meeting yesterday. I was so happy to meet many new teachers and see old friends. I hope an amazing year for us all. In the notes below I am going to recap the meeting and add some additional information. Our meeting schedule is attached.

I will be posting our meetings onto the portal by Friday. If you do not sign up prior to each meeting, please put your name on the waiting list within 24 hours of meetings.

The SCAEA Conference is in Surrey County this fall: Friday, November 21st- Sunday, November 23rd. We want to exhibit some of our students' best work. Please keep this in mind and reserve two works of art that we can display in the Hyatt lobby during the conference.

Please send me the dates of your school's ARTS events (date, time and activities) by August 25th.

Braden Williams will be added as an administrator on our Edmodo group. He will facilitate discussion regarding Atlas Rubicon.

Thank you to those who signed up to bring snacks to our meetings. I will remind you a week prior.

Pembroke Center for the Arts (PCA) Broadway Performances: Two weeks prior to the event you will receive a code which will allow you to purchase a ticket for a reduced price. If you have season tickets to the Pembroke Center for the Arts, you can still receive PD credit, but must attend the professional development that is offered the day of the show.

I purchased many of the books that are listed as resources on Atlas and will have them available at our September 4th meeting at Heathgate Elementary.

Have a great weekend!

Regards,  
Claudia

## 2014-2015 SCSD Elementary ART Professional Development

Thursday, September 4 <sup>th</sup>	Short Lesson Best Practices	Heathgate Elementary
	Beginning of the year, end of the year, one day lessons, sub lessons	
Thursday, September 25 <sup>th</sup>	PCA “Once” Broadway Performance & PD	
Thursday, October 16 <sup>th</sup>	All ARTS Day (8:30-noon)	Wood Bridge HS
	Technology-Visiting Artists-Kindergarten Lessons	
Thursday, November 6 <sup>th</sup>	School Wide Collaborative Plans	Heathgate Elementary; Murals, & tiles
November 21 <sup>st</sup> – November 23 <sup>rd</sup>	SCAEA Conference, 90 <sup>th</sup> Anniversary, Surrey Hyatt	
Tuesday, December 9 <sup>th</sup>	Local Artist Hands On experience	Theodore E. Roosevelt Academy
Date TBA	Elementary ART Show	Central Office
Tuesday, February 10 <sup>th</sup>	Efficient Transitions in the ART room,	Heathgate Elementary and Assessments
Thursday, February 12 <sup>th</sup>	PCA “Wicked” Broadway Performance and PD	
Tuesday, March 10 <sup>th</sup>	Making Connections to other subjects,	Heathgate Elementary
Thursday, March 19 <sup>th</sup>	PCA “Pippin” Broadway Performance & PD	

\*PCA times TBD

\*\*All other meetings, 3:30-5:30

\*\*\*Pseudonyms were used to protect the anonymity of the locations and individuals referenced in this appendix.

## Appendix C: One, Two, Three: A Simple Principal Evaluation Tool – Art Educator Look

Fors

*What good art teachers should know and be able to do*

### Lesson plan format

Essential Question, Language of the Standards (LOS), Word Wall Words (WWW)

Goal/Objective

Arts Integration/Technology

Art Appreciation (Art History, Artist, and Art Style)

Procedure/Instructional strategy (e.g. lecture, compare & contrast, demonstration, surveying conferencing, concept mapping)

Differentiation of learning styles and research based best practices

Materials

Reflection (Critical thinking/Summarizing strategy)

Rubric/Assessment and feedback

Data Collection (Pre-test and Post-test Art Knowledge evaluation tools that drive instruction)

Reference/Resources

### Sub plan should include

Lesson plan (step by step procedures in PowerPoint and print)

Sub folder should be saved on desktop and a copy in sub folder

### Student Portfolio/ePortfolio

Sample of student work

Reflection (Critical thinking and self-assessment)

Sketchbook (e.g. student created sketchbook)

Art knowledge data/Survey

## Syllabus

Course description

Instruction/Content information

Goals and objectives

Resources/Materials

Course schedule

Course policies (class participation, learning outcomes, attendance, and missed/late assignment)

Assessment/grading criteria

Accommodation

References (National Visual Art Standards for Arts Education (NAEA), Surrey

County School District Art Curriculum, South Carolina Art Education (SCAE)

## Appendix D: Open-ended Questionnaire

## Open-ended Questions:

1. What experiences in the art professional development workshop do you perceive as being valuable for art teachers? Why?
2. What aspect of the art professional development workshop do you perceive to attribute to affecting change in teacher practice?
3. What is your perception about the effect of the information learned from the art professional development workshop on student learning?
4. What is your perception on the effectiveness and sustainability of Surrey County School District art professional development workshops?

## Appendix E: Observational Checklist Form

## Checklist of Behaviors Observed during Art Professional Development Workshop

<b>Behavior Observed</b>	<b>No Evidence</b>	<b>Evidence with help from the researcher</b>	<b>Evidence</b>	<b>Evidence of collaboration among peers</b>
Engagement in art professional development workshop activity				
Networking and exchange of ideas				
Demonstrated an understanding of art knowledge concepts				
Demonstrated a connection between				

visual art and other disciplines, and the world				
Demonstrated competency in developing a work of art that meets project rubric guidelines				

## Appendix F: Demographics Questionnaire

Thank you for your willingness to participate in the research study that asserts that professional development of art educators and evaluators is essential in enhancing knowledge, skills, and attitude to achieve high levels of learning and quality education for all students. This case study will explore the perceptions of art educator's and evaluator's experiences upon attending an art professional development workshop.

The purpose of this case study is to explore participants' perceptions of an art professional development workshop as an approach to increase knowledge of art standards, instructional strategies, and policy changes that will improve student success and teacher practice. You have been chosen to participate in this survey as you will be asked to complete the demographic questionnaire, respond online to a 25-30 minute pre- and post-open-ended questionnaires, and to 25-30 minute focus group questions regarding your perceptions about the art professional development workshop and its impact on student learning and teacher practice. Please complete and return by: March 30, 2017.

### Demographics

1. What is your subject area or position in GBSD?  
A. \_\_\_\_Art Educator B. \_\_\_\_Evaluator C. Administrator
2. I am certified as an art educator or administrator upon earning a/an  
A. \_\_\_\_ Graduate B. \_\_\_\_Masters C. \_\_\_\_ Specialist D. \_\_\_\_Doctorate
3. What is your gender?  
A. \_\_\_\_ Male B. \_\_\_\_Female

## Appendix G: Focus Group Questions

### Focus Group Interview Questions:

1. What activities during the art professional development did you find to be helpful for art teachers?
2. What is your perception about the adult-learning experiences in the art professional development workshop to improve teacher practice and efficacy?
3. Describe the activities that were helpful in learning how to integrate art standards, instructional strategies, and policy changes to improve student success and teacher practice.
4. What barriers or supports do art teachers experience with integrating art and Common Core State Standards into the classroom?

## Appendix H: Open-Ended Questionnaire Results

1. What experiences in the art professional development workshop do you perceive as being valuable for art teachers? Why?

T3-The goal of our art professional development workshops is to provide topics and resources for elementary art teachers to take to their classrooms. Ideas, time with other arts colleagues, and hands on art experiences can all be valuable to teachers.

2. What aspect of the art professional development workshop do you perceive to attribute to affecting change in teacher practice?

T3-How the teachers take the information and use it in practice is determined by the teacher. The most up to date information about district arts events, state standards, and district initiatives is always given at these workshops and pds.

3. What is your perception about the effect of the information learned from the art professional development workshop on student learning?

T3-Hopefully the teachers take the information learned and can make it useful for themselves and their students. I have gained multiple ideas, new methods, and arts experiences from workshop information over the years. All of this information positively impacts my classroom and student learning.

4. What is your perception on the effectiveness and sustainability of Surrey County School District art professional development workshops?

T3-SCSD strives to provide useful, relevant, timely information to teachers in all of our Pd workshops.

## Appendix I: Focus Group Transcript

Focus Group Interview Questions Participant Code: Participant T2, Researcher-Student/Researcher

*Researcher prompt:*

Greetings and thank you so much for attending and participating in the focus group interview. I am going to ask you for specific questions that are in relationship to your experiences in having attended an art professional development meeting in the past and present this school year 2016-2017. So the question is-the first question is.

1. What activities during the art professional development did you find to be helpful for art teachers?

Researcher prompt:

And anyone of you can start.

T2 comments.

Alright, let me start. I found the hands-on part of the projects to be most helpful to me because I have professional development experiences that I can take back to my classroom immediately and use those things to further my student's learning experiences. And I feel that they learn best when they have an immersion into the process.

Researcher prompt:

So you're stating that hands-on activities that you can take. So in terms of hands-on activities. So you said "immediately". So once you have finished an activity do you change from what you've already planned for your classes or do you add this in as you are progressing throughout the year?

T2 comments.

Usually, I would add them as I am progressing throughout the year because normally I would have art lessons already in progress. But then I would see this particular lesson or presentation and go-oh, my students would really benefit from this type of a study and this experience so I would like to plan a lesson based on what we have done in the professional learning development opportunity.

Researcher prompt:

Does anyone else have anything else that they would like to add to question number one?

T2 comments.

I do feel like the All Arts Day, itself sounds like it is a very good thing opportunity for the teachers to collaborate with each other, touch base, and kind of make those initial decisions of how we are going to start our year. And then they do have recently provided lots of artist and teachers. A good mix of that to benefits and hands-on enrichment experiences that we can pass on to the students. So All Arts Day particularly has been one of my favorite opportunities that I don't want to miss.

Researcher prompt:

Thank you so much. Alright question number two.

Researcher prompt:

2. What is your perception about the adult-learning experiences in the art professional development workshop to improve teacher practice and efficacy?

T2 comments.

Okay, that's a good one that requires a little bit of thought.

Researcher prompt:

So what we are looking at is that. Do you feel that the in terms of your personal experiences? How has the hands-on activities? Hmm. Higher level activities that they provided in the development helped you in your teacher practice and your self-esteem as

an advocate for the arts, as well as a venue to teach your students the information that we would like them to learn in terms of the standards and learning about art?

T2 comments.

Well one thing that I can tell a big difference in is that in our county specifically that the new direction of having this ABC Grant for us dictated on the requirements of that they make a vision for the future and how they are going to implement professional development opportunities. And so I, myself have benefited directly from that opportunity in that I applied for a grant and was awarded the grant to do the professional development at the national level convention and that gave me literally hundreds of opportunities to visit on a national level and the best practices of so many teachers. And an unprecedented opportunity really hmm to just soak it up like a sponge at all of these lessons were for the National Art Standards which also compare and are appropriate with the South Carolina Standards so that's one way that was very powerful for me personally.

Researcher prompt:

So do you feel that it helped your teaching? Hmm.

T2 comments.

Oh, absolutely. I brought back hundreds of lesson plans because if you are a part of that convention you are, you can download every lesson that is presented. I, myself, I probably attended I would say thirty to forty sessions and several of those were hands-on and others were about advocacy and about other areas of arts that art teachers were interested in. But I have myself grown in the advocacy area very much. I do feel that's very important that we advocate for ourselves on the importance that we that advocate for arts education in our schools but I am also very important passionate about arts integration and that's the focus that I am taken in my teaching. Is that I can teach my standards and my plans but relate them to something that the classroom is doing so therefore we are making those connections across curriculum. I feel that those are the connections that can last the longest for students.

Researcher prompt:

And your point of view.

Researcher prompt:

Okay. So we are seeing that we are growing as art educators in terms of art advocacy and arts integrations. Is that correct?

T2 comments.

I would say yes. I would also add that there's been reluctance on the part that of art teachers on their side of the fence and regular classroom teachers on their side of the fence. In relation to they don't teach my area. I don't have time to teach their area type thing and I'm seeing a major change in the atmosphere so to speak that both sides are realizing that the potential of linking together on these things makes the educational experiences so much more that enriched on both sides and that it's not taking away from one or the other but rather digging deeper and making that learning on a higher plane. Higher thinking skills and it really doesn't take that much more time to plan it's a matter of communicating with each teacher.

Researcher prompt:

Now do you think that in terms of the advocacy and arts integration especially the arts integration component would that be something that which be encouraged more possibly by the administrator, district office, hmm?

T2 comments.

Oh, absolutely. My principal currently is seeing that because of what the related arts team has done in helping across the school level that she has actually has gone to the district and some people want to know what are you guys doing because our test scores has gone up. Has risen as a school the things that she (T143501's principal) that she has accredited to that to the public forum is her related arts team works very hard to add and contribute to the overall success to the whole school. And that she has seen personally that has (call dropped). Call reconnected and continued.

T2 comments.

Yes, the call dropped

Researcher prompt:

I'm sitting at special place in my classroom to avoid this but it still happened. And I apologize.

T2 comments.

Yes, and I'm walking into my school.

Researcher prompt:

So question number three and I'm not sure if it is a question. It's not really a question it is a statement.

Researcher prompt:

3. Describe the activities that were helpful in learning how to integrate art standards, instructional strategies, and policy changes to improve student success and teacher practice.

Researcher prompt:

Has the district engaged the art teachers in sharing information in terms of art standards and instructional strategies? Is it happening in your classroom or is it happening at other professional development workshops?

T2 comments.

Let me get to a window so that I can answer the question. It will take me about two minutes. Maybe the other person can answer until I get there.

Researcher prompt:

So. How has the district on a district level when we attend workshops are you getting this information in terms of arts integration and art standards, instructional strategies, and policy changes? Is that coming from the district office? Is it coming from course work that you are taking or is it coming from your school?

Researcher prompt:

So what you're saying if I am correct. If there is a policy change comes down from the State Department of Education, you feel that the district should do a more in depth form or way of conveying the message to us?

Researcher prompt:

Now, did you hear her response in reference to number three?

T2 comments.

I did. I would also say that my greatest professional development in the integration area was through my master's degree which was from Leslie University in Boston but it was a site program a local site program, and my entire master degree is in integrating the arts and curriculum writing. And so that that's where I would say that we dug deep. We got to a lot of hands-on projects to demonstrate those connections and then have opportunity to do research to back up what we were doing and so that part was my strongest. I feel that the district is kind of just now getting on board with how important that is. That I feel that we were reaching where I said this before don't teach my area I won't teach your area but now it seems that now people are coming on board that you can collaborate with your school and your classroom teachers and do it even more effectively in the content of what you are teaching. So I can do pen and ink but have a social studies connection. I can do painting but do the Westward Expansion. You know. And so those are the areas where the teaching is rich on both sides. As far as state level I think that encouraged conferences about arts integration specifically but I think that we also have to be careful where we at the state level if you start dictating what people have to do then sometimes then resistance can build.

Researcher prompt:

Hmm huh.

T2 comments.

Instead of being welcome instead of another thing that you have to do.

Researcher prompt:

Yes.

T2 comments.

The best approach is to go with look at how great this opportunity is for your students and then they want to be on board. I've also been a participant in SmartARTs which is a local organization which takes a week of really good direction and instruction on arts integration and I feel like once the teachers, the classroom teachers especially have the immersion in the experience they won't have the fear of implementing and then they (administrators' and classroom teachers') their art teacher to be a part of it. And then they too will be on board much stronger.

Researcher prompt:

Now I a question. This is a side question. Hmmm. The classes that you guys took correction. Ladies took. And pardon that slip. The classes that you took were graduate level classes. They were classes that you initiated and sought out on your own. Is there or should we at the district level provide like a listing of course work? I understand that the district gives us like a summer program and we do get the information about SmartARTs but should there be other places that we that they (SCSD) could give us that they are getting that information at the district office to feed out to the teachers?

T2 comments.

I think that we do have a lot of opportunities and it probably would be a great idea to have a listing of those opportunities through the district itself. Hmmm, I know that I, myself did present at the Summer Academy and I did an arts integration project and I had a great response. And a lot people attend that were both art people as well as classroom teachers on all levels elementary, middle, and high school. So I think that the opportunities are there but a listing would probably be very helpful to those who aren't quite sure of whose doing what and where.

Researcher prompt:

Okay. That's a good point. My last and final question is

4. What barriers or supports do art teachers experience with integrating art and Common Core State Standards into the classroom?

Researcher prompt:

And I understand that that we are kind of moving away from the Common Core State Standards. The SLO-Student Learning Objectives is now the new format that we are using. However, I know that it is centered on 4<sup>th</sup> grade and the district is coming up with a K through 12 Initiative as an exit and entrance for their students as they leave elementary school, to middle school, to high school based on what students should know. So going back to the question. What barriers or supports do art teachers experience with integrating art and Common Core State Standards in the classroom? You stated that your teachers integrated with the teachers as well as attending course, graduate course work, and workshops. So are there any other concerns or barriers or supports that your guys, excuse me ladies received in other areas or aspects in the classroom.

T2 comments.

Well, I can say from my school we do a lot of vertical teaming and that we have some of our entire faculty meetings devoted to vertical teaming. So we can chose a couple of grade levels per meeting and get with those teachers and just kind of go over the standards that their standards that they are going to cover for that month. Would be hmm in which areas could we assist them in support what their content areas through our art projects. And again that's what I've done specifically. Hmm. Same example: Westward Expansion with fourth grade which also covers my landscape standards. So it's a perfect combination of achieving my goals for my students to know background, middle ground, foreground, those types of things but using their content area with the Westward Expansion. Perfect example. I also have sought out funding through local organizations to help buy supplies that I normally would not have for some of those projects. For instance, clay and with third grade Civil War Standards. In working with Dave the Potter and giving the students the hand-building technique that was valued by the slaves during that time and actually because of the fact that those slaves had those skills they were highly valued as workers and artisans not just as slaves. So that has been that was a really good to show how the arts was really important in those times in difficulty and strife. It gave value to those people with skills that were in the artisan family. Does that make sense?

Researcher prompt:

Yes, it does.

T2 comments.

I have duty that I have got to run to. I think that I've answered all of your questions

Researcher prompt:

I thank you do much.

T2 comments.

If you have anything else feel free to call me back and I would be happy to help you finish up if there is anything else that I need to do.

Researcher prompt:

I thank you so much. I appreciate your help.

T2 comments.

I wouldn't leave but they are actually calling me on the P.A. system.

Researcher prompt:

That's alright. Thank you. Do you have any feedback that you would like to add in terms of barriers or support? Hmmmm with your experiences with integrating art and the standards in your classroom?

Researcher prompt:

Okay. Alright. Well that concludes our meeting. I appreciate your being here and your participation in this conversation and I'm going to end this here. Thank you so much.

End taping.