

**Relations Between Secondary Art Teachers' Personal  
Education Theories And Attitudes About Inclusion**

BY

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DISSERTATION

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This thesis is dedicated to my parents, who have always encouraged me to further my education. My father has passed away since I began working on this endeavor, but I know he would be very proud of me for completing it. My mother has been a constant source of emotional strength; supporting me all along the way. I know she is very proud of me as well because she keeps telling me. I will be the only person on both sides of my family who has attained this degree and after going through this process now understand why I will be the only person on both sides of my family to attain this goal.

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SKM

## PERSPECTIVES OF FAMOUS ARTISTS ABOUT THE PURPOSE OF ART

Art is made to disturb.

*Georges Braque*

Art is not what you see, but what you make others see.

*Edgar Degas*

If I could say it in words there would be no reason to paint.

*Edward Hopper*

Life obliges me to do something, so I paint.

*Rene Magritte*

Creativity takes courage.

*Henri Matisse*

If people knew how hard I worked to get my mastery, it wouldn't seem so wonderful at all.

*Michelangelo*

I am for an art that is political, mystical, that does something other than sit in a museum.

*Claes Oldenburg*

Art washes away from the soul the dust of everyday life.

*Pablo Picasso*

I like a painting which makes me want to stroll in it.

*Pierre-Auguste Renoir*

For me, painting is a way to forget life. It is a cry in the night, a strangled laugh.

*Georges Rouault*

The only time I feel alive is when I'm painting.

*Vincent Van Gogh*

Making money is art and working is art and good business is the best art.

*Andy Warhol*

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## **LIST OF ABBREVIATIONS**

ADA	Americans with Disabilities Act
ANOVA	Analysis of Variance
ARTT	Art Related Teacher Theories (scale)
EBD	Emotional / Behavioral Disability (ies)
IDEA	Individuals with Disabilities Education Act
IDEIA	Individuals with Disabilities Education Improvement Act
IEP	Individualized Education Program
LD	Learning Disability (ies)
LRE	Least Restrictive Environment
NCLB	No Child Left Behind
ORI	Opinions Relative to Integration (scale)
SLD	(Specific) Learning Disability(ies)

## SUMMARY

A comprehensive examination of the literature reveals a myriad of purposes for art education. These purposes range from opportunities for self-discovery, to the acquisition of subject matter knowledge, to understanding relations between art and society. As a result, it is likely that curricular and instructional decisions regarding the nature of art education programs are based on varying, and at times, conflicting purposes for studying this subject.

Situated within this context is the phenomenon of including students with disabilities into general education art classes. This practice, known as inclusion, has resulted in students with mild to moderate disabilities being educated in general education settings for most of their day. Hence, it is typical for the art teacher to be responsible for the art education of a wide range of students, including those with various types of disabilities.

A substantial literature indicates that these teachers, like most teachers, bring to their practice powerful systems of beliefs that influence their decision making when designing and implementing programs. These beliefs, often referred to as personal practical theories, are based on teachers' experiences, knowledge, preparation, and other related factors. These personal practical theories influence art teachers' beliefs about the purpose of art education as well as their attitudes toward teaching students with disabilities who are included in their classes.

The goal of this study was multifold: to define secondary art teachers' personal practical theories about the purposes of art education; to examine teachers' attitudes toward the inclusion of students with learning disabilities (LD) and those with emotional/behavioral disabilities (EBD) into their classrooms; and to determine the relation between the two. Specifically, the main research question asked: Do art teachers who hold a more humanistic (i.e., self-expressive or social oriented) set of personal practical theories about the purpose of art education have more

## **SUMMARY (continued)**

favorable attitudes toward the inclusion of students with disabilities in general education classrooms than teachers who hold a more subject centered set of personal practical theories? To answer this main question, the study first addressed two other questions: (1) Do art teachers have a simple theory about the purpose of art education or do they have a profile of personal practical theories? (2) Do art teachers have general attitudes toward the inclusion of students with disabilities or do they hold different attitudes according to the nature of the specific disability (i.e. students with learning disabilities versus students with emotional/behavioral disabilities) in general education art classrooms?

A causal comparative design was used to compare art teachers' personal practical theories about the purposes of art education and their attitudes toward the inclusion of students with LD and students with EBD in their classrooms. The Art Related Teacher Theories (ARTT) survey, created specifically for this study, was one of four measures used to determine this relation. Using art education literature, three primary purposes for art were identified and defined as self discovery, subject knowledge, and social communication. The final version of the ARTT consisted of 36 items written to reflect each of these purposes. Small pilot studies were used to revise and validate item content. To measure attitudes toward students with LD and attitudes toward students with EBD, modified versions of an existing inclusion assessment were used. The last measure collected demographic information about the subjects.

Recruitment letters with a link to the survey website were sent to 500 secondary art education teachers with at least one year of teaching experience using a list rented from the National Art Education Association's (NAEA) teacher database. Emails were also sent to The

## **SUMMARY (continued)**

Getty teacher exchange and other NAEA list serves. Of the 259 art teachers in grades 6 through 12 who began the surveys, 205 completed them over the three month data collection period.

Data analysis began with the use of exploratory and confirmatory factor analysis of the ARTT measure. The three main purposes for art education, as defined above, were identified. Means and standard deviations indicated that art teachers generally have positive beliefs on all three measures.

To further explain art teachers' theories, exploratory and confirmatory cluster analysis methods were used. The four cluster solution (social persuasion, human expression, integrated appreciation and disciplinary expertise) best explained the variance between and within clusters and made the most sense when interpreting cluster meanings according to ARTT scales.

To explore teacher attitudes toward students with LD and students with EBD analysis of variance test comparisons found the two inclusion measures statistically significant. Mean and standard deviations comparisons indicated that art teachers tend to prefer working with students with LD over those with EBD.

To determine whether art teacher theories were related to their inclusion attitudes, tests of between-subjects effects univariate analysis of variance between art teachers' theories (clusters of beliefs) and their attitudes about inclusion for students with LD and students with EBD in art were found to be not significant

Given the influence of teachers' personal practical theories on the way they think about the subject they teach, the ARTT is a potentially useful tool for future research that uses teacher personal practical theories about the purpose of art as a variable. Through quantitative analyses, the ARTT helped focus, synthesize and confirm three commonly referred to purposes for art

## **SUMMARY (continued)**

education found in the literature (self discovery, subject knowledge and social communication) that are recognized by currently practicing teachers. There may not be a clear consensus as to the main purpose for art education, but the ARTT does appear to identify a common core of purposes that can be measured.

According to mean averages and correlation coefficients generated for each ARTT subscale, art teachers in this study did not appear to overwhelmingly support one purpose of art education over another. However, new theories (social persuasion, human expression, integrated appreciation and disciplinary expertise) created through the use of cluster analysis techniques indicated that art teachers did form distinct groups depending on aspects associated with each of the three ARTT purposes that teachers believe to be more important and less important.

An implication of the study pertains to the personal practical theories that art teachers hold about the purposes of art education. These theories may not be supportive of all students' learning, especially the learning of students with disabilities. Whereas each student is unique, the student with disabilities has learning needs that are strongly influenced by the specific nature and severity of the disability. As a result, students with disabilities may struggle in art class just as they might struggle in other academic classes if the personal practical theory of the teacher about the purpose of art education is not conducive to meeting students' needs. Reviewing ARTT subscale percentages, only 40 percent of art teachers reported self discovery as an important purpose for art education as compared to almost 80 percent of teachers who reported subject knowledge and social communication as important. If art teachers do emphasize subject knowledge acquisition in art class, then they need to make appropriate curricular modifications and accommodations for students who struggle with learning to be successful.

## **SUMMARY (continued)**

This study suggests numerous avenues for future research that explores the relations among teachers' personal practical theories, specific subjects, and the learning needs of students with disabilities. For example, future studies might compare the personal practical theories of art educators about the purpose of art education and the personal practical theories of other educators about the purpose of their particular subject (i.e. English, math, science, history). Given the frequent placement of students with special needs in general education art classrooms, a comparison of the personal practical theories about the purpose of art education for students with disabilities between art education teachers and special education teachers would certainly be relevant. Finally, students are affected by the personal practical theories art educators hold about the reasons for teaching art. Surveying students, both those with disabilities and those without, about their reasons for selecting art classes, and then comparing their reasons to the personal practical theories of art teachers about the purpose of art education would also be pertinent.

The personal practical theories that educators hold about the subject they teach, toward the students they teach, and how they put these theories to use in the classroom have a great deal of power because they influence what is taught in the classroom and how teachers teach. Exploring these personal practical theories is important. This research contributes to a better understanding of the nature of art education by providing further insight into the personal practical theories of art teachers and their attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities.



## I. INTRODUCTION

The education literature is replete with descriptions about the purposes for art education. An analysis of the content of current art education standards, curricula, educational policies, as well as the research on art education reveals the numerous purposes that provide the foundation for a myriad of art education decisions. To garner an understanding of the range, breadth, and dissimilarity of these purposes, consider those that are most commonly presented: giving the student the opportunity for self-discovery through self-expression; aiming for students to acquire certain subject knowledge, and providing opportunities for students to understand the relation between art and society.

Situated within the incongruity around the purposes of art education is the phenomenon of including students with disabilities into general education art classes. This practice, known as inclusion, stems from legislation such as *The Individuals with Disabilities Education and Improvement Act* (2004) mandating that students with disabilities be placed in the “least restrictive environment” (LRE) possible. Given this directive, the general education classroom is the most optimum setting. The law also requires that all necessary and appropriate supports be provided for students with disabilities in order for them to succeed in the LRE setting. Often, it is expected that the art teacher provide the necessary and appropriate supports either alone or in collaboration with the special education teacher.

Given that multiple purposes exist for art education, purposes that influence decisions about crucial issues, such as the content of a curriculum and the instructional approach, and given that art teachers often must accommodate a wide range of students’ instructional needs, including the needs of those students with disabilities, it is critical to better understand the

relation among art teachers' purposes for art education and their attitudes toward teaching students with disabilities in inclusive settings.

By listening carefully to art teachers' voices, this study explored ideas about the purposes of art education, attitudes toward the inclusion of adolescents with disabilities into art classes, and the possible relation between the two. I wanted to know if a relation existed between a teacher's beliefs about the purpose of art education and his or her attitude toward including students with disabilities into his or her art class. It was thought that these findings may have important implications for meeting the needs of the students with disabilities who are placed in general education art classes by being able to identify art teachers who hold a particular set of beliefs about the purposes of art education as well as hold more positive attitudes toward inclusion. In particular, this research shed light on a specific group of teachers (those who teach art), their beliefs about the purposes of art education, and their attitudes about the inclusion of students with two specific disabilities (students with learning disabilities and students with emotional/behavioral disabilities).

The primary research question for this study was: Do art teachers who hold a more humanistic (i.e., self-expressive or social oriented) set of personal practical theories about the purpose of art education have more favorable attitudes toward the inclusion of students with disabilities in general education classrooms than teachers who hold a more subject centered set of personal practical theories?

In order to answer this question, I had to first address the following two questions:

(1) Do art teachers have a simple theory about the purpose of art education or do they have a profile of personal practical theories?

(2) Do art teachers have general attitudes toward the inclusion of students with disabilities or do they hold different attitudes according to the nature of the specific disability (i.e. students with learning disabilities versus students with emotional/behavioral disabilities) in general education art classrooms?

In the following paragraphs, I briefly discuss the power of teachers' personal practical theories and link this construct to the prevailing purposes identified in the current art education literature. I then provide a snapshot of the research on the inclusion phenomenon and teachers' attitude toward it. I conclude with a discussion of the significance of the problem and offer an overview of the study and its potential contributions.

### **Teachers' Personal Practical Theories and the Purposes of Art Education: A Snapshot**

Findings within education research indicate that teachers bring to their practice strong systems of personal beliefs about the purpose of education as it relates to their particular subject area. In the literature, these belief systems are often referred to as teachers' personal practical theories of teaching and are based on teacher experience, knowledge, training, and/or other related factors. Findings also indicate that these personal practical theories influence the decisions teachers make about all aspects of their work with students, such as when selecting curriculum content and planning for instruction. Given the influence of teachers' personal practical theories on their decision making, it has been repeatedly reported to be an area to better understand as it applies to all academic subject areas, including art (see, e.g., Bullock & Galbraith, 1992; Clandinin & Connelly, 1987; Cochran-Smith & Zeichner, 2005; Cochran-Smith, Feiman-Nemser, & McIntyre, 2008; Cornett, Yeotis & Terwilliger, 1990; Guay, 2000; Hochstrasser-Finkel, 2000; Thornton, 1989).

Within the field of art education the literature is replete with a variety of beliefs about the reasons for teaching art, but relatively few studies have explored art teachers' personal practical theories about the reasons for teaching art to their students. A review of the art education literature reveals a variety of reasons for making art and about the purposes for teaching art (see e.g., Efland, 1979; Eisner, 1973, 1998; Lanier, 1977; Siegesmund, 1998; Smith, 1992), but differences within the art education community continue to lead to lack of agreement over why students should learn about and make art in school (*The Arts Education in Public Elementary and Secondary Schools: 1999-2000, 2002*). As indicated above, three of the most common reasons for teaching art emphasize student self expression/discovery (see e.g. see e.g., Dunn-Snow & D'Amelio, 2000; London, 1998; Lowenfeld, 1960; St.John, 1986), subject knowledge (see e.g. see e.g., Eisner, 1987; Greer, 1987; and Lovano-Kerr, 1985; Clark & Zimmerman, 1986; Efland, 1995; Feldman, 1985; Luehrman & Unrath, 2006), and social communication (see e.g. Dorn, 2005; Duncum, 2001; Freedman, 1994, 2000; Neperud, 1995; Stuhr, 1994). A brief description of the various purposes follows.

The first purpose focuses on the expressive elements of art. Making art provides an opportunity for students to freely express themselves and benefit from this self discovery process. This idea is usually associated with the work of Victor Lowenfeld (1960) who believed that the art process promotes personal intellectual and creative growth. Thus, the role of art education is to provide individual instruction, support, and/or resources for each student to meet their individual goals. Teachers who encourage students to infuse their personal experiences into their art are representative of this approach.

Related to the benefits of making art are educators who believe that art education should embrace not only its expressive power but its therapeutic power (see e.g., Dunn-Snow &

D'Amelio, 2000; London, 1998; Lowenfeld, 1960; St.John, 1986). This approach uses art as a tool to promote healing in students who are struggling with emotional issues, concerns or dealing with traumatic events. Art therapy is a tool used by therapists and other mental health providers, but draws its justification from Lowenfeld's work and the therapeutic aspects of art, closely connected to the benefits of artistic expression highlighted in his work.

Another reoccurring theme found in the art education literature emphasizes the academic aspect of art and suggests that art education should be about acquiring knowledge, understanding, and appreciation of the subject as well as teaching the skills necessary to create, analyze and critique works of art (see e.g., Eisner, 1987; Greer, 1987; and Lovano-Kerr, 1985). This approach increased in popularity during the 1980's and 1990's when the Getty Trust developed a discipline based approach to art education curriculum (DBAE) for schools and provided resources for its use. This approach emphasized a sequential and cumulative approach to education, as is found in other academic disciplines.

Consistent with the idea that art education is a sequential and cumulative process is literature that supports an art education curriculum that follows the natural developmental stages and cognitive processes associated with the learning of art (Clark & Zimmerman, 1986; Efland, 1995; Feldman, 1985; Luehrman & Unrath, 2006). Art education, according to this approach, supports the natural maturation of particular art skills in order to allow the acquisition of subject matter. As student skills are nurtured according to a natural sequence of stages, their talent will grow and develop.

The third purpose found in the art education literature emphasizes various social and communicative perspectives about the role of art in society. Overall, there are societal benefits of artistic expression (Freedman, 2000) and students should learn to use their art as a tool for

fostering awareness of social and ecological issues (Neperud, 1995). In the socio-cultural approach, students learn to understand the visual culture that surrounds them. This includes art not typically thought of as art that one encounters daily and that naturally occurs within a community. The context in which art is found or created is important to interpreting the meaning of a work of art (Dorn, 2005; Duncum, 2001). Other educators emphasize a multi-cultural approach to art education. They believe that students should be exposed to art which is representative of all cultures and that students should learn about these cultures through art (see e.g., Freedman, 1994; Stuhr, 1994).

Other literature supports a “well-rounded” approach to education, suggesting that art education is necessary for meeting the needs of the “whole child” and can provide lifelong benefits (Eisner, 1998) while other literature attempts to justify the value of art education because of the benefits it will provide in other academic areas. This line of reasoning suggests that art education will improve knowledge in areas such as English, math, science, or history or will improve specific academic skills such as reading, writing and language (Alberts, 2010; Deasy, 2002; Gullatt, 2008).

Finally, a few of the more prominent art educators have outlined their ideas about making art, understanding art, and/or framing the purposes of art education by synthesizing various reasons according to aesthetic properties (see e.g., Abrams, 1953), personality characteristics (see e.g., Lanier, 1977), intellectual arguments (Efland, 1990; Siegesmund, 1998) and beneficial outcomes (Eisner, 1998). Similarities can be found within these perspectives and previously mentioned reasons that emphasize the purpose of art education to be about self-discovery, subject knowledge and/or social communication.

Given the numerous purposes for art education that exist within the field, it is likely that art teachers, collectively, believe in a range of purposes. It was thought that knowing their personal practical theories about the purpose of art education would advance our understandings of their work with all students, including those with disabilities.

### **Teachers' Beliefs about Inclusion: A Snapshot**

Just as it is important to better understand art teachers' beliefs about the purpose of the subject they teach, it is equally important to better understand the attitudes they bring to their practices about the students they teach. According to recent reports published by the United States Department of Education, students with disabilities are being educated in the general education classroom alongside their typical peers at an increasing rate (*29<sup>th</sup> Annual Report to Congress on the Implementation of the Individuals with Disabilities Education Act, 2007, vol.1*, 2010). This practice, known as inclusion, requires educators to include students with disabilities in the “least restrictive environment” and the general education classroom is the optimum setting. According to this same report a little over half, or 53.6 percent of students with disabilities, ages six through twenty-one years of age, were included in general education settings for at least 79 percent of their school day to support inclusion goals.

To meet the needs of these students, it is likely that teachers must adjust their teaching practice in order to accommodate the range of instructional needs in inclusive settings. For example, teachers working in inclusive classrooms are required to align their teaching practice with specific services outlined in a student's Individualized Education Program (IEP) in order to comply with requirements defined by the *Individuals with Disabilities Education Improvement Act (IDEIA)*. To accomplish this they are frequently required to modify the curricular content, adapt their instructional approach, and provide other accommodations to meet the unique needs

of these students. They may also be asked to adjust their management system, alter the way they assess performance, attend numerous meetings, and provide written reports to meet school policy and federal requirements (Friend & Cook, 2003; Hodkinson & Vickerman, 2009; McGrath, 2007; Murphy, 2005). Given the impact of inclusion on a teacher's practice, it is not surprising that teachers have developed strong attitudes toward this educational approach.

Findings relevant to this research are that teachers' attitudes toward inclusion are most often influenced by the nature and severity of the disability of the students who are included in their general education classroom (Avramidis, Bayliss & Burden, 2000; Drysdale, Williams & Meaney, 2007; Dupous, Wolman & Estrada, 2005; Schumm & Vaughn, 1992) and by the grade level in which students are being included (Cornoldi, Terreni, Scruggs & Mastropieri, 1998; Larrivee & Cook, 1979; Pudlas, 2003) when compared to other factors. According to the *29<sup>th</sup> Annual Report to Congress on the Implementation of the Individuals with Disabilities Education Act, 2007, vol. 1* (2010), students with learning disabilities made up the largest disability category (45.5 percent) in 2005, and in that year, 53.6 percent of these students were educated for the majority of their school day in general education classrooms. Students with emotional/behavioral disabilities made up the fifth largest disability category (7.7 percent) in 2005, and in that year, 34.7 percent of these students were educated for the majority of their school day in general education classrooms.

Other research regarding students with emotional/behavioral disabilities indicates that teachers usually prefer to not have them included in their classrooms because teachers do not always feel prepared to address these students' behavioral and/or emotional problems (Avramidis, Bayliss & Burden, 2000; Drysdale, Williams & Meaney, 2007; Dupous, Wolman & Estrada, 2005; Schumm & Vaughn, 1992; Ward, James, LeDean & Lock, 1996). This finding is



supported by the above inclusion data indicating that students with emotional/behavioral disabilities are less likely to be included in general education classrooms than students with learning disabilities.

Other relevant research regarding attitudes toward inclusion indicates that teachers become less positive as the students move through school (Cornoldi, Terreni, Scruggs & Mastropieri, 1998; Janney, Snell, Beers & Raynes, 1995, Larrivee & Cook, 1979; Pudlas, 2003) and that students with disabilities are less likely to be included in general education classrooms as they progress across grade levels. According to the *29<sup>th</sup> Annual Report to Congress on the Implementation of the Individuals with Disabilities Education Act, 2007, vol.1* (2010), in 2005, 46.4 percent of students with disabilities, ages twelve through seventeen, were educated for the majority of their school day in general education classrooms, about eight percent less than the total number of students with special needs who are included in general education settings for the majority of their school day. Because special education teachers often report that students with disabilities are typically educated in general education specialty classes, such as art (Bay, personal correspondence, 2011), this percentage may be higher for the inclusion rates of students with disabilities in art education classes.

## **Overview of the Study**

**Significance of the problem.** Given the influence of teachers' personal practical theories on their decision making, and the likelihood that they will be responsible for the academic success of students with disabilities in their art classes, it is critical to understand the relation between the two sets of beliefs (personal practical theories about the purpose of art education and attitudes toward inclusion). As students with disabilities are increasingly educated in general education settings, both the general and special education communities must gain an

understanding of the powerful belief systems that influence general education teachers' decision making, and ultimately their actions in the classroom. Such actions can have a major impact on a student's achievement performance. In particular, it would be useful to know the beliefs systems of those who express positive attitudes toward inclusion. Whereas this type of work is necessary and critical in all subject areas, this study focused on art education.

**Significance of the Study.** Clearly, to understand possible relations between the myriad of ideas concerning the purposes of art education and the phenomenon of including students with disabilities into art classes, further research is needed. Overall, the art education literature is quite extensive, but primarily idea-driven with relatively few empirical studies. Discussions about the purposes of art education abound, but less research explores specifically art teachers' personal practical theories about art education. Moreover, there are few studies that examine the attitudes of art teachers toward inclusion, especially as it pertains to attitudes toward teaching art to students with learning disabilities and those with emotional/behavioral disabilities. Rather, empirical studies that examine the art education of students with disabilities generally focus on art teacher preparedness in general, art teacher preparedness to work with students with disabilities and teacher education program evaluation.

Therefore, to better address the needs of the growing number of students with disabilities who are being educated in general education art classes, an initial step was to investigate and better understand art teachers' personal practical theories of the purpose of art education as well as their attitudes toward inclusion. Through such studies, the education community may be able to describe the belief system of those teachers who hold positive views of including students with disabilities in their classes. This may lead to the identification of art teachers who may be most likely to accommodate students with special needs. Furthermore, knowing these teachers'

belief systems may assist special education teachers as they work collaboratively with art teachers to design instructional programs for included students.

To begin this line of research, it was necessary to identify a way to measure art teachers' personal practical theories pertaining to the purpose of art education. Within the art education literature there appears to be no real systematic method of measuring ideas about the role or purpose of art education within schools, which has led to a lack of empirical research. Therefore, to determine if art teachers held a simple theory of the purpose of art education or a profile of personal practical theories, one of the first steps in this research was to develop a tool to assess teachers' beliefs about purpose.

Additionally, this project breaks new ground in assessing the relations between art teachers' personal practical theories and their attitudes about the inclusion of students with disabilities in art classes designated for students in general education programs. To assess art teachers' attitudes toward inclusion, the teachers completed two versions of an existing inclusion survey. The first set of responses pertained to attitudes toward teaching students with learning disabilities, and the second revealed attitudes toward teaching students with social/emotional disabilities.

Using these data sources, a causal comparative design was used to compare art teachers' theories about the purposes of art education and their attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities in their art classrooms. Extensive data analyses were conducted to address the three research questions.

The presentation of this research study is organized into the following four chapters. In Chapter II, titled Related Literature, I present relevant literature about the purposes for teaching art, the role of personal practical teacher theories and the inclusion phenomenon. In Chapter III,

titled Method, I discuss the research design, participants, instruments used and analysis. In Chapter IV, titled Results, I present the results of the analysis according to the three questions that were explored as well as descriptions of each profile for the four personal practical teacher theories about the purpose of art education. Finally, in Chapter V, titled Discussion, I discussed the results according to the power of teachers' personal practical art theories about the purpose of art education and their implications for students with disabilities included in general education art classrooms. Relevance to other disciplines and future directions concluded the study.

## **II. Related Literature**

According to literature that illustrates the influence of teachers' personal practical theories on what they teach, how they teach and their purposes for teaching their particular subject, exploring teacher personal practical theories is important. Within the field of art education exploration of personal practical theories is a challenging task since there is a lack of agreement regarding the role of art education and its' purpose for students. Even though commonalities are present within the different ideas , differences about the purpose of art education range from a focus on the student, learning about the subject, understanding the social importance of art, the influence of community on art, learning about other subjects, and so forth. Awareness of a variety of purposes may actually be an asset to conversation within the field, but this lack of agreement about an overall purpose of art education makes it difficult to conduct larger research studies using the purpose of art education as a variable. It also makes it difficult to advocate on behalf of the field regarding the value of art education.

In order to explore teachers' personal practical theories about the purpose of art education, a measure needed to first be developed. A review of the art education literature included studies about art teachers' personal practical theories, perspectives from prominent persons in the field of art education, and other related literature. A measure that consolidates the purposes according to the literature allows for studies to be conducted using larger number of art teachers and more than one educational perspective with results presented in a quantitative form.

### **Purposes for Teaching Art**

A substantial literature base exists that discusses the purpose of art education for students and how to best justify the importance of art education in the school curriculum. However, given all of the reasons cited for teaching art, how art benefits students, and rationales about why art

education is important, it is clear that a lack of consensus remains within the art education community as to why the arts should be taught or even about how to define art (Gehlbach, 1990). This is supported by a review of the literature by the U.S. Department of Education Office of Educational Research and Improvement (*The Arts Education in Public Elementary and Secondary Schools: 1999-2000*, 2002) and other literature that outlines various reasons about the purposes of art education (see e.g., Efland, 1979; Eisner, 1973, 1998; Lanier, 1977; Siegesmund, 1998; Smith, 1992). The following is a brief overview of various perspectives from the art education literature that include representatives of prominent individuals within the field. The first group of purposes seem to emphasize a singular perspective while the group that follows seems to represent an attempt to synthesize the various purposes together.

Grounded in the expressive qualities of the art making process and the benefits it offers its creator are educators who advocate that the purpose of art is to express oneself and that the individual can learn about and better understand themselves through this discovery and expression process. Self-expression is often associated with the ideas of Viktor Lowenfeld, who believed that intelligence and creativity are activities of the mind, essential to human growth and quite different in nature. While intelligence is associated with assessment and the use of facts, creativity is based on the use and application of sensitivities. Art education's unique role is to promote the potential abilities of intelligence and creativity by emphasizing what is essential for one's own individual expression. Therefore, the expression of aesthetic experience is subjective in nature since it differs according to each person, based on their experience, the medium used for expression and the stage of growth of the individual. According to London's (1998) interpretation of Lowenfeld, the art process itself and the emotional aspects associated with it may be more significant to the growth of the child than the product. "Free expression is the

desired outcome of art instruction. Art is a refuge, a place of physical release from the tensions of rigorous academics – and, as such, is typically regarded as non-academic.” (Siegesmund, 1998). According to Osborne (1991), “Art needs no justification.”

The use of art as a therapeutic tool to foster mental health also has its roots in the work of Victor Lowenfeld (Snow & D’Amelio, 2000). Victor Lowenfeld (1947) argued that art was psychologically therapeutic (Siegesmund, 1998). Art therapists and educators who use art to foster mental health draw upon the therapeutic benefits of personal expression that result from being actively involved in the art making process. They use art as a tool to help students deal with emotional or behavioral problems (Alexander, 1990; Dunn-Snow & D’Amelio, 2000; St. John, 1986). “The child who uses creative activity as an emotional outlet will gain freedom and flexibility as a result of the release of unnecessary tensions. However, the child who feels frustrated develops inhibitions and, as a result, will feel restricted in his personality.” (Lowenfeld, 1947). Creative expression and art education allows all students, the naïve as well as the sophisticated, to grow according to their own personal needs through individual creative expression (Lowenfeld, 1960). Growth is not limited to the aesthetic, but promotes the emotional, intellectual, physical, perceptual, social and creative growth of one’s being (London, 1998).

Most closely related to the subject of art, is literature that focuses on the academic aspect of art and suggests that art education should be about nurturing the acquisition of knowledge, understanding, and appreciation of the discipline, as well as teaching the skills necessary to create, analyze and critique works of art (see e.g., Efland, 1990; Eisner, 1987; Greer, 1987; and Lovano-Kerr, 1985). Most commonly known as a discipline-based approach to art education (DBAE), this approach is grounded in the rationale that art education should follow the

sequential and cumulative nature of other academic subjects that build naturally upon themselves (Greer, 1987).

The J. Paul Getty Trust promoted and renewed interest in this approach during the 1980's by creating an educational program that was based on the language, concepts and processes derived from the fields of studio practice, art history, and art criticism (Lovano-Kerr, 1985). The Trust offered teacher training, support and resources for art teachers during the time when this approach was popular. Assumptions embedded within this approach are: 1) children require instruction to guide and nurture their artistic ability and that art teachers should provide supportive and encouraging instruction; 2) artistic skills are acquired through continuity of effort and practice and not by individual unrelated lessons; 3) the acquisition of art skills is related to what would be expected in the course of human development and personal aptitudes; and 4) artistic activities should be meaningful or intrinsically interesting to each student (Eisner, 1987). The four major areas of emphasis in a discipline based approach to art education are: 1) creating art (studio art), 2) understanding its place in history and culture (art history), 3) making reasoned judgments and understanding the reasons for making those judgments (art criticism) and 4) perceiving and responding to its qualities (aesthetics). Understanding and appreciation of works of art is promoted through instruction that is taught interactively (Lovano-Kerr, 1985).

Related to learning about the discipline of art is literature that explains the cognitive processes involved when a child learns about art. It suggests that art education should support the development of art skills, which when nurtured develop naturally and sequentially as the student passes through these developmental stages (Clark & Zimmerman, 1986; Efland, 1995; Feldman, 1985; Luehrman & Unrath, 2006). Scientific rationalists view art education as a distinct discipline with methods for conducting inquiry and forming judgments. Its



epistemological claims can be broken down into philosophical and psychological areas. Aesthetics and understanding the language of images represent philosophical reasons for understanding art. Stages of development, such as those posited by Jean Piaget, Howard Gardner and others, represent psychological reasons for learning to understand art. Children pass through developmental stages of artistic development and require instruction to understand art terms, principles, concepts and processes (Siegesmund, 1998).

Shifting away from a focus on learning about art or its effects on the artist, other art education literature emphasizes the role of art education from a social perspective (Freedman, 2000). This includes a focus on understanding the visual culture or context in which art is found or created (Dorn, 2005; Duncum, 2001); using art as a tool to foster awareness of social and ecological issues (Neperud, 1995) and a multi-cultural emphasis on art knowledge; ensuring that students are exposed to art which is representative of all cultures (Freedman, 1994; Stuhr, 1994).

Instead of viewing art as a discipline and being the subject matter of inquiry, social reconstructivists view art education as a tool for teaching across disciplines and for social transformation (Siegesmund, 1998). Art is an instrument used to conduct inquiry and to promote complex critical thinking and analysis (Dorn, 2005). This approach is grounded in the belief that art education can make a difference in student understanding of the world and that through action this difference can enrich and improve social life. Art that is made to illustrate social injustice, community change and concern for the environment is not therapeutic but social. This perspective emphasizes construction of meaning instead of formalistic concerns, the importance of social contexts to art construction and cultural critique. Teachers should ask why students paint instead of how they paint.” (Freedman, 2000). Efland (1990) describes learning as occurring in a social context dependent upon the educational environment that mediate thought.

Teachers should ask questions that challenge currently held beliefs by students. Multi-cultural education crosses boundaries and is an example of the social perspective. It incorporates art into the curriculum and promotes discussion.

Social perspective theories seek to broaden the domain of visual arts through inclusion of the visual culture one encounters in everyday experiences. Images found in music videos, television, advertising, internet sites and other sources that may not typically be thought of as art forms are viewed as examples of visual culture. This approach emphasizes “dialogue about art as a socially constructed object, devoid of expressive meaning” (Dorn, 2005) and recognizes not only the images one encounters daily, but the social conditions in which these images have been constructed (Duncum, 2001). Art should not be viewed in isolation but within the context of society. The cultural and sociological forces that influenced the art are important to one’s understanding of the art. There are relations between art and society.

Other literature related to a focus on the child during the art making process is advocates that art education is necessary for the education of the whole child and provides lifelong benefits, otherwise known as the “well rounded person approach” (Catterall, 1998; Eisner, 1998; Gardner, 1999). Art education should simply make students feel good about themselves and enhance their self concept (Cowan & Clover, 1990).

Lastly, art education literature also suggests that art education will improve learning in other academic disciplines or improve specific academic skills (see Alberts, 2010; Deasy, 2002; Gullatt, 2008). Bresler (1995), Clindard & Foster (1998), & Collins & Chandler (1993) support the integration of art instruction with other academic subjects to improve student understanding of other academic subjects. Gee (2000) explains that the visual arts is a system of communication with its own language, symbols, vocabulary and design that allows students to

construct and express new knowledge. Whereas, teachers of students in younger grade levels integrate art into lessons to help students understand other academic subjects, as students increase in grade level, art instruction becomes more focused on learning about the subject of art and students are not generally taught that the art skills they learn are transferable to their other classes (Gullatt, 2008; Reardon, 2005). Reardon (2005) cited evidence of the benefits of art instruction by reporting student improvement on standardized tests taken by fourth grade students in a Dallas, Texas public school system.

Even representatives from the special education community (special educators and / or art teachers who work with students with special needs) seem to have weighed in on the discourse by endorsing the use of art education to address the needs of students with disabilities (Dalke, 1984). In general, literature that discusses the reasons for teaching art to students with special needs is grounded in the real or perceived benefits to different student populations. As a result, much of this literature is in the form of case studies or articles outlining strategies used when working with students with various disabilities.

As might be expected, educators who work with the severe and profound population endorse art education as a method of including these students with their non-disabled peers in order to promote social learning opportunities. Guay (1993) refers to “normalization,” which is the maintenance of art education goals for all students, instead of substituting non-art education goals such as therapeutic or remedial approaches for students with disabilities. Teachers also acknowledge that art instruction helps students develop fine and gross motor coordination skills as well as to allow them to express themselves through their art (MacLean, 2008).

Special educators also recognize the therapeutic aspects associated with the art making process and may use art as a way to reach students who are emotionally troubled and/or to

encourage these students to work through troubling or traumatic events (Alexander, 1990; Isis, Bush, Siegel & Ventura, 2010; Kramer, 1980; Smilan, 2009). Schiller (1994) promotes the use of using content-rich art lessons to promote oral and written language development as well as learning about art while Osborne (2003) supports the use of learning about art in conjunction with therapeutic art opportunities for students with autism (Osborne, 2003). Furniss (2009) describes how the use of art lessons facilitated the interpersonal and social communication students of a student with autism. Even students with learning disabilities have been reported to learn through the use of art as a tool for instruction (Durham, 2010).

See Table 1 for a brief description of the three most commonly referred to purposes for art education recently described.

TABLE 1

*REOCCURRING PURPOSES FOR ART EDUCATION*

Purpose	<i>The purpose of art education is to facilitate learning about ...</i>
Self Discovery	the self. Making art is primarily about self-expression and art education should promote the artist's imagination. Art needs no justification. It is used to make oneself feel better and to understand oneself through making art. Art can be used as a therapeutic tool to deal with emotional and/or behavioral issues.
Subject Knowledge	the subject. This includes the understanding and applying of art language, concepts, and processes. These concepts and processes are derived from art history, art criticism and studio practice. Art should be recognized as a distinct academic subject with methods for conducting inquiry and forming judgments.
Social Communication	art as a socially constructed object that reflects society. Art should be viewed within this context since it emphasizes the images encountered daily, the social conditions in which they have been constructed and the purposes for which they have been created. Extending this emphasis on social construction is the idea that art can be used as a tool to bring about change by fostering awareness.
Attempts at synthesizing the various reasons for making art, understanding art, and framing the	

purposes of art can also be found within the literature. Table 2 presents a brief outline of a few of these perspectives by the more prominent art educators (Abrams, 1953; Efland, 1990; Eisner, 1998; Lanier, 1977; Siegesmund, 1998). Even though the frameworks through which each

theory is presented and the names assigned to each categorical distinction within each perspective differ, similarities can be found between each perspective and the three purposes for art education described earlier.

The most obvious similarities within the four perspectives are references to the first purpose for art education referred to in this study as student self-discovery ( associated with Lowenfeld's self-expressionist purpose for art education). Beginning with Abrams' (1953) "expressive" categorical distinction, the suggestion is made that art should focus on the artist as the work's creator and that these works express the emotions of their creator. The second is Efland's (1990) intellectual argument grouping labeled as "the expressionist" which incorporates Lowenfeld's work into this intellectual argument. Lanier's (1977) "the magician" describes a cluster of artistic attitudes that also alludes to Lowenfeld's self-expressionist purpose. According to Lanier, this set of attitudes describes an individual who recognizes the mysterious quality about the creation of art and who is sympathetic and sensitive to the play of senses and symbolic character of visual forms. Lastly, Eisner (1998) describes proposed outcomes for students in effective art programs by mentioning that students acquire a "feeling" for transforming their ideas, images and feelings into an art form. This "feeling" might also be defined as understanding the association between making art and their feelings. Clearly these descriptions could be classified as falling under the purpose of self-discovery/expression.

TABLE 2

*PERSPECTIVES ABOUT THE PURPOSE FOR ART EDUCATION*

Citation		Focus and Description
Abrams (1953)		<i>(Aesthetics)</i> <i>Art should be about the ...</i>
	Objective	work of art itself. Art is an independent entity made up of the internal relations of its parts and judged according to criteria intrinsic to the work's own mode of being.
	Expressive	artist. Works of art express the emotions of their creator.
	Pragmatic	audience. Art is an instrument that achieves certain effects in an audience. It can please, inspire or provide knowledge.
	Mimetic	universe. Art is about the subject represented in the art; presenting accurate representations of life or nature.
Lanier (1977)		<i>(Personality)</i> <i>Artists perceive the creative process as ...</i>
	Magician	a mystery. The artist must be sensitive to the play of senses and visual forms.
	Mechanic	an orderly construction of quantifiable elements. The artist is an empiricist relying on knowledge and experience.
	Merchant	about survival. The artist is a promoter often involved in advertising or other commercial endeavors.
	Muckraker	about challenging common beliefs and practices. The artist is able to raise questions while remaining a supportive member of the artistic community.
	Mosaicist	an eclectic process. The artist is a chameleon who integrates the ideas of many art concepts into one.

TABLE 2 (continued)

*PERSPECTIVES ABOUT THE PURPOSE FOR ART EDUCATION*

Citation	Focus and Description
Efland (1990)	<i>(Intellectual)</i> <i>Art education should ...</i>
Expressionist	nurture the imaginative life of children. Art is a refuge and needs no justification. It has therapeutic benefits that foster mental health and a sense of individual competence.
Reconstructivist	be used in historical and moral instruction. Art is a tool for teaching across disciplines and for transforming individuals and society. It is useful in analyzing groups in power that limit the potential of self or others.
Scientific rationalist	be based on empirical reasons. It is a discipline with distinct methods for conducting inquiry and forming judgments. Students should understand the philosophy of aesthetics and language of images. As children mature, definable stages of artistic development should be nurtured.
Eisner, 1998	<i>(Outcomes)</i> <i>Art provides opportunities for students to...</i>
Emotion	feel what it means to transform ideas, images, and feelings into an art form.
Aesthetic	refine their awareness of the aesthetic qualities in art and life.
Knowledge	understand the connections between content and form as well as the culture and time in which a work of art was created.
Imagination	imagine the possibilities and explore ambiguities; to learn to delay closure in pursuing resolutions; to recognize and accept multiple perspectives and resolutions.

The next group of similarities that can be found within the four perspectives are references to the second purpose for art education referred to in this study as subject knowledge. This purpose is associated with a discipline-based approach to art education and focuses on teaching students how to competently execute art and to recognize the quality of a work of art itself. Two of Abram's (1953) categorical distinctions, the "mimetic" and the "objective," reflect this emphasis. The mimetic approach suggests that art education should focus on the subject or universe of the art work itself and how accurate the artist is able to accurately represent the subject in their work. The objective approach suggests that art education should focus on the work of art itself. Art should be analyzed as a self-sufficient entity according to the relationship of its parts and criteria intrinsic to the work's state of being. Efland's (1990) intellectual argument grouping labeled as "the scientific rationalist" also directly incorporates a discipline based approach to art education. It promotes the understanding that images have their own language and the philosophy of aesthetics. Lanier's (1977) "the mechanic" also describes a cluster of artistic attitudes that allude to this approach. This set of attitudes describes the creation of art as an orderly construction of quantifiable elements. The artist is described as an empiricist who recognizes the science associated with making art; he researches and plans his art before he creates it. Lastly, when Eisner (1998) describes proposed outcomes for students in an effective art program, he mentions that students should learn to refine their awareness of the aesthetic qualities in art and life. This refinement of the aesthetic qualities in art and life must certainly be promoted through exposure to a sequential and cumulative program of art education that teaches students to not only make art but how to analyze, make decisions and transfer this aesthetic understanding to their everyday surroundings. Eisner (1998) also mentions that students should learn to imagine possibilities, to explore ambiguities as they delay closure in pursuing



resolutions, and to recognize and accept multiple perspectives and resolutions. He wrote that he wasn't sure how he wanted to define this purpose, but the problem solving aspects associated with this outcome could easily be placed within a discipline based approach as described by Efland (1990). This scientific rationalist category includes a psychological developmental approach, defined as how the mind unfolds in definable stages. This last purpose of Eisner's seems to suggest development of cognitive purposes associated with the purpose of art education; promotion of analytical and critical thinking skills transferrable to other academic areas.

The last set of similarities that can be found are references to a social or community oriented purpose for art education that includes a multi-cultural component. In other words, they refer to the relation between art and society/culture and are referred to in this study as social communication. Abrams' (1953) "pragmatic" categorical distinction, suggests that art should focus on the audience to whom the work is addressed. Art is an instrument that can be used to achieve certain effects in an audience. These effects can be to please them, to provide knowledge, or to inspire them to behave in accordance with certain moral norms. Efland's (1990) intellectual argument grouping labeled "the reconstructivist," suggests that art is a tool for historical and moral instruction capable of transforming individuals and society. Art is an instrument for teaching across disciplines and that when used within a multi-cultural context can be used to analyze groups in power that limit the potential of self or others. Lanier's (1977) "the merchant" describes a cluster of artistic attitudes that alludes to this social purpose of art education, but embodies a more pragmatic nature behind it. This set of attitudes describes an individual who embraces art from a survival perspective. Examples given are the use of art in advertising, for commercial reasons, and in the promotion of an idea, product or service.

Transferring these applications to the school setting seems to fit within the social perspective (i.e. multi-cultural, visual-culture, community). Lanier (1977) also defines a cluster of artistic attitudes that may or may not have been intended to be related to this social perspective. “The muckraker” is described as a cluster of attitudes held by an artist who likes to question the most common beliefs that others tend to accept in the field. According to Lanier, this person is a member of the art community but his or her consistent questions can become an irritant. The muckraker profile may not have been intended to be associated with this social perspective; however, a large part of the community, visual-culture, and multi-cultural descriptions that are attributed to the social perspective is the use of art as a tool to question and inform others about moral concerns, social injustices, and other important societal issues. The muckraker seems to represent this purpose. Lastly, when Eisner (1998) describes proposed outcomes for students in effective art programs, he mentions that students should understand connections between content and form as well as the culture and time in which the work was created. This outcome sounds as if it could be part of a social purpose for art education.

Lanier’s (1977), “the mosaicist” was the only cluster of attitudes that did not fit into one of the three purposes.. This is probably because the mosaicist describes a cluster of artistic attitudes that allude to an eclectic purpose for art education. Lanier (1977) describes the mosaicist as an eclectic who is able to weave all of the threads of art into one. There is a conceptual togetherness of ideas. This does not mean that the other theorists do not support a balanced approach when thinking about the purpose of art education for their students. The previous references to the three purposes for art education used in this study are all taken from a perspective originally defined by the author as encompassing more than one purpose for art education.

According to art education literature, the field of art education appears to lack an overall consensus about the purpose of art education. In reality, clear patterns of agreement appear to be present. Looking at three purposes of art education that are most common to the literature and dissecting four perspectives related to the purpose of art education, relations between them are clear. Looking at further case studies about the personal practical theories of practicing art teachers and their ideas about the purpose of art education will determine whether the art education literature reflects the personal practical theories of art teachers about the purpose of art education in the classroom. Use of an art instrument to measure these ideas may be used to support existing research and case study literature with quantifiable data.

### **Power of Teacher Theories about Purposes for Teaching Art**

In all classrooms, whether students with disabilities are present or not, teaching is a complex task filled with dilemmas and ill-defined situations (Cochran-Smith & Zeichner, 2005; Nespor, 1987). As teachers deliberate and make decisions about their teaching actions, it is well documented that they rely on their knowledge of content, pedagogy, child development, and other such factors, which are strongly influenced by their beliefs about teaching (see, e.g., Cochran-Smith, Feiman-Nemser, & McIntyre, 2008). Many terms have been used to define beliefs, but ultimately, what is common to most definitions is that a belief is based on evaluation and judgment versus knowledge, which is based on objective fact (Pajares, 1992). These belief systems influence how a teacher perceives and interprets an educational event, which, in turn, impacts his or her actions in the classroom. Beliefs help teachers “frame” a situation so that they are better situated to select and apply approaches they think are appropriate from the myriad of approaches that are available (Nespor, 1987). As a result, the classroom decisions teachers make determine their students’ access to educational opportunities and knowledge (Thornton, 1989).

In education literature, belief systems are often referred to as teachers' personal practical theories of teaching. Clandinin and Connelly (1987) explain the study of personal practical theories as making visible the frames of reference through which individual teachers perceive and process information. Personal practical theories help to describe teachers' knowledge, attitudes, beliefs and values. Therefore, if the educational community aims to understand why teachers make the decisions they do and choose the goals they pursue, it is critical to understand teachers' personal practical theories.

Given the many perspectives within the art education literature about the purposes of art education it is easy to understand that ultimately, art education teachers form their own personal practical theories about art education's purpose based on their personal experience, knowledge of existing art education viewpoints, teacher training, national standards requirements and other related factors. One attempt to explore art teachers' personal practical theories about the reasons for art education was found in a related study conducted by the San Francisco Art Commission between 1992 and 1994. Data collected from 73 elementary schools asked art teachers about the objectives of their arts education programs to justify overall inclusion of art programs in the schools. Findings from this study indicated that nearly sixty percent (43 schools) of the schools cited reasons that were attributable to at least two of Efland's three conceptual purposes and slightly over twenty percent (15 schools) indicated multiple reasons that could be attributed to all three purposes. Personal expression and creativity were listed as reasons for art education by 36 schools and 29 schools listed multi-cultural learning as a curricular objective. Using art as a tool for developing critical thinking was listed as a reason for art education by 14 schools and 15 schools listed that learning about art was important. About twenty percent (15 schools) could offer no rationale for their arts education programs. The results indicated that teachers had

different reasons for justifying the teaching of art to their students and that they chose the aspects they felt were most important from Efland's three broad purposes to construct their own personal art theories. Survey results indicated that educators reached for a variety of reasons to justify art education, with the most popular justification being the use of art to teach subject areas other than art (as cited in Siegesmund, 1998).

Also found within the art education literature were case studies that illustrated the influence of art teachers' personal practical theories on their decisions about the subject matter they chose to present to students. Findings from the studies of Bullock and Galbraith (1992) and Guay (2000), depicted how researchers were able to define the individual theories of art teachers about how they viewed the purpose of their art class for their students, thus highlighting how teachers' personal practical theories frame the decisions they make in classroom practice. Examples of how these decisions influenced their choice of curricular objectives, lesson planning, and implementation of student activities are found in the brief summary of the studies that follow.

Guay (2000) observed an eighth grade art teacher over an 18 week semester to explore his beliefs and values regarding the teaching of art to students by comparing his teaching approach to middle school educational theory and current art education curriculum. Having 23 years of teaching experience and considered highly effective by his peers, Guay found that he held firm values and beliefs about art instruction that guided his day-to-day instruction. He believed that the classroom was a safe place for students to express their personal thoughts, to tell their own stories, and to gain better understanding of themselves. He believed that art must be meaningful for each student so he encouraged each one to get as personal as they could by incorporating their own thoughts, feelings and experiences into their work. He encouraged this

by listening to their personal stories, sharing his own with them, individually interviewing them and asking thought provoking questions. He encouraged them to take risks with their art and to not be too timid. Through this process they constructed their own knowledge and expressed it through their art. He viewed his classroom a studio and over the course of the semester students produced two major works of art. Even instruction was personalized, according to what skills each student needed to know in order to complete their project.

Comparing his instruction to art curriculum and teaching methods, Guay discovered that this teacher taught students to create a work of art and to express themselves but they did not learn to generalize their understanding of art to other domains of art education. Aspects of state and national curriculum guidelines suggesting that students be exposed to historical and cultural aspects of art education were not explored in depth. Students learned to make art and express their own ideas but did not learn about art, other artists, or values and functions of art.

Bullock and Galbraith (1992) examined the beliefs of two secondary art teachers by looking at their content choices and teaching practices. Both teachers were recognized as excellent teachers by their administrators but the first teacher held a discipline-centered approach to art education while the second teacher held a student-centered focus integrated with a multiculturalism emphasis. Both teachers recognized the diverse understandings of art and levels of expertise that students brought to class, but given their limited time to teach students, their immediate concerns differed, which influenced the focus of their lessons.

The first teacher approached the students' lack of art education by starting at the beginning and teaching skills in a very structured way. She integrated art history into her lessons and helped students learn to talk about art and to make judgments about art. Students completed worksheets related to art concepts and she made sure they used proper hand-writing and correct

spelling. She thought of her students as raw clay and it was her responsibility to teach them. She wanted students to be successful so her lessons and classroom management style were very structured.

In contrast, the second teacher focused on acknowledging the cultural backgrounds of her students, the sociological aspects and political ramifications of art. She did not believe in teaching art history, criticism or aesthetics. She focused on encouraging creative self-expression and providing opportunities for her students to express themselves in a way she thought they did not have in other school subjects. She felt it was important for her to get her students to take pride in their work and to see that everyone has value and importance. This teacher viewed herself as a facilitator so information was given orally and she related their work to their present experiences and future lives.

The frustrations experienced by the two art teachers in this study may have been due to an “undefined domain” (Nespor, 1987). They struggled with the limited time they were given to work with students because they had a great deal of content they wanted to teach and were expected to teach to students. One teacher commented on the pressure she felt because she believed what she wanted to do with students was in conflict with what she was asked to do by administration.

The case studies of Bullock and Galbraith (1992) and Guay (2000) illustrate that teachers seem to make decisions based upon their own personal practical theories. These choices then influence the decisions they make regarding the content they chose to emphasize, the purpose of their instruction for their students, and the presentation of their subject matter. They defined their personal practical theories of teaching based upon their teaching experiences, teaching

preferences, the perceived needs of their students and aspects of the teaching curriculum they chose to emphasize. This is consistent with Nespor's (1987) findings.

Reasons given for their choices were clearly based on personal beliefs having to do with what they felt students needed to know, how to help students feel better about themselves and/or providing students with a place where they could freely express themselves. The focus of the teachers appeared to be more about meeting the individual and personal needs of their students and less about the content of the subject area they were teaching. Most teachers did not seem to articulate reasons for their choices based on formal educational philosophies, state standards or other objective resources.

All teachers appeared to consider the feelings of the students in their teaching and wanted to promote their sense of self-esteem and confidence. Bullock and Galbraith's (1992) student-centered art teacher believed in acknowledging the cultural backgrounds of her students and it was important for her to get her students to take pride in their work. She wanted them to see that everyone has value and importance. The other discipline-centered art teacher in this study tried to make students feel good about their work by assigning very structured assignments that they could successfully complete. Guay (2000) noted during her observations that positive appraisal was a big part of her teacher's interactions with students. This teacher felt that a major part of his teaching was to get to know his students and to encourage them to use their art to express themselves. The teachers also seemed to focus on the idea that teaching must be meaningful to students. Guay's (2000) art teacher let students choose their own projects. Bullock and Galbraith's (1992) student-centered art teacher approached art by embedding student understanding through their cultural backgrounds.



In a related study exploring the personal beliefs of pre-service art teachers toward art education during their teacher training, Grauer (1998) found that art teachers were often more influenced by their pre-existing personal beliefs about appropriate subject matter and instructional delivery than by information found in the art education literature. This led teachers to initially reject information taught in classes. For example, one of the teachers equated knowledge in art as the development of innate talent and felt learning about pieces of art without aesthetic understanding was useless. Another teacher expressed similar views. She equated art education with her educational background which focused on technique and emphasized natural talent. A third teacher felt concern because she was presented with isolated activities that led to no understanding of why art might be meaningful to students. A fourth teacher equated belief with knowledge and was concerned that her lack of content knowledge had not prepared her to understand art. After being presented with different conceptions of subject matter knowledge in art, most of the teachers were able to find ways to approach art education that made sense to them. The first was able to see that art content was worth knowing and that this content could be taught in a way that was meaningful to children. The second teacher was able to align her beliefs in art education with her beliefs about teaching and learning other subjects. Other teachers that held more definite subject-centered beliefs found that their beliefs were strengthened and reinforced by the knowledge they learned through their training. They were better able to incorporate the new knowledge into their existing personal practical theories about art education. However, one of the teachers did not appreciate the relationship between her beliefs and how this might affect the decisions she made as a teacher.

Findings from this study suggest that just as current teachers are influenced by their personal practical beliefs about the subject they teach and how to teach it, pre-service teachers

are also influenced by the pre-existing beliefs they bring to their art education courses.

Furthermore, these beliefs may align or compete with what they are taught in teacher preparation classes about the purpose of their subject matter and how to teach it.

### **Teachers' Attitudes toward Inclusion**

Equally important to literature that illustrates the influence of teachers' personal practical theories on what and how they choose to teach in relation to their particular subject area is literature that illustrates the influence of teachers' attitudes toward the inclusion of students with disabilities in general education classrooms. This is because including students with disabilities in general education classrooms may require significant changes to the classroom curriculum for students with learning disabilities, adjustments to behavior plans to accommodate students with emotional/behavioral disabilities, and provision of other overall modifications and accommodations as needed. .

In order to explore teachers' attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities who are included in their art classes and to compare these attitudes with their personal practical theories about the purposes of art education, an existing inclusion measure was modified.

Teachers' attitudes toward inclusion have been studied extensively in the special education literature, resulting in an array of findings being reported. Most teachers seem to be positive toward the idea of inclusion. (See, e.g., Avramidis & Norwich, 2002; Scruggs & Mastropieri, 1996). However, the nature and severity of the disabling condition of the student to be included and variables related to the educational environment, such as available support systems and implicit obligations on the teacher to meet the needs of included students, influence their attitudes more than variables related to the teacher specifically (such as experience or level

of education). Additionally, teachers are less interested in seeing students with more severe intellectual and/or physical disabilities and those with emotional and/or behavioral disabilities included in their classroom. Grade level also seems to affect teacher attitudes. In general, attitudes toward inclusion become less positive as the grade level increases. It has been suggested that as the curriculum becomes more demanding at higher grade levels it becomes more difficult for teachers to modify the content of their subject area and to provide the appropriate supports necessary to accommodate the needs of students with disabilities included in general education classrooms.

With respect to Art Education, in 1994, Guay conducted two studies that focused on new art teachers' beliefs about teaching students with disabilities. The first study consisted of 212 randomly selected pre-service art education teachers from across the United States and the second study consisted of 152 recent art education graduates. Affective items related to teaching students with disabilities were part of the second study.

In the first study, Guay found that over 85% of teachers worked with students with academic, behavioral, physical and sensory disabilities. Of these teachers, 70% felt unprepared to teach in integrated classes, yet this was the most frequent placement for students with disabilities, except for those with severe and multiple disabilities or autism and students in court placements. It was hypothesized that teacher preparation programs may have compensated for an increase in the demand to cover art education curricula by allowing less program time to help art teachers learn how to teach students with disabilities. The teachers in this study also said they wanted hands-on experience on how to work with students with disabilities, but due to other demands many preparation programs would have difficulty meeting such demands.

In the second study, Guay found that about 75% of teachers at the elementary and secondary levels felt special education students were successful in art. However, a little less than half of the teachers felt personally competent to teach these students in integrated settings. Many elementary art teachers (65.2%) felt they used a disproportionate amount of time with students with disabilities and 38.2% of secondary art teachers and 28.3% of elementary art teachers felt frustration in their efforts to teach students with disabilities in integrated settings. Teachers who indicated they had received more extensive coverage of special education curricula indicated feeling positively challenged when teaching students with disabilities in integrated classes.

### **Power of Teachers' Attitudes toward Inclusion**

Just as the case studies of Bullock and Galbraith (1992) and Guay (2000) illustrate the power of teacher personal practical theories on the decisions art teachers make about classroom instruction according to their beliefs about the purpose of art education for their students, teacher attitudes toward students with disabilities, especially those who are included in their general education classrooms also have great power to influence their teaching choices. Just as teachers make decisions about art curriculum based on the beliefs they hold about the purpose of art education, they also make curricular decisions according to the attitudes they have about how to work with and what to expect from students with disabilities. These decisions then influence the content they choose to emphasize, the purpose of their instruction for these students, and their expectations about student ability and behavior. These decisions are also based upon their teaching experiences, teaching preferences, the perceived needs of their students and aspects of the teaching curriculum they choose to emphasize, consistent with Nespor's (1987) findings. Given this logic, it was important to understand the attitudes of general education teachers regarding the inclusion of students with disabilities in general education settings. It was also

important to understand the personal practical theories through which teachers view their role, the subject they are teaching and the purpose for teaching their specific subject. Evident from the above discussion, when inclusion is the service delivery model used in a school to educate students with disabilities, general education teachers play a key role. Their role and responsibilities as well as their teaching practices can be impacted in a myriad of ways. Hence, it is critical to understand inclusion from the teacher's perspective.

According to inclusion literature, not only do teachers hold personal practical theories about their teaching, in general, but they have also been found to hold rather specific, pre-existing attitudes about students with disabilities. Examples of pre-existing teacher beliefs include causes of disabilities, teacher expectations about students with disabilities placed in their classrooms, and how best to meet their needs.

Pre-existential assumptions evident in the findings of Brook, Watemberg and Geva (2000) illustrate the importance of the influence of implicit and personal beliefs in teacher thinking about the causes of learning disabilities and how to deal with students who have learning disabilities. In a study of 46 high school teachers representing both general education and special education, 95% felt that students with learning disabilities should enjoy a more lenient school education (this includes punishments that should be more lenient than students without learning disabilities); 58% thought learning disabilities disappear with age; 13% considered learning disabilities to be a result of parental spoiling; and 9% blamed the cause of learning disabilities on nutritional habits.

Scott, Jellison, Chappell and Standridge (2007) explored pre-existing notions brought to the classroom by music teachers about children with disabilities and found that teacher expectations regarding the capabilities of students with disabilities included in their classes were

usually low. Therefore, music teachers were often surprised at what some of their students with disabilities accomplished in music class. Examples of surprise shared by music teachers were that “someone with that kind of a disability [Down Syndrome] would be successful” and that a child with autism was able to “play his clarinet at level or above level compared to his group, his age group.” These examples illustrate pre-existing notions by music teachers that students with special needs were expected to be able to do very little in their music class.

Teachers also bring pre-existing notions to the classroom when making decisions about how to address the needs of students, in general, and how to meet the needs of students with disabilities included in general education classrooms. Whether explicitly outlined or formed by teachers based on their personal educational belief systems, teacher attitudes toward inclusion are affected by their educational expectations. Gelzheiser, Meyers, Slesinski, Douglas and Lewis (1997) found that teachers of special area classes such as art, music and physical education differed from teachers of content area classes (English, math, science and history) in how they presented subject area content to the class and in how they approached modifying subject area content for students with disabilities. Content area teachers tended to use large-group demonstration and discussion more than special area teachers; however, special area teachers used large-group collaborative activities more often than content area teachers. Content area teachers were also more likely to report making testing modifications for students with disabilities than were special area teachers, and they reported relying on the special education teachers to make modifications. This contrasts with special area teachers who reported that they did not ask the special education teacher to make modifications for students with disabilities.

Furthermore, it appears that general education teachers made trade-offs between individualized instruction and individual expectations. For example, when teachers held uniform

expectations for all students, they often helped students meet these expectations by providing opportunities for individual instruction to all students while other students were engaged in seat work. Teachers who held individualized expectations and provided modified assignments were less likely to provide opportunities for individual instruction. (See, e.g., Gelzheiser, Meyers, Slesinski, Douglas & Lewis, 1997).

Finally, Frisque, Niebur and Humphreys (1994) and Gfeller, Darrow and Hedden (1990) found confusion among music teachers regarding expectations for students with disabilities. They also found differences in the personal beliefs that teachers bring to the classroom regarding the educational purpose of their content area. Music teachers were unclear as to what they could expect from students with disabilities in class and were unclear as to how to determine objectives for them. Many music teachers felt students with disabilities were placed in music classes for reasons that had nothing to do with music education. Placement of students with disabilities in general education music classes for nonmusical objectives implies that different expectations have been set for students with disabilities than for students without disabilities.

Differences among teachers of special area classes surfaced as well. For example, music teachers' least preferred type of student to work with were students with emotional and/or behavioral disabilities whereas physical education teachers' least preferred type of student to work with were students with orthopedic disabilities (Sideris & Chandler, 1996).

The previously mentioned studies reveal the power of a teacher's personal practical theories about the subject matter he or she is teaching by illustrating how these theories frame teacher perspectives of the purpose of their teaching; as well as who, what, and how they teach. Brook, Watemberg and Geva (2000) present research examples of pre-existing teacher beliefs specific to a particular type of disability; in this case, the causes of learning disabilities and how

to work with students with learning disabilities. Gelzheiser, Meyers, Slesinski, Douglas and Lewis (1997) present research examples of pre-existing teacher beliefs about how to provide instruction and how to provide modifications for students with disabilities. They also illustrate that teachers of content area classes such as English, math, science and history tend to differ in how they deliver instruction and make accommodations/modifications for students with disabilities than teachers of special area classes such as art, music and physical education. The studies by Frisque, Niebur and Humphreys (1994), Gfeller, Darrow and Hedden (1990), Scott, Jellison, Chappell and Standridge (2007) and Sideris and Chandler (1996) reflect pre-existing beliefs about teacher expectations specific to a particular subject area.

A closer look at teachers' overall attitudes toward the inclusion of students with disabilities will help to us to better understand the ways in which teachers think about the needs of students with disabilities included in their classrooms, the purpose of their content area for these students and how to best address the needs of these students. The personal practical theories teachers bring to the classroom help them interpret what is happening and influence the decisions they make. Inclusion has forced educators to adapt their teaching styles in order to address the educational needs of students with many different disabilities. In order to accomplish this they must learn to set appropriate yet challenging goals and expectations for students, modify the content they teach, and provide accommodations as necessary. Therefore, meeting the needs of students with a variety of disabilities can be a more complicated task than meeting the needs of students without disabilities and it is equally important to understand the personal practical theories of teachers as they perceive what should be emphasized within their specific subject and how best to deliver instruction. If the educational community aims to understand why teachers make the decisions they do when working with students with



disabilities and the objectives they emphasize it is critical to understand teachers' personal practical theories as they relate to students with disabilities. The danger of not exploring and/or acknowledging these personal practical theories is that if they are based on limited teaching experiences, unfounded teaching preferences, erroneous perceived student needs, or other inaccurate pre-existing beliefs then this could hinder or adversely impact teacher efforts to address the needs of students with disabilities.

Since students with disabilities have been placed by educators into general education settings according to integration, mainstreaming, and inclusion efforts, numerous research studies have been undertaken to assess the effects of these placements. Initial studies tended to view inclusion efforts from a global perspective so that teachers surveyed represented those who taught various subjects and various grades ranging from kindergarten through twelfth. Additionally, students with a variety of different disabilities representing all ages were viewed as one population. More recent studies have begun to focus on teacher attitudes toward inclusion based upon a particular disability, grade level or subject area. Given the differences in the data for inclusion rates according to grade levels and disability types it was meaningful to explore the inclusion attitudes of teachers from a perspective that looks at their beliefs per grade level, subject area, and / or type of disability. There are case studies that explore the personal educational theories of teachers in a specific subject area and there are studies that explore the attitudes of teachers toward the inclusion of students with a specific type of disability. However, there are relatively few studies that explore teacher attitudes toward inclusion according to a specific type of disability, subject area and grade level.

Given lower inclusion rates for older students with disabilities and research results that suggest teacher inclusion attitudes are influenced by the nature and severity of a student's

disability, future research studies that take into account the nature of the disability and target high school students would be valuable. Furthermore, given that students with learning disabilities make up the highest percentage of students with disabilities and that teachers are reluctant to include students with emotional/behavioral disorders in their classrooms, exploring teacher beliefs toward these two student populations helped shed further light on the attitudes of teachers toward the inclusion of a large number of students with disabilities.

As part of efforts to ensure that students with disabilities are placed in the least restrictive environment, students with disabilities are typically placed in special area classes (i.e. art, music and physical education) with their non-disabled peers. As inclusion proponents become more vocal and *IDEIA* revisions support a more proactive implementation of LRE, students with disabilities are also being placed in core area classes (i.e. English, math, science and social studies) more often. Both *IDEIA* and No Child Left Behind (NCLB) legislation states that students with disabilities receive appropriate supports and services to assure student success in all subject areas, but given differences in LRE interpretation and inclusion programs, the supports and services that students with disabilities receive in general education classes varies from program to program. This support also varies from class to class based on how educators prioritize the importance of subject areas. Therefore, students with disabilities placed in special area classes may receive fewer supports and services in these classes than they would in core area classes. Better understanding of how special area class teachers perceive inclusion will help shed light on their inclusion attitudes concerning their specific subject area.. Understanding the relationship between their personal practical theories about the purpose of art and their inclusion attitudes will help educators better understand if certain personal practical theories held by special area educators are more conducive to inclusion than other personal practical theories and

if these personal practical theories are common to teachers of all subjects or more specific to teachers within a particular subject area.

In summary, a major focus of the study of teacher attitudes toward the inclusion of students with disabilities in general education classes has been from a general perspective that has predominantly included all grade levels, various types of disabilities and academic disciplines together in the same study. Given the differences in the rates of inclusion data according to grade levels and disability types it is apparent that there is a need for future studies to explore inclusion attitudes and beliefs from the perspective of specific academic areas and/or disabilities. Based on lower inclusion rates for older students with disabilities, fewer studies that focus on specific academic areas, the high percentage of students with learning disabilities, and teacher reluctance toward the inclusion of students with emotional/behavioral disorders, these are all areas of inclusion practices and attitudes that would be important and relevant to address in the special education literature.

### **Extending the Literature**

Given the increasing number of students who are being placed in general education settings according to inclusion efforts and the even higher numbers of students who are placed in special area settings such as art to comply with these mandates, it has become necessary to better understand the thinking of all teachers who work with students with disabilities.. The attitudes of teachers toward the inclusion of students with disabilities and their personal practical theories about the subject they teach significantly impact the educational experience and educational success of students with disabilities. Research in the area of teacher education has found that teachers do create their own personal practical theories about the subject areas they teach according to a number of factors that include their own unique experiences and that these

personal practical theories do influence what they teach to students, how they teach and their beliefs about why they teach. Additionally, these theories can be quite “fixed”, according to studies that indicate beginning teachers may not be influenced by teacher education programs as might be expected.

The inclusion research is quite extensive. The attitudes of general education teachers, paraprofessionals, administrators have been surveyed and more recent research has begun to look at the inclusion attitudes of teachers according to specific disabilities (usually low incidence) instead of grouping students with various disabilities together as one. Research has also been conducted in specific academic areas, even art education. However, when the inclusion of students with disabilities in art education settings has been studied, it has usually been from the perspective of providing inclusion and/or therapeutic opportunities for students with low incidence disabilities instead of looking at the overall academic purpose of art education for students with high incidence disabilities.

Findings from the special education research have indicated more often than not that general education teachers least prefer to work with students with emotional/behavioral disabilities, considered a high incidence disability. Students with emotional/behavioral disabilities are often capable of learning the general education curriculum but may struggle due to emotional needs that create behavioral concerns. General education teachers may not be equipped to handle their special education needs causing these students to be excluded from the general education setting. This is especially true for art education teachers in school settings where art education is viewed as a subject that easily supports inclusion efforts.

Another finding from the special education data research is that students with learning disabilities make up the largest disability category, defining this group as the disability group

with the highest incidence rate. Students with learning disabilities are also frequently included in general education settings based on the reasoning that their needs can be addressed by modifying the curriculum or by providing accommodations that will easily allow them to access the general education curriculum.

In the chapters that follow the research methods and results will be explained. In the methods section, Chapter III, the research design, participant information, instruments used to measure teacher purposes of art education and inclusion attitudes, and explanation of the analysis are presented. In the results section, Chapter IV, I present the results of the analysis according to the three questions that are defined above as well as descriptions of each profile for the four personal practical theories about the purpose of art education that were uncovered through implementation of the research. Finally, in the last chapter, Chapter V, I discuss the results according to the three guiding research questions and as they relate to the power of teachers' personal practical theories about the purpose of art education and their implications for students with learning disabilities and students with emotional/behavioral disabilities included in general education art classrooms. I conclude Chapter V with a discussion of the relevance of these findings to other disciplines as well as with suggestions for future research.

### III. METHOD

#### Design

A causal comparative design was used to compare art teachers' theories about the purposes of art education and their attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities in their art classrooms.

#### Participants

Participants were 205 art education teachers who taught grades 6-12 and represented various schools across the United States. They identified themselves as primarily white/Caucasian (89 percent) and female (88 percent). Participants ranged in age from 23 to 75 years of age ( $M=47$  years,  $SD=11.39$ ) and their total years of teaching experience ranged from 1 to 37 years ( $M=15$  years,  $SD=10$ ). The majority of art teachers (60 percent) had earned a masters degree, 30 percent had earned at least a bachelors degree, and 10 percent had earned a doctorate degree. Eight teachers had earned a special education certificate and six held a bachelors, masters or doctorate degree with a major in special education. During college 56 percent of teachers reported taking at least one special education class, 56 percent reported taking at least one special education class at work, and 33 percent reported taking at least one art class specific to teaching students with special needs. The majority of art teachers (93 percent) reported that they had taught an inclusion art class and 32 percent reported teaching experience in a self-contained classroom or therapeutic school setting. Thirty-three percent of teachers reported averaging 1 to 12 students with disabilities (all categories) included in their general education classrooms yearly, 29 percent averaged 13 to 30 students, 21 percent averaged 31 to 60 students, and 17 percent averaged 61 students or more. Differences were looked for in art teacher theories toward the purpose of art education and their attitudes toward inclusion as attributed to special

education training, average number of special education students taught yearly, and/or the number of years participants taught art, but none were found so the sample was collapsed into one. (See Appendix A for further details about art teacher characteristics and experience).

Using a list of names and addresses rented from the National Art Education Association's (NAEA) teacher database, recruitment letters were sent to 500 secondary art education teachers with at least one year of teaching experience. Emails were also sent to The Getty Trust teacher exchange and NAEA secondary, middle, higher education, supervision, administration, Pacific, western, eastern, and southeastern list serves. Emails and letters explained the purpose of the research, that data would be collected anonymously, disclosed IRB approval, researcher information and provided a link to the survey inviting teachers to complete the surveys at their convenience. Teachers who logged on to the website were presented with an introductory page explaining the purpose of the research and participant protection rights reiterating that their participation was voluntary, they were able to opt out at any time, and that no identifying information would be collected. Researcher/IRB contact information, instructions, surveys, and a thank you page offering access to final research findings followed. Of the 259 art teachers who began the surveys 205 completed them. Data collection lasted from December, 2009 through February, 2010. (See Appendix B for teacher recruitment related materials).

### **Instruments**

Art teachers completed four self-report measures. The *Art Related Teacher Theories (ARTT)*, designed specifically for this study, explored the personal practical theories of art teachers by assessing how they view the purpose of art education. Slightly modified versions of *The Opinions Relative to Integration (ORI) Scale* (Antonek & Larrivee, 1995), were developed to measure art teachers' attitudes toward the inclusion of students with learning disabilities and

art teachers' attitudes toward the inclusion of students with emotional/behavioral disabilities in general education art classrooms. The final demographic measure was used to collect information about art teachers' education, experience and the setting(s) in which they work; variables thought to influence teacher attitudes toward inclusion.

**Art related teacher theories (ARTT).** The *ARTT* operationalized how art teachers viewed the purpose of art education by assessing the importance to which teachers viewed statements associated with three purposes for art education. Developed in several stages, items were written after a review of the art education literature. Revisions were made based on teacher feedback provided during preliminary interviews conducted for data gathering purposes and during various stages while developing the *ARTT*. Content validity was assessed and the instrument revised three times before the final version of the *ARTT* was posted on an online website for art teachers to complete.

For the first two phases, a convenience sample of high school art education teachers were asked to provide feedback and categorize items according to three proposed purposes of art education (self discovery, subject knowledge and social communication). For the final phase, the content validity form was posted on the online website and a group of university professors who taught art education were recruited to evaluate the instrument. Emails were sent to NAEA higher education list serve members who appeared to be actively engaged in conversation. Recruitment emails explained the purpose of the research, a link to the content validity form, and my email address if they had further questions. To supplement these invitations, various professors from across the nation whose university website specifically stated they primarily taught art education classes were also sent emails. Eighteen university art education professors completed the content validity measure. Items with the highest sum scores were chosen for



inclusion in the final measure and used in this study. (See Appendix C for content validity related materials)

The final version of the *ARTT* that was posted on the online website consisted of 36 items (twelve from each of the three proposed purposes for art education). Instructions asked the art teachers to indicate how important the ideas associated with each statement were for inclusion in an art education program. Participants indicated the importance or non-importance they attached to each item using a 6-point scale rubric with the following anchors: very unimportant, unimportant, slightly unimportant, slightly important, important, and very important. The stem used to introduce the items read, “*Art teachers should use a curricular approach to art education where students...*” and the 36 items that followed reflected the three purposes of art education (self discovery, subject knowledge and social communication). *ARTT* items associated with a self discovery purpose for art education included, “*...use art class to sort out troubling personal issues,*” “*...discover that creative expression is a personal journey,*” “*...recognize the emotional impact associated with making art*” and “*...discover that making art may help them feel better.*” *ARTT* items associated with a subject knowledge purpose for art education included, “*...understand art related vocabulary as helpful in discussing works of art,*” “*are evaluated on their knowledge of art history,*” “*are taught artistic fundamentals before attempting to produce works of art,*” and “*...are able to distinguish between the various levels of quality inherent in a work of art.*” *ARTT* items associated with a social communication purpose for art education included, “*...discover how their work can impact others,*” “*...recognize art found in their community,*” “*use their art to voice opinions about world events,*” and “*use their art to think critically about important social issues.*”

Factor analysis confirmed 34 of the *ARTT* measure items differentiated between the three purposes for art education (self discovery, subject knowledge, and social communication) and that the items in each subscale belonged together. This resulted in 11 items reflecting an emphasis on self discovery as the purpose for art education, 10 items reflecting an emphasis on subject knowledge as the purpose for art education, and 13 items reflecting an emphasis on social communication as the purpose for art education. Alpha reliability coefficients for the overall art scale ( $\alpha = .83$ ) and each subscale [self discovery ( $\alpha = .77$ ), subject knowledge ( $\alpha = .78$ ) and social communication ( $\alpha = .86$ )] indicated acceptable reliability. Table 3 lists the final 34 items included in the *ARTT* subscale and provides factor loading correlations.

**Teacher attitudes toward Inclusion.** Teachers' attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities in general education art classrooms were assessed using slightly modified versions of *The Opinions Relative to Integration (ORI) Scale* (Antonek & Larrivee, 1995). The *ORI* is a revised version of the *Opinions Relative to Mainstreaming (ORM) scale* (Larrivee & Cook, 1979), with a Cronbach coefficient alpha homogeneity coefficient of 0.88 as calculated by Larrivee & Cook (1979) during preliminary analysis and .083 in later analysis using hierarchical multiple regression. Adapted for this study, the attitudes toward students with learning disabilities measure asked teachers to answer questions specifically about students with learning disabilities who were included in general education art classrooms instead of asking teachers about students with disabilities representing all disability categories. In a second version, teachers were asked to answer questions specifically about students with emotional/behavioral disabilities who were included in general education art classrooms.

TABLE 3

*FACTOR LOADINGS FOR ITEMS ON THE ART RELATED TEACHER THEORIES (ARTT)*

<i>The purpose of art education is to facilitate...</i>	SD	SK	SC
<i>Self Discovery (<math>\alpha=.77</math>)</i>			
use art class to sort out troubling personal issues.	.45	-.09	.39
“create more” and “analyze less.”	.58	-.11	-.20
use assignments to share their emotions.	.48	.07	.27
discover that creative expression is a personal journey.	.45	.04	.14
receive minimal instruction to maximize personal creativity.	.70	-.01	.02
are assigned projects that may be therapeutic for them.	.51	.03	.25
are given minimal feedback to protect their self-esteem.	.61	-.01	-.09
making art is an intuitive process requiring minimal instruction.	.70	-.03	-2.83
recognize art class as a place to freely express themselves.	.35	-.21	.26
recognize that artists make art to satisfy themselves.	.43	-.01	.16
discover that making art may help them feel better.	.47	-.08	.24
<i>Subject Knowledge (<math>\alpha=.78</math>)</i>			
understand art related vocabulary as helpful in discussing works of art.	.21	.39	.01
taught artistic fundamentals before attempting to produce works of art.	.17	.58	-.21
learn standards for interpreting a work of art.	.06	.62	.06
are evaluated on their knowledge of art history.	-.05	.67	.21
learn about significant works of art, artists, and art movements.	-.31	.37	.16
are required to read about art.	-.19	.53	.31

TABLE 3 (continued)

*FACTOR LOADINGS FOR ITEMS ON THE ART RELATED TEACHER THEORIES (ARTT)*

<i>The purpose of art education is to facilitate...</i>	SD	SK	SC
realistically depict subjects before moving on to abstract interpretations.	-.01	.63	-.19
learn the various processes that critics use to evaluate art.	-.22	.70	.19
learn the various processes historians use to analyze art.	-.19	.72	.17
distinguish between various levels of quality inherent in a work of art.	-.03	.45	.16
<i>Social Communication (<math>\alpha=.86</math>)</i>			
are taught how to use their art to comment on controversial topics.	.30	.16	.45
use their art to think critically about important social issues.	.18	.21	.55
make art that illustrates environmental concerns.	.24	.24	.65
recognize art found in their community.	.01	.14	.40
make art that expresses ideas about influential cultural events.	.06	.17	.61
work to initiate social change through the visual art they produce.	.13	-.01	.71
learn to use their art to evoke personal responses in others.	.02	-.03	.60
class to promote democratic debate about cultural issues and conflicts.	.05	-.20	.71
discover how their work can impact others.	-.09	.07	.60
are taught that art is a reflection of the society in which it was created.	.14	.20	.58
use class critiques to make judgments about important social issues.	.08	.03	.52
use their art to voice opinions about world events.	.06	.07	.72
recognize the emotional aspect associated with making art.	.37	.01	.48

*Note:* SD=Self Discovery; SK=Subject Knowledge; SC=Social Communication

Each version of the attitudes toward the inclusion of students with learning disabilities measure and the attitudes toward the inclusion of students with emotional/behavioral disabilities measure that was posted on the internet consisted of 30 items. Instructions asked art teachers to indicate how strongly they agreed or disagreed with each statement regarding the inclusion of

students with learning disabilities and students with emotional/behavioral disabilities in general education art classrooms using a 6-point scale rubric with the following anchors: strongly agree, agree, slightly agree, slightly disagree, disagree and strongly disagree.

Three stems were used to introduce the statements so they could be chunked together for easier reading when posted online, necessitating sentence restructuring. The 30 posted items included the 25 original *ORI* statements that loaded onto four factors using factor analysis: a) benefits of integration (8 items); b) integrated classroom management (10 items); c) perceived ability to teach students with disabilities (3 items); and d) special versus integrated general education (4 items). Five new items were added to the measure. Four focused on assistance/support that art teachers may or may not receive when teaching students with disabilities included in their general education art classrooms. The fifth item, thought to load onto the integrated (inclusion) classroom management factor, was *“the inclusion of students with learning and emotional/behavioral disabilities requires more work to modify the academic curriculum.”*

*ORI* items associated with benefits of integration included, *“...offers mixed group interaction that fosters understanding of differences among students,” “...promotes their social independence,”* and *“...provides challenges that promote their academic growth.”* *ORI* items associated with integrated classroom management included *“...cannot handle the increased freedom found in the general education art classroom,” “require extra attention which is a detriment to the other students,”* and *“...exhibit behavior problems in the general education art classroom.”* *ORI* items associated with a perceived ability to teach included, *“...have insufficient training to teach students with disabilities,” “have the ability necessary to work with students with a disability”* and *“requires retraining of general education art teachers.”* *ORI* items associated with placement in a special versus an integrated setting included, *“...requires changes*

*in classroom procedures,” “are better taught by special education art teachers than by general education art teachers” and “can best be served in general education art classrooms.”* Items added to the *ORI* associated with assistance and support received included, “*...are included by special education staff when planning for students with disabilities,” “receive support from school administration regarding students with disabilities” and “receive necessary academic/behavioral information regarding students with disabilities.”*

Alpha reliability coefficients were generated for the attitudes toward learning disabilities original 25 item scale ( $\alpha = .94$ ) and the revised 30 item scale ( $\alpha = .94$ ) as well as for the attitudes toward emotional/behavioral disabilities original 25 item scale ( $\alpha = .95$ ) and the revised 30 item scale ( $\alpha = .95$ ). All coefficients indicated acceptable internal consistency. Differences were looked for in art teacher theories toward the purpose of art education and their attitudes toward the inclusion of students with learning disabilities and of students with emotional/behavioral disabilities according to the factors described above but none were found. For further analysis, each scale was collapsed into one that measured attitudes toward students with learning disabilities and another that measured attitudes toward students with emotional/behavioral disabilities. Table 4 and Table 5 list the final 30 items included in the *ORI* learning disabilities and emotional/behavioral disabilities versions and provides item coefficients.

**Demographic measure.** Using a fourth measure, teacher background information was collected with an emphasis on education and experience; two variables thought to influence teacher attitudes in the special education literature. Education questions focused on degrees and/or certificates/licensures/credentials held as well as the number of special education courses taken during college, for professional development, and those that focused specifically on teaching art. Experience questions focused on the number of years, grade level(s), and settings

teachers have taught art, teaching status, and average number of students with disabilities they have taught on a yearly basis in inclusion art classes. Standard age, gender, and ethnicity data was collected as well as related information about how inclusion is implemented in schools and how teachers are informed of students with disabilities who are included in their art classes. (See Appendix A for further details about participants).

## Analysis

**Art teacher theories.** To examine art teachers' theories about the purpose of art education, exploratory and confirmatory factor analysis were used to find patterns of responses from art teachers about the purposes of art education and to confirm that these patterns were distinct from each other. Correlation coefficients were then used to determine whether teachers' beliefs were independent of one another and they were not. Means and standard deviations were reviewed for overall direction of teacher beliefs and found to be generally positive.

To better explain art teachers' theories, cluster analysis was used to determine profiles evident in the sample. Exploratory cluster analysis indicated the ideal number of clusters as two to four, so the three best cluster configurations were tested using confirmatory cluster analysis. The four cluster profile was selected as the best solution based on analysis of variance tests, which best explained the variance between and within clusters. Mean and standard deviation scores across the clusters further verified clusters different from one another. Further analysis

TABLE 4

### *INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD) FACTOR LOADINGS*

---

*Inclusion of students with LD in general education art classes...*

IB    IC    TS    TT

---

*Inclusion Benefits ( $\alpha=.92$ )*

is beneficial for students without disabilities.	.82	.24	.11	.03
mixed group interaction fostering understanding of student differences.	.84	.21	.12	.05
promotes acceptance of differences by students without disabilities.	.81	.17	.04	.03
promotes their social independence.	.80	.16	.08	.17
has a positive effect on their emotional development.	.72	.14	.16	.10
provides challenges that promote their academic growth.	.82	.21	.11	.12
given opportunities to function in the general education art classrooms.	.66	.28	.11	.07
can best be served in general education art classrooms.	.73	.28	.13	.21
develop academic skills faster in gen ed art classes than in special ed.	.48	.22	.22	.18
are socially isolated in the general education art classroom.	.39	.24	.18	.32
<i>Inclusion Challenges (<math>\alpha=.91</math>)</i>				
creates confusion.	.51	.53	.12	.20
makes it more difficult to maintain classroom order.	.29	.76	.02	.23
monopolizes the general education art teacher's time.	.34	.72	.11	.11
exhibit behavior problems in the general education art classroom.	.26	.72	.12	.03
make an adequate attempt to complete their assignments.	.41	.55	.12	.04
cannot handle the increased freedom found in the gen ed art classroom.	.47	.60	.16	.04
require extra attention which is a detriment to the other students.	.44	.72	.15	.12



TABLE 4 (continued)

*INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD)*  
*FACTOR LOADINGS*

<i>Inclusion of students with LD in general education art classes...</i>	IB	IC	TS	TT
example of appropriate class behavior for students without disabilities.	.38	.39	.18	-.18
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	.18	.66	.03	.20
requires more work to modify the academic curriculum.	.07	.73	.20	.12
requires changes in classroom procedures.	.00	.72	.17	.08
benefit in social/emotional development by placement in sped art class.	.27	.41	-.04	.29
<i>Teacher Support (<math>\alpha=.84</math>)</i>				
receive assistance from sped staff when planning for students with LD.	.22	.21	.75	.04
are included by special ed staff when planning for students with LD.	.06	.07	.86	.00
receive support from school administration regarding students with LD.	.17	.17	.83	.03
have the ability necessary to work with students with LD.	.41	.36	.42	.19
receive academic/behavioral information about students with LD.	.12	.05	.78	.18
<i>Teacher Training (<math>\alpha=.61</math>)</i>				
requires retraining of general education art teachers.	.13	.41	.04	.63
have insufficient training to teach students with LD.	.11	.06	.20	.75
are better taught by sped art teachers than by gen ed art teachers.	.38	.40	.20	.43
<i>Total Scale (<math>\alpha=.94</math>)</i>				

Note: Inclusion Benefits =IB; Inclusion Challenges =IC; Teacher Support =TS; Teacher Training =TT

TABLE 5

*INCLUSION ATTITUDES TOWARD STUDENTS WITH EMOTIONAL/BEHAVIORAL  
DISABILITIES (EBD) FACTOR LOADINGS*

<i>Inclusion of students with EBD in general education art classes...</i>	IB	IC	TS	TT
<i>Inclusion Benefits (<math>\alpha=.94</math>)</i>				
is beneficial for students without disabilities.	.73	.44	.12	-.09
mixed group interaction fostering understanding of student differences.	.75	.36	.12	-.04
promotes acceptance of differences by students without disabilities.	.75	.34	.12	-.08
promotes their social independence.	.77	.30	.11	.02
has a positive effect on their emotional development.	.79	.19	.08	.16
provides challenges that promote their academic growth.	.74	.18	.12	.15
given opportunities to function in the general education art classroom.	.70	.09	.11	.35
can best be served in general education art classrooms.	.77	.15	.13	.33
develop academic skills faster in gen ed art classes than in special ed.	.69	.01	.14	.36
make an adequate attempt to complete their assignments.	.59	.34	.12	.12
cannot handle the increased freedom found in the gen ed art classroom.	.60	.50	.12	.23
are socially isolated in the general education art classroom.	.40	.21	.07	.29
have the ability necessary to work with students with EBD.	.44	.20	.24	.28
<i>Inclusion Challenges (<math>\alpha=.92</math>)</i>				
creates confusion.	.45	.54	.11	.31
makes it more difficult to maintain classroom order.	.29	.84	.15	.13
monopolizes the general education art teacher's time.	.35	.77	.18	.25
exhibit behavior problems in the general education art classroom.	.38	.74	.16	.14

TABLE 5 (continued)

*INCLUSION ATTITUDES TOWARD STUDENTS WITH EMOTIONAL/BEHAVIORAL  
DISABILITIES (EBD) FACTOR LOADINGS*

<i>Inclusion of students with EBD in general education art classes...</i>	IB	IC	TS	TT
require extra attention which is a detriment to the other students.	.50	.54	.17	.41
example of appropriate class behavior for students without disabilities.	.55	.56	.09	-.02
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	.22	.74	-.00	.13
requires more work to modify the academic curriculum.	.04	.51	.23	.46
requires changes in classroom procedures.	.14	.64	.07	.42
<i>Teacher Support (<math>\alpha=.88</math>)</i>				
receive assistance from sped staff when planning for students w/ EBD	.10	.19	.86	.06
are included by special ed staff when planning for students with EBD.	.11	.07	.87	-.05
receive support from school administration regarding students w/ EBD.	.15	.12	.79	.17
receive academic/behavioral information about students with EBD.	.22	.07	.80	.10
<i>Teacher Training (<math>\alpha=.65</math>)</i>				
benefit in social/emotional development by placement in sped art class.	.36	.03	-.00	.51
are better taught by sped art teachers than by gen ed art teachers.	.54	.14	.12	.57
requires retraining of general education art teachers.	.06	.32	.00	.67
have insufficient training to teach students with EBD.	.03	.15	.07	.59
<i>Total Scale (<math>\alpha=.95</math>)</i>				

Note: Inclusion Benefits =IB; Inclusion Challenges =IC; Teacher Support =TS; Teacher Training =TT

using post hoc tests found the three *ARTT* subscale means to be significant across all four clusters in sixteen out of eighteen calculations.

**Inclusion attitudes.** To explore teacher attitudes toward students with learning disabilities and students with emotional/behavioral disabilities confirmatory factor analysis indicated adequate reliability for each measure. Correlation coefficients were significant but not perfect. Further analysis of variance test comparisons found the two measures to be statistically significant. Mean and standard deviations comparisons indicate art teachers tend to prefer working with students with learning disabilities over students with emotional/behavioral disabilities.

**Relation between art teacher theories and inclusion attitudes.** To determine whether art teacher theories were related to their inclusion attitudes, correlations between the two inclusion measures (LD and EBD) and *ARTT* scales were calculated. Correlations were significant between the LD and EBD inclusion measure and the Social Communication *ARTT* subscale, but lacked practical significance because they were relatively low. This might be an area to explore further in future studies.

To address whether there were differences between art teachers with different theories about the purposes of art education and their beliefs about including students with learning disabilities in art classes, tests of between-subjects effects univariate analysis of variance were conducted. Test results were not significant.

To address whether there were differences between art teachers with different theories about the purposes of art education and their beliefs about including students with emotional/behavioral disabilities in art classes, another test of between-subjects effects univariate analysis of variance was conducted. Again, the test results were not significant.

## IV. RESULTS

Results are presented in three sections and arranged in order to answer the three questions presented in the introductory section that guided this research. The first section explores art teacher theories about art education by determining whether they have a simple theory about the purpose of art education or a profile of beliefs. This was operationalized by examining their beliefs about the purpose of art education according to the importance of using art education to facilitate discovery of the self, knowledge of the subject, or as a social communication tool. Further analysis determined whether art teachers' beliefs about the purpose of art education could be better explained according to groups that reflect various combinations of beliefs about the three purposes of art education outlined above.

The second section explored whether art teachers have general attitudes toward the inclusion of students with disabilities or whether they hold different attitudes according to the inclusion of students with learning disabilities in general education art classrooms and the inclusion of students with emotional/behavioral disabilities in general education art classrooms.

The third section explored whether art teachers who hold a more humanistic (i.e. self-expressive or social oriented) approach toward art education have more favorable attitudes toward the inclusion of students with disabilities in general education classrooms than teachers who hold a more subject centered approach.

### **Art teacher theories**

**Do art teachers have a simple theory about the purpose of art education or do they have a profile of beliefs?** To address whether art teachers have a simple theory or a profile of beliefs about the purpose of art education I needed to first measure each of the three purposes for art education (see Table 1 for description). By conducting content validity pilot studies with

small groups of people items were written and revised to represent each of the three purposes. Each of the three purposes for art education were then measured using exploratory factor analysis and confirmatory factor analysis. Confirmatory factor analysis indicated that art teacher beliefs did fall into the three categories (see Table 3 in Instruments Section).

*Table 3 Item Factor Loadings* illustrate that respondents answered items within each subscale in patterned ways and that these patterns differed from how they answered items on the remaining two scales. Cronbach's alpha coefficients for each subscale were moderately strong (See Table 3, next to each subscale), indicating acceptable internal consistency within each scale and that the set of items within each group are closely related.

To then determine whether art teachers' beliefs fell into one of three purposes, correlation coefficients were reviewed (see Correlations Table 6) and they were found to not fall neatly into one of the three purposes. The Social Communication purpose significantly correlated with the Self Discovery and Subject Knowledge purposes indicating that teachers' beliefs about the purposes of art education may be better represented as a profile of beliefs. Table 6 provides correlations between the three *ARTT* subscales and Table 7 provides means, standard deviations and standard error of the means for the overall *ARTT* measure and the three subscales.

TABLE 6

*CORRELATIONS BETWEEN ARTT SUBSCALES*

Scale	Self Discovery	Subject Knowledge
Self Discovery		
Subject Knowledge	-.10	
Social Communication	.35**	.22**

\*\*significant at  $p < .01$  (2-tailed)

TABLE 7

*ART RELATED TEACHER THEORIES (ARTT) SUBSCALE DESCRIPTIVE STATISTICS*

Scale	Mean*	Standard Deviation	Standard Error
Self Discovery	3.94	.61	.04
Subject Knowledge	4.60	.62	.04
Social Communication	4.53	.60	.04

\*Note: Scores ranged from 6 to 1 depending on how important or unimportant each item was to each respondent's art education program. A score of 6 indicated the respondent believed the item to be *very important*; 5 *important*; 4 *slightly important*; 3 *slightly unimportant*; 2 *unimportant*; and 1 indicated the respondent believed the statement to be *very unimportant*.

Looking at means and standard deviations for each subscale (see Table 7), teachers' beliefs about each purpose are generally positive with means greater than the 3.50 midpoint of the scale for all cases. Therefore, most teachers do not completely reject any of the three purposes or items; they just view some purposes to be more important than others.

Since teachers' beliefs about the purposes of art education are best thought of as a profile of beliefs, cluster analysis methods were applied to determine profiles evident in this nationally representative sample of art teachers. I began by using exploratory cluster analysis to determine how many profiles were evident in this sample and how many of these profiles accounted most fully for the variance of the sample. F-tests comparing the different cluster profiles were found to be significant (see Table 8).

TABLE 8

*INDEPENDENCE OF ART TEACHERS' PROFILES OF BELIEFS ABOUT THE PURPOSES OF ART EDUCATION FOR THE TWO, THREE, FOUR AND FIVE CLUSTER SOLUTIONS...*

	<i>Self Discovery</i>	<i>Subject Knowledge</i>	<i>Social Communication</i>
2	$F(1, 203) = 83.67, p < .001$	$F(1, 203) = 45.00, p < .001$	$F(1, 203) = 92.38, p < .001$
3	$F(2, 202) = 100.86, p < .001$	$F(2, 202) = 104.76, p < .001$	$F(2, 202) = 42.86, p < .001$
4	$F(3, 201) = 80.51, p < .001$	$F(3, 201) = 77.31, p < .001$	$F(3, 201) = 72.14, p < .001$
5	$F(4, 200) = 78.75, p < .001$	$F(4, 200) = 73.87, p < .001$	$F(4, 200) = 64.56, p < .001$

The number (two, three, four or five) of independent clusters was selected by looking at the percent of error variance remaining after this clustering through  $R^2$  values and trying to identify independent clusters that also explained most of the variance remaining in the data set (see Table 9).

TABLE 9

*TWO, THREE, FOUR AND FIVE CLUSTER PROFILES COMPARISON ACCORDING TO FINAL CLUSTER CENTERS*

<i>ARTT</i>	2 Cluster		3 Cluster			4 Cluster				5 Cluster				
	1	2	1	2	3	1	2	3	4	1	2	3	4	5
<i>SD</i>	4.44	3.57	4.39	3.49	4.31	3.64	4.48	4.49	3.46	3.84	4.46	3.63	3.40	4.81
<i>SK</i>	4.57	4.62	3.89	4.64	5.10	4.89	3.89	5.07	4.28	5.12	3.74	4.31	4.49	4.91
<i>SC</i>	4.93	4.24	4.54	4.24	5.01	4.56	4.58	5.17	3.84	4.59	4.30	4.80	3.80	5.25
$R^2$	.626		.526			.102				.044				
$AdjR^2$	.620		.519			.089				.030				

Note: SD = Self Discovery; SK = Self Knowledge; SC = Social Communication



TABLE 10

*FOUR CLUSTER PROFILE SOLUTION FINAL CLUSTER CENTERS*

	Cluster #1	Cluster #2	Cluster #3	Cluster #4
<i>ARTT Subscale</i>	Social Persuasion (n=79)	Human Expression (n=41)	Integrated Appreciation (n=41)	Disciplinary Expertise (n=44)
Self Discovery	3.64	4.48	4.49	3.46
Subject Knowledge	4.89	3.89	5.07	4.28
Social Communication	4.56	4.58	5.17	3.84

Next, using the final cluster centers as a guide, the clusters were given names to reflect the dominant ideas salient in this cluster (see Table 10).

Then, clusters were validated by comparing the mean ARTT scores across profiles and the standard deviations of those scores to further verify the independence of each profile and to use these scores to explain art teachers' preferences for different purposes when designing curricula (see Table 11).

I found that the two, three, four and five cluster options each produced significantly different profiles (see Table 8). The two and three cluster solutions resulted in a fairly large amount of unexplained variance. The five cluster solution resulted in two profiles that looked similar according to final cluster center solutions (see Table 9).

When distributions obtained for the three and four cluster solutions were compared, the four cluster solution offered the clearest distinction between profiles and accounted for more variance than the three cluster solution. The Adjusted  $R^2$  value for the three cluster profile was .519 and the Adjusted  $R^2$  value for the four cluster profile was .089, indicating that the four cluster profile had less variance attributable to error (see Table 9). The four cluster profile also

TABLE 11

*FOUR CLUSTER PROFILE SOLUTION MEANS AND STANDARD DEVIATIONS FOR ART TEACHERS' PROFILES OF BELIEFS ABOUT THE PURPOSES FOR ART EDUCATION BY ARTT SUBSCALES*

Four Cluster Profile Descriptives								
ARTT Subscale	Social Persuasion (n=79)		Human Expression (n=41)		Integrated Appreciation (n=41)		Disciplinary Expertise (n=44)	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD
Self Discovery	3.64	.39	4.48	.48	4.49	.43	3.46	.37
Subject Knowledge	4.89	.42	3.89	.39	5.07	.41	4.28	.46
Social Communication	4.56	.34	4.58	.54	5.17	.41	3.84	.43

appeared to be the best solution in terms of profile interpretation because it made the most sense when taking into consideration the three purposes of the *ARTT* Subscales. Table 9 provides a comparison of the two, three, four and five cluster profile solutions considered according to final cluster center and  $R^2$  variance values. Table 10 provides a clearer representation of the final cluster centers for each the four cluster profiles according to *ARTT* subscales chosen as the best solution. Additionally, all three of the *ARTT* subscales were represented in at least one of the four clusters generated and art teacher membership per category provided an acceptable level of distribution supporting validity of the clusters. Focusing on raw mean scores for the four cluster profile (see Table 11), the Subject Knowledge and Social Communication purposes appeared to be more important to art teachers than the Self Discovery purpose. Both Subject Knowledge and Social Communication subscales mean scores were 4.0 or higher (indicating *slightly important*, *important* or *very important*) in three of the four clusters while the Self Discovery subscale mean scores were 4.0 or higher in only two of the four clusters.

Using percentages across theories, 79.5% of art teachers said that the Subject Knowledge purpose is important to art education; 78.5% said that the Social Communication purpose is important and 40% said that the Self Discovery purpose is important. Nevertheless, the four profiles or theories revealed that teachers had complex beliefs about the purpose(s) of art education which ultimately affects their design of art curricula. This is evident by looking at the highs and lows of cluster means reported in Table 11.

Given that the means of the three *ARTT* scales and four cluster profiles, were found to be significant (see Table 8), further analysis using LSD post hoc tests were conducted to look for patterns between the groups and to find where differences lie. Overall, *ARTT* subscale mean differences were found to be significant. Specifically, sixteen out of the eighteen calculations were significant across the four clusters. Table 12 presents a summary of the post hoc findings.

TABLE 12

*LSD POST HOC TESTS WITHIN ARTT SUBSCALES ACROSS CLUSTERS*

Theory	Self Discovery			Subject Knowledge			Social Communication		
	HE	IA	DE	HE	IA	DE	HE	IA	DE
SP	.000	.000	.018	.000	.028	.000	.862	.000	.000
HE		.894	.000		.000	.000		.000	.000
IA			.000			.000			.000

Note: SP = Social Persuasion; HE = Human Expression; IA = Integrated Appreciation; DE = Disciplinary Expertise.

TABLE 13

*DESCRIPTION OF ART TEACHERS' THEORIES FOR THE PURPOSE OF ART EDUCATION*

Belief Profiles	Description
	<i>Art education should facilitate...</i>
Social Persuasion	<p>... development of artistic expertise as a tool to convey messages to others; to serve purposes with focus beyond oneself.</p> <p>... recognition of the various ways art is presently used in society to communicate messages by artists and for what purposes; how messages are communicated through mediums not normally thought of as art related.</p> <p>... understanding of the influence of society on the making of art.</p>
Human Expression	<p>... opportunities to explore and reflect on personal as well as societal issues and concerns; individuals/communities learn and grow through the process.</p> <p>... freedom to play and find enjoyment through the making of art without restriction or judgment.</p> <p>... healing of the individual, a group or community through the power of the art making process.</p>
Integrated Appreciation	<p>... a theoretically inclusive and balanced understanding that encompasses a strong theoretical, historical, and applied art education foundation.</p> <p>... acknowledgement of the impact art can have on its maker; the enjoyment, well-being and healing properties of art.</p> <p>... recognition of the power art can have on society and the power of society to influence art that is made.</p>
Disciplinary Expertise	<p>... recognition of art as a unique and distinct subject with its own set of philosophies, methods of inquiry, and applications.</p> <p>... strong theoretical, historical, applied and evaluative art education principles.</p> <p>... competence in the language of art; art terms, principles and studio processes.</p>

Teachers' responses on the ARTT were used to place them in clusters reflecting four distinct belief profiles or theories of the purpose of art education (see Table 10). Table 13 describes the content of Teachers' Beliefs about the Purposes for Art Education. A more elaborate description follows, that reviews each new teacher art theory separately.

***Social Persuasion.*** The Social Persuasion cluster is the largest group with a membership of 79 art teachers, or 38.5 percent of total respondents. The profiles of teachers who formed this group scored a mean average of 4.89 for the *ARTT Subject Knowledge* subscale; a mean average of 4.56 for the *ARTT Social Communication* subscale; and a mean average of 3.64 for the *ARTT Self Discovery* subscale. The two mean averages that lie within the “agree” range belong to the two *ARTT* subscales with items that most reflect a focus on learning about the subject and communication with others.

The profiles of art teachers who were assigned to the “*Social Persuasion*” group were found to embrace a perspective about art education where the emphasis is on the role and usefulness of art in society. The artist has a powerful tool when art is created and used to visually communicate a message to others. Students should be encouraged to use their artistic expertise as a tool to convey important messages to others. They learn that art has the power to make a difference in their community. Art has the power to bring about change and its presence in society tends to change the ways we think about the use of art. Art teachers believe that the purpose of art and therefore, art education, should move beyond a focus on making the individual artist happy or using art as therapy and beyond knowledge of the discipline. Instead, art education should be focused on more useful and practical purposes for learning about and making art. Art education should be grounded in reasons that have to do with practical

applications. Students should use their art to inform, to make statements about or draw attention to social issues and concerns or other events important to the artist or community.

Recognizing the usefulness of art as a tool, students should also learn to recognize the various ways art is already presently used in society to communicate messages by artists and how messages are communicated through other mediums not normally thought of as art related. Given the cultural and societal influences on the making of art, students should learn to recognize the art reflected around them and to understand these influences on the process of making art. The natural extension of this purpose for art education is for students to see the ways in which art is already been used commercially to inform and persuade the public of things the creators want the public to see. Commercial art is a profession where they may use their technical expertise and conceptual understandings of the discipline not only for themselves but to inform and visually communicate. When used to persuade art can be a very powerful tool; sometimes more successfully and powerfully than any other communication medium.

***Human Expression.*** The Human Expression cluster made up the third largest group, tying with the Integrated Appreciation cluster in membership. It has a membership of 41 art teachers, or 20 percent of total respondents. The profiles of teachers who formed this group scored a mean average of 4.58 for the *ARTT Social Communication* subscale; a mean average of 4.48 for the *ARTT Self Discovery* subscale; and a mean average of 3.89 for the *ARTT Subject Knowledge* subscale. The two mean averages that fall within the “agree” range belong to the two *ARTT* subscales with items that most reflect a focus on the human being; self discovery which focuses on the self and social communication which focuses on the community.

The profiles of art teachers who were assigned to the “*Human Expression*” group were found to embrace a perspective about art education where the emphasis is on the creator of the

art. Art education is important because students are given the freedom to play and the purpose behind the play is to satisfy the individual needs of the students. Using the medium of their choice, students are able to find enjoyment through experimentation without restriction or worry about the final product; no judgments are made. Students enjoy making art; whether it is because they enjoy seeing the final art they make or because they are having fun during the process or getting lost and escaping worries or concerns they may have at the present moment. Art is also important because students are able to use the process to explore their feelings. Students are given opportunities to reflect on and make discoveries about themselves, people, and the events surrounding them.

This reflection process may or may not become therapeutic in nature given the issues they choose to explore. Through the artistic experience students make art to learn about themselves, to grow personally by facing uncomfortable feelings, feel better by working through solutions and become empowered by putting these solutions into action. Art becomes a healing process. The natural extension of this focus on the creator is that it is not restricted to an individual. The creator may be an individual or a group of individuals acting together as one in unity; there is the individuality of the group. Just as an individual student may find enjoyment, healing, growth or experience an epiphany through the making of their art, so may a group of students or community of individuals experience the same enjoyment, healing, growth or epiphany through the making of art together if they are united together in purpose.

***Integrated Appreciation.*** The Integrated Appreciation cluster tied with the Human Expression cluster in membership, also making up the third largest group. It has a membership of 41 art teachers, or 20 percent of total respondents. The profiles of teachers who formed this group all scored mean averages that fall within the “agree” range. Specifically, teachers scored a

mean average of 5.17 for the *Social Communication* subscale; a mean average of 5.07 for the *Subject Knowledge* subscale; and a mean average of 4.49 for the *Self Discovery* subscale. It is interesting to note that for each of the three subscales that form this group, mean scores for each subscale are highest within this group than they are within any other group. Mean average scores with the “agree” range on all three subscales reflect a balanced approach to art education.

The profiles of art teachers who were assigned to the “*Integrated Appreciation*” group were found to embrace a perspective about art education where the emphasis is on a theoretically inclusive and balanced approach. Students should be exposed to an art program that is equally balanced between making art meaningful for the student, working toward proficiency and understanding of the discipline, and using the power of art to bring about change. Art teachers believe that art education should provide opportunities for students to freely express themselves, experiment, play, and make art that helps them feel better. Students should make art that pleases and satisfies them individually, and as part of a group. At the same time art education should provide a solid foundation for students grounded in theoretical, historical and applied art education concepts. Students should be able to make art with technical expertise and use art related terms, vocabulary, and arguments when reviewing and critiquing art. Students should recognize that art is a distinct academic discipline grounded in theory and principles equal to other core classes in academic rigor.

Finally, students should be able to use art to communicate ideas about issues and topics that are culturally relevant and socially important. Art is a powerful communication tool used by others to inform and persuade us about matters important to others on a daily basis. This group of art teachers endorse an art education program that meets the needs of all students by providing an approach for students that is balanced across all dimensions.



***Disciplinary Expertise.*** The Disciplinary Expertise cluster is the second largest group with a membership of 44 art teachers, or 21.5 percent of total respondents. The profiles of teachers who formed this group scored a mean average of 4.28 for the *ARTT Subject Knowledge* subscale; a mean average of 3.84 for the *ARTT Social Communication* subscale; and a mean average of 3.46 for the *ARTT Self Discovery* subscale. The only mean that falls within the “agree” range is the *Subject Knowledge* subscale. The *Subject Knowledge* subscale items reflect a focus on learning about and understanding the subject.

The profiles of art teachers who were assigned to the “*Disciplinary Expertise*” group were found to embrace a perspective about art education where the emphasis is on becoming proficient in acquiring the knowledge related to the discipline of art and mastering the skills associated with the making of art. Art is a distinct academic discipline with its own history, language, philosophies, procedures, methods of inquiry, and methods of expression; equal to other academic disciplines in rigor, engagement and everyday application. In order to develop these artistic skills and concepts, students should be guided through a logical and sequential program of directed instruction. Teachers believe that students should learn to understand the vocabulary and terms associated with art to discuss works of art. They need to become familiar with artists and important periods in art history in order to understand art within the context it was or is being created and how art relates to the present.

Additionally, they need to become competent at using various media, art methods, techniques and processes in order to create their own works of art. They need to be able to interpret and understand art within the context of which it was created in order to critique and make well reasoned evaluations of their own art as well as of the art of others. They should learn to understand that even though making art is fun and they can express themselves through their

art, there are specific theories and philosophies they need to consider when making art. There are also rules and conventions associated with producing aesthetically pleasing art and they need to first understand these before they choose to break them. There is an artistic process that should be considered when making art just as there is with any other academic discipline encountered in school. Through exposure to a thorough and comprehensive program it is hoped that students will develop understanding and appreciation of the field as well as learning how to make pleasing artworks.

FIGURE 1

*Art Teachers' Profiles of Beliefs about the Purpose of Art Education by Cluster Assignment*

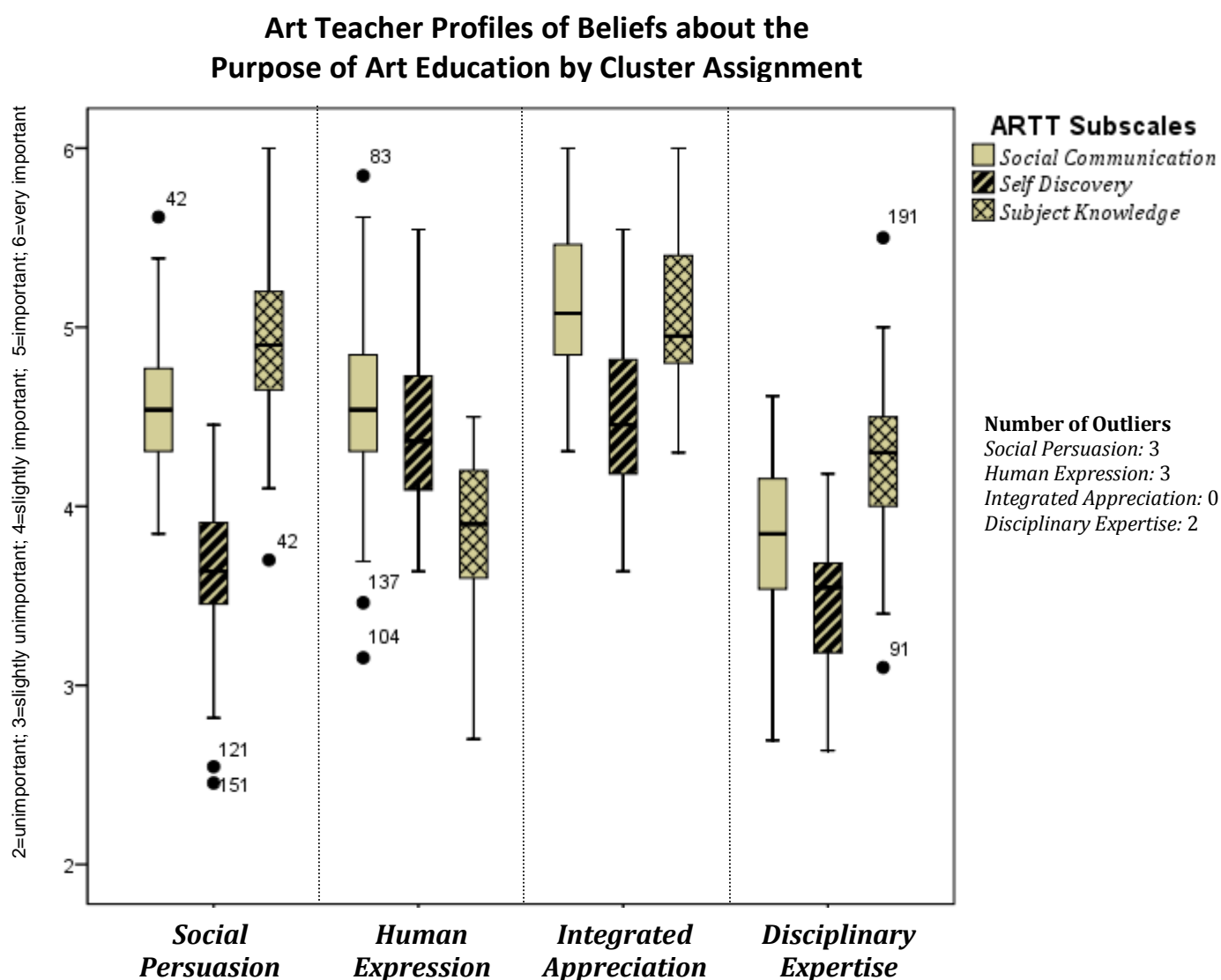


Figure 1 illustrates the distribution of cases for each of the four cluster groups using mean scores. Outlying dots reflect teachers whose scores on a particular subscale fall outside the common range for that subscale. In this case only 9 of 205 teachers fell into this range. The remaining cases reside within the solid bars and extending lines. According to this illustration,

fifty percent of the cases reside within the solid bars and the remaining scores fell within the range indicated by the extending thin lines.

FIGURE 2

*Art Teachers' Theories about the Purpose of Art Education in relation to ARTT Subscales*

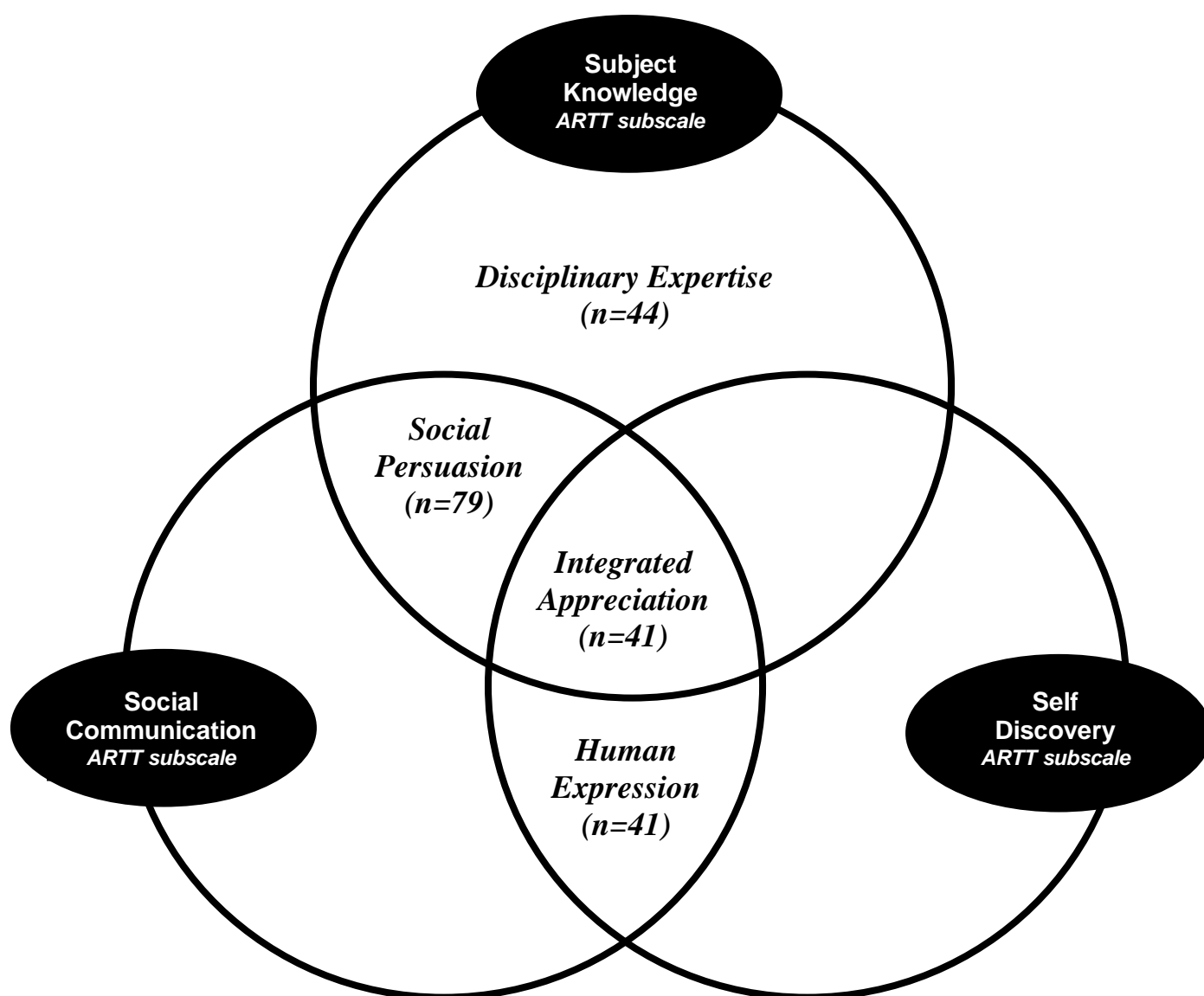


Figure 2 illustrates the four cluster groups that teachers were assigned to according to their profile of beliefs about the purpose of art education. It also depicts the original ARTT scales and how they relate to creation of the newly generated teacher profile clusters. It is clear by

reviewing the final cluster profile centers, means, Figure 1 and Figure 2 that art teachers do not fall neatly into endorsing one set of theoretical beliefs about the purpose of art education. Instead, their beliefs are much more complex as illustrated by the various profile cluster solutions considered to explain their theoretical beliefs.

### **Inclusion attitudes**

**Do art teachers have general attitudes toward the inclusion of students with disabilities or do they hold different attitudes according to the inclusion of students with learning disabilities in general education art classrooms and the inclusion of students with emotional/behavioral disabilities in general education art classrooms?**

To explore teacher attitudes toward students with learning disabilities (LD) and students with emotional/behavioral disabilities (EBD) an existing inclusion measure was modified and two separate measures were used for this purpose. Confirmatory factor analysis item factor loading tables illustrate that items within each measure are highly related ( $\alpha=.94$  for LD and  $\alpha=.95$  for EBD), suggesting adequate reliability when teachers considered the inclusion of students with LD and students with EBD separately (refer to Tables 12 and 13).

Four subscales found in the original inclusion measure were unable to be replicated using confirmatory factor analysis but four very similar subscales were found in the revised measures using exploratory analysis followed by confirmatory factor analysis. Alpha reliability coefficients are provided in Tables 4 and 5 along with item factor loadings for each subscale (Inclusion Benefits, Inclusion Challenges, Teacher Support and Teacher Training). Since the LD and EBD scales are used as a measure in their entirety for this research and not according to LD or EBD subscales, further subscale discussions are not provided. It should also be noted that

teachers were invited to answer surveys only if they had experience with LD and/or EBD students and that some participants chose not to complete both scales, possibly for this reason.

Next, looking at LD and EBD scale correlations ( $r = .78$ ,  $p < .01$ ) they are significant but not perfect. Further  $t$  tests comparisons of the means of inclusion attitudes toward students with learning disabilities and the means of inclusion attitudes toward students with emotional/behavioral disabilities were found to be statistically significant, ( $t = 70.53$ ,  $df = 203$ ,  $p < .000$ ) for students with learning disabilities and ( $t = 57.89$ ,  $df = 199$ ,  $p < .000$ ) for students with emotional/behavioral disabilities. Thus, there is still reason to explore these two groups individually. This conclusion is also supported by special education literature that suggests teachers have different inclusion attitudes toward students with disabilities based on the nature of the disability. See Table 14 for means and standard deviations.

TABLE 14

*MEANS AND STANDARD DEVIATIONS FOR LEARNING AND EMOTIONAL/BEHAVIORAL DISABILITIES SCALES*

Disability	N	Mean	SD	SE
Learning	204	3.86	.78	.05
Emotional/behavioral	200	3.38	.82	.06

Table 15 compares mean averages for each item according to teacher inclusion attitudes toward students with learning disabilities versus students with emotional/behavioral disabilities. Items are listed in order from highest (slightly agree, agree, strongly agree) to lowest means (slightly disagree, disagree, strongly disagree). Overall, most means are higher for the inclusion of students with learning disabilities in general education art classrooms than they are for students with emotional/behavioral disabilities, indicating more positive attitudes toward the

inclusion of students with learning disabilities than for students with emotional/behavioral disabilities.

Table 16 presents the means according to Inclusion Benefits, Inclusion Challenges and Teacher Support and Training. Teacher Support and Teacher Training have been combined because during confirmatory factor analysis for students with learning disabilities five items loaded onto Teacher Support and three items loaded onto teacher Training while four items loaded onto Teacher Support and four items loaded onto teacher Training for students with emotional/behavioral disabilities. This table has been included because it is easier to see in the three categories that students with learning disabilities are viewed slightly more favorably for inclusion in general education classrooms than are students with emotional/behavioral disabilities, consistent with other inclusion research.

Overall, findings about the inclusion attitudes of art teachers toward students with learning disabilities and students with emotional/behavioral disabilities supports current special education research that teachers attitudes are influenced by the nature of the disability of the student. Therefore, even though the findings about art teachers' inclusion attitudes appear to be generally positive to slightly negative, comparing the learning disabilities means with the emotional/behavioral disabilities means it seems that art teachers tend to prefer working with students with learning disabilities over students with emotional/behavioral disabilities. This supports reasons to continue exploring art teachers' inclusion attitudes separately instead of in aggregate form. To better understand differences between inclusion attitudes, inclusion measures should be individually written for each disability type based on the unique nature and characteristics of the disability that is being considered.

TABLE 15

*MEAN AVERAGE COMPARISONS FOR INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD) AND STUDENTS WITH EMOTIONAL/BEHAVIORAL DISABILITIES (EBD)*

<i>Inclusion of students with LD / EBD in general education art classes...</i>	LD	EBD
should be given opportunities to function in general education art classrooms.	5.12	4.70
promotes acceptance of differences by students without disabilities.	4.87	3.97
offers mixed group interaction fostering understanding of student differences.	4.86	4.04
provides challenges that promote their academic growth.	4.75	4.30
is beneficial for students without disabilities.	4.72	3.54
has a positive effect on their emotional development.	4.71	4.21
promotes their social independence.	4.71	4.08
make an adequate attempt to complete their assignments.	4.53	3.99
have the ability necessary to work with students with LD/EBD.	4.27	3.78
can best be served in general education art classrooms.	4.26	3.85
are socially isolated in the general education art classroom.	4.17	3.77
are better taught by special ed art teachers than by general ed art teachers.	4.16	3.77
creates confusion.	4.01	3.35
cannot handle the increased freedom found in the gen ed art classroom.	3.98	3.26
develop academic skills faster in gen ed art classes than in special classes.	3.68	3.64
exhibit behavior problems in the general education art classroom.	3.66	2.67
require extra attention which is a detriment to the other students.	3.62	3.11
benefit in social/emotional development by placement in sped art class.	3.61	3.40
receive assistance from special ed staff when planning for students w/ LD/EBD.	3.58	3.27

TABLE 15 (continued)



*MEAN AVERAGE COMPARISONS FOR INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD) AND STUDENTS WITH EMOTIONAL/BEHAVIORAL DISABILITIES (EBD)*

<i>Inclusion of students with LD / EBD in general education art classes...</i>	LD	EBD
receive necessary academic/behavioral information about students w/ LD/EBD.	3.48	3.15
monopolizes the general education art teacher's time.	3.48	2.94
makes it more difficult to maintain classroom order.	3.45	2.59
example of appropriate classroom behavior for students without disabilities.	3.44	2.60
have insufficient training to teach students with LD/EBD.	3.35	2.93
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	3.17	2.29
receive support from school administration regarding students with LD/EBD.	3.06	3.06
requires retraining of general education art teachers.	3.05	2.76
are included by special ed staff when planning for students with LD/EBD.	2.92	2.85
requires changes in classroom procedures.	2.73	2.62
requires more work to modify the academic curriculum.	2.50	2.85
<i>Grand Mean</i>	3.86	3.38

Note: Inclusion Benefits =IB; Inclusion Challenges =IC; Teacher Support =TS; Teacher Training =TT

TABLE 16

*MEAN AVERAGE COMPARISONS FOR INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD) AND STUDENTS WITH EMOTIONAL/BEHAVIORAL DISABILITIES (EBD) CATEGORIZED*

<i>Inclusion of students with EBD in general ed art classes...</i>	LD	EBD
<i>Inclusion Benefits</i>		
is beneficial for students without disabilities.	4.72	3.54
offers mixed group interaction fostering understanding of student differences.	4.86	4.04
promotes acceptance of differences by students without disabilities.	4.87	3.97
promotes their social independence.	4.71	4.08
has a positive effect on their emotional development.	4.71	4.21
provides challenges that promote their academic growth.	4.75	4.30
given opportunities to function in the general education art classroom.	5.12	4.70
can best be served in general education art classrooms.	4.26	3.85
develop academic skills faster in gen ed art classes than in special classes.	3.68	3.64
make an adequate attempt to complete their assignments.	4.53	3.99
cannot handle the increased freedom found in the gen ed art classroom.	3.98	3.26
are socially isolated in the general education art classroom.	4.17	3.77
have the ability necessary to work with students with EBD.	4.27	3.78
	4.51	3.93
<i>Inclusion Challenges</i>		
creates confusion.	4.01	3.35
makes it more difficult to maintain classroom order.	3.45	2.59
monopolizes the general education art teacher's time.	3.48	2.94

TABLE 16 (continued)

*MEAN AVERAGE COMPARISONS FOR INCLUSION ATTITUDES TOWARD STUDENTS WITH LEARNING DISABILITIES (LD) AND STUDENTS WITH EMOTIONAL/BEHAVIORAL DISABILITIES (EBD) CATEGORIZED*

<i>Inclusion of students with EBD in general ed art classes...</i>	LD	EBD
exhibit behavior problems in the general education art classroom.	3.66	2.67
require extra attention which is a detriment to the other students.	3.62	3.11
example of appropriate classroom behavior for students without disabilities.	3.44	2.60
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	3.17	2.29
requires more work to modify the academic curriculum.	2.50	2.85
requires changes in classroom procedures.	2.73	2.62
	3.34	2.78
<i>Teacher Support &amp; Teacher Training</i>		
receive assistance from special ed staff when planning for students with EBD.	3.58	3.27
are included by special ed staff when planning for students with EBD.	2.92	2.85
receive support from school administration regarding students with EBD.	3.06	3.06
receive necessary academic /behavioral information about students with EBD.	3.48	3.15
benefit in their social/emotional development by placement in sped art classes.	3.61	3.40
are better taught by special ed art teachers than by general ed art teachers.	4.16	3.77
requires retraining of general education art teachers.	3.05	2.76
have insufficient training to teach students with EBD.	3.35	2.93
	3.40	3.15
<i>Total Scale</i>		

Note: Inclusion Benefits =IB; Inclusion Challenges =IC; Teacher Support =TS; Teacher Training =TT

**Relation between art teacher personal practical theories and inclusion attitudes**

**Do art teachers who hold a more humanistic (i.e. self-expressive or community oriented) approach toward art education support the inclusion of students with disabilities**

**in general education classrooms more than teachers who hold a more discipline based approach?**

To address whether there were relations between teachers' responses to the *ARTT* and their beliefs about inclusion, correlations were calculated between the two inclusion (LD and EBD) measures and the three *ARTT scales*. There was a significant correlation between the LD and EBD inclusion measure and the Social Communication *ARTT* subscale at the .05 level but not with the Self Discovery or Subject Knowledge *ARTT* subscale (see Table 17). Even though these correlations are identified as significant, they lack practical significance since they are relatively low (they do not approach .50 or higher). It is possible that the compound nature of this correlation is "hiding differences" in that the aggregates involve extreme positions that cancel one another out. Future studies with a larger sample of teachers or further refinement of the *ARTT* might offer clearer answers of possible relations between the *ARTT* and teacher personal practical theories.

TABLE 17

*CORRELATIONS BETWEEN ARTT SUBSCALES AND LD/EBD INCLUSION ATTITUDES*

<i>ARTT</i> Subscales	LD Inclusion Attitudes	EBD Inclusion Attitudes
Self Discovery	.12	.12
Subject Knowledge	-.09	-.01
Social Communication	.14*	.17*

\*significant at  $p < .05$  (2-tailed)

Secondly, to address whether teachers with different theories about the purpose of art education reported different beliefs about including students with learning disabilities in art classes, I conducted tests of between-subjects effects univariate analysis of variance using attitudes toward students with learning disabilities as the dependent variable and art teachers'

cluster assignment as the independent variable. Results from the simple one-way ANOVAs were not significant,  $F(3, 200) = 1.33$ ,  $p = .27$ ,  $\eta^2 = .02$ .

To address whether teachers with different theories about the purpose of art education reported different beliefs about including students with emotional/behavioral disabilities in art classes, I conducted a second test of between-subjects effects univariate analysis of variance using attitudes toward students with emotional/behavioral disabilities as the dependent variable and the art teacher four cluster assignments as the independent variable. Results from the simple one-way ANOVAs were also found to be not significant,  $F(3, 196) = 1.38$ ,  $p = .25$ ,  $\eta^2 = .02$ .

See Table 18 for means and standard deviations.

TABLE 18

*ANOVA FOUR CLUSTER DESCRIPTIVE STATISTICS ACROSS INCLUSION ATTITUDES*

Cluster	<i>Learning Disabilities</i>			<i>Emotional/Behavioral Disabilities</i>		
	Mean	SD	SE	Mean	SD	SE
Social Persuasion	3.80	.79	.09	3.29	.80	.09
Human Expression	3.99	.87	.14	3.43	.94	.15
Integrated Appreciation	4.00	.61	.10	3.59	.76	.12
Disciplinary Expertise	3.74	.81	.12	3.29	.80	.12
Total	3.86	.78	.05	3.38	.82	.06

Overall, across all four cluster profiles, art teachers appear to prefer working with students with learning disabilities more than students with emotional/behavioral disabilities. The particular cluster profile that art teachers are grouped into do not seem to affect their inclusion attitudes toward working with students with learning disabilities or students with emotional/behavioral disabilities in the general education art classroom. Further exploration of

this relation makes sense. Further discussion of the implications from the results of this study are presented in the next chapter, as well as possible directions for future research.

## V. DISCUSSION

According to art education literature and literature from other content areas, teachers do have personal practical theories about education and bring them into the classroom when teaching. These theories deal with the purpose of their subject matter, how to teach their subject, and beliefs about the students they teach. Furthermore, these beliefs are held by teachers at all stages of their teaching career. Even pre-service teachers have educational beliefs that they bring to their teacher education programs. Research findings vary on the effectiveness of these teacher education programs indicating that some pre-service teachers can complete preparation programs with their pre-existing beliefs unaltered. The same is true for some currently practicing teachers who remain unaffected by their teaching experiences.

Given the influence of teachers' personal practical theories on the way they think about the subject they teach, this discussion will emphasize the significance of findings from the development and use of the *ARTT* on the theories of art educators, their students and special education teachers. Findings regarding the inclusion attitudes of teachers toward students with learning disabilities and students with emotional/behavioral disabilities will also be discussed. Finally, relations between art teachers' personal practical theories and their inclusion attitudes will be reviewed.

### **Findings: Purposes for Teaching Art**

**Usefulness of the ARTT.** In order to initiate this study, a measure needed to first be created that measured art teachers' ideas about the purpose(s) of art education. Development of the *ARTT*, which is based on a review of art education literature, teacher interviews and teacher comments during the refinement phase of the measure items, confirms that items written to reflect facilitation of student self-discovery, subject knowledge and social communication do

reflect these purposes on a qualitative level. Use of art expert ratings to validate content, factor analysis to confirm the existence of the three purposes reflected in the subscales, and the use of other statistical analysis measures confirms the existence of the purposes using quantitative methods. The fact that art teachers understood and acknowledged the questions as belonging to one of the three purposes validated the usefulness of the measure as distinguishing among these purposes. This makes the *ARTT* a potentially useful tool for future research using teacher personal practical theories about the purpose of art education as a variable.

Furthermore, use of the *ARTT* measure has helped to focus, synthesize and confirm three commonly referred to purposes for art education found in the art education literature (self discovery, subject knowledge and social communication). These purposes are also alluded to, indirectly if not directly, by others who attempt to synthesize the purposes for art education into their own frameworks or perspectives about the reasons for making art. Even though there may not be a clear consensus as to the main purpose or purposes for art education, there does appear to be a common core of purposes as outlined in the *ARTT* that is found within the art education literature, and that can be measured. Teachers do recognize these purposes and they are referred to in the art education literature by writers who attempt to synthesize these purposes within their own perspectives and frameworks, making the *ARTT* a useful tool for measuring these purposes in order to facilitate further conversation about the making of art.

**Art teachers' clusters of beliefs.** According to mean averages generated for each subscale of the *ARTT*, the art teachers surveyed in this study do not appear to overwhelmingly support one purpose of art education over another. Even when scale scores were converted into profiles, there were significant individual differences in which purposes were endorsed by art teachers. However, further review of teacher theories created through the use of cluster analysis



techniques indicates that art teachers do tend to form distinct groups according to their profiles of beliefs. The art teachers in this study formed four distinct groups that believed the purpose of art education is to facilitate: 1) social persuasion; 2) human expression; 3) integrated appreciation; and 4) disciplinary expertise. These profiles indicate art teachers endorse aspects associated with one, two or three of the *ARTT* purposes as more important or less important than other aspects about the purpose of art education.

These findings suggest that groups of art teachers do perceive the purpose of art education for their students differently and that their personal practical theories about the purpose of art education are rather complex as opposed to simple and one-dimensional. Instead of adopting beliefs about the purpose(s) of art education that align primarily with an emphasis on student self-discovery, subject knowledge or social communication, teachers' beliefs about the purpose of art education can best be explained by grouping them according to profiles of their beliefs. Teachers differ according to the importance they place on the three purposes that the *ARTT* measures indicating that art teachers tend to perceive the purpose of art education as multi-dimensional, and, perhaps, incorporate various aspects from different purposes into their art education program. This indicates that a core of three purposes that can be found within the literature exists and that this core can be measured by the *ARTT*. This core is multi-dimensional so teachers do tend to recognize all three purposes as important to an art education program; they differ, however, on which aspects they view as more important and less important within each purpose. There may not be a clear consensus as to the main purpose for art education but there appears to be strong consensus that self-discovery, subject knowledge and social communication are the main purposes for art education, which is an asset to the discipline.

**Classroom implications.** Findings confirmed predictions formed after art teacher interviews and supported by subsequent comments during development of the *ARTT* measure. Instead of perceiving the purpose of art education as strictly aligning with one of the three purposes defined in the *ARTT*, teachers adopted instead, combinations of beliefs associated with aspects from each of the three *ARTT* purposes. One might then expect that teachers who view more than one purpose for art education as important for student learning may be better able to meet the individual needs of all the students they teach, including those with disabilities. However, even though art teachers may believe in a combination of purposes when teaching students in art education classes, the particular combination of beliefs may not necessarily be as supportive for all students with disabilities; each student with a disability is unique and this is compounded by the specific nature and severity of their individual disability. As a result, students with special needs may struggle in an art class just as they might struggle in any other academic class if the personal practical theory of the teacher about the purpose of art education is not conducive to meeting the particular needs of the student as indicated by his or her specific disability.

For example, looking at the overall percentages across the three *ARTT* subscale purposes, only 40 percent of art teachers reported that Self Discovery was an important purpose for art education as compared to 79.5 percent of art teachers who reported that Subject Knowledge was an important purpose and 78.5 percent who reported that Social Communication was an important purpose. It should be noted that the remaining 60 percent of art teachers did not report that Self Discovery should not be included in art education programs, but according to mean averages, Self Discovery was not rated as important as Subject Knowledge or Social Communication.

Therefore, if a special educator places a student with learning disabilities who has difficulty with reading comprehension, written expression and/or processing information in a general education art class with an art teacher whose personal practical theory about the purpose of art strongly emphasizes acquiring knowledge about the subject of art, then this student will likely struggle in this art class, just as he or she might in any other academic class where the focus is on acquiring knowledge of the subject.

Additionally, if a special educator places a student with an emotional/behavioral disability in a general education art class thinking this class will be therapeutic for the student because the special education teacher is under the assumption that art is all about student self-expression, when in reality the art teacher emphasizes acquiring knowledge about the subject of art, then this student will likely perform as he or she would typically perform in any other class which is academically oriented. Students with emotional/ behavioral disabilities may or may not struggle with learning skills, however, they are usually defined as such because their disabilities are pervasive and across settings. Therefore, inclusion in an art education classroom does not necessarily mean they will automatically do well. This is especially true if the teacher believes the most important purpose of art education to be about something other than student self discovery or addressing their therapeutic needs.

Understanding the personal practical theories of art teachers is important because this is a subject where there is a great deal of discussion in the education literature about its purpose for students. If art teachers do emphasize an acquisition of subject knowledge in art class, then art teachers need to be able to make appropriate modifications to the curriculum and provide other accommodations as needed for students who struggle with learning.

According to the Nation's Report Card: Arts 2008 Music & Visual Arts National Assessment of Educational Progress at Grade 8, the percentage of eighth-grade students who were asked by their teacher to write about their artwork in visual arts class increased from 21 percent in 1997 to 27 percent in 2008 while the percentage of students whose teacher asked them to choose their own art project, decreased from 47 percent to 39 percent. While this may not seem to be a significant change, there does appear to be a trend toward incorporating more writing activities and reflection about art in art class according to the previously mentioned report. This trend is consistent with preliminary art teacher interviews and comments that reflect an emphasis on learning about the subject of art as a purpose for art education. Additionally, the decrease in allowing students to select their own projects reflects less of an emphasis on the purpose of art education as being about student Self Discovery and corroborates results from this research study that only 40 percent of art educators reported Self Discovery as being more important than Subject Knowledge or Social Communication purposes for art education. This is an area where future studies may prove valuable.

### **Findings: Art Teacher Attitudes**

The personal beliefs of art educators are also evident in the attitudes, or pre-existing beliefs, they hold toward their students, including those with disabilities. Findings from this study support present research that teacher attitudes are influenced by the nature and severity of the specific disability of students who are included in their classrooms. The attitudes of art teachers toward the inclusion of students with learning disabilities did differ significantly from the attitudes of teachers toward the inclusion of students with emotional/behavioral disabilities.

Looking at overall mean averages, teachers' attitudes were primarily positive, but also reflected the preference of teachers toward students with learning disabilities over students with

emotional/behavioral disabilities. Not only does this finding support research that art teachers prefer to work with students with emotional/behavioral disabilities less than students with learning disabilities, it supports reasons for looking at students with disabilities according to their specific disability. Especially, since there are differences that art teachers must consider when modifying assignments and/or providing accommodations for a student with a learning disability as compared to modifying assignments and/or providing accommodations for a student with an emotional/behavioral disability. Disabilities do vary in how they are manifested according to individual student characteristics and in classrooms due to subject area demands, but there are also certain characteristics and behaviors that are common according to the nature of a specific disability.

Reasons for whether teachers have positive, negative or neutral attitudes toward the inclusion of students with a disability in their classroom may be due to how much time and effort is required to modify assignments and/or to provide accommodations for each student. Modifications and accommodations are specifically outlined in a student's Individualized Education Plan (IEP) according to each student's individual needs, taking into consideration his or her personal strengths and weaknesses.

The number of students with disabilities included in an art teacher's classroom during any one period can be substantial and special education support may or may not be offered for students with high incidence disabilities, such as students with learning disabilities or students with emotional/behavioral disabilities in inclusion art settings. Decisions as to whether a student with a disability receives special education support in an inclusion setting is also made on an individual basis at his or her IEP meeting. If it is determined that a student will not receive special education support, then the art teacher is left to modify assignments and/or to provide

appropriate accommodations on his or her own. As the personal practical theories of art teachers are better understood and special educators are apprised of these theories, it is possible that placement decisions and appropriate supports may be made for students with disabilities with better understanding of what is expected from students with disabilities in inclusion art classes.

Students with learning disabilities and students with emotional/behavioral disabilities were chosen for this study because they are high incidence disabilities and art teachers routinely teach these students in their classrooms on a daily basis. Additionally, because art may be thought of by some as a non-academic subject, students with learning disabilities and students with emotional/behavioral disabilities are frequently placed in these classes for inclusion purposes. There appears to be an overall perception that art and other specialty classes such as music and physical education are the best classes to initially include students with disabilities because they are less academic, or require less reading and writing assignments than other classes such as English, math, science and history, which are typically thought to be more academic.

However, after carefully reflecting on the four newly found personal practical theories about the purposes of art education developed during this research, a majority of art teachers do emphasize the facilitation of subject knowledge as a major purpose for art education. If students (with and without disabilities) struggle with reading and writing activities, then they may struggle in an art education class as well, where the teacher fits this profile. Therefore, it does not necessarily hold true that students with learning disabilities can automatically be placed in general education art classrooms without thoughtfully considering whether modifications and/or accommodations are necessary for students in art education just as they are considered before they are placed in other academic classes such as English, math, science and history.

The same reasoning holds true when considering the inclusion of students with emotional/behavioral disabilities in general education art settings. Students with emotional/behavioral disabilities typically struggle with dealing with emotional issues and controlling inappropriate behaviors. Art teachers should be provided with appropriate behavior plans and interventions to help redirect students should these behaviors become evident in class.

### **Findings: Inclusion Attitudes and Art Theories**

It was predicted that art teachers who endorsed a more humanistic or student centered approach to art education might be more accepting of students with both learning and/or emotional/behavioral disabilities than are art teachers who endorse a more discipline based focus on acquiring subject knowledge. This is an important question to address given the high incidence rate of these two disabilities and prevalence of inclusion of these students in general education art classes. Given that there are differences between art teachers' attitudes toward the inclusion of students with learning disabilities and art teachers' attitudes toward students with emotional/behavioral disabilities, it might be expected that differences would be found between art teachers' attitudes and their personal practical theories about the purpose of art education.

However, there was not a significant difference between art teachers' personal practical theories about the purpose of art education as defined by the three purposes in the *ARTT* measure and their attitudes toward the inclusion of students with learning disabilities. Nor were there differences between art teachers' personal practical theories and their attitudes toward the inclusion of students with emotional/behavioral disabilities. This also held true for the four newly created teacher theories about the purpose of art education developed during this study.

Possible reasons for this lack of significance may have to do with a variety of reasons that include the measures themselves, sample size, and characteristics of the teachers who responded

to the study. Even though every effort was made to recruit participants from numerous and diverse settings, the majority of art teachers who responded to take the survey were white/Caucasian females. Additionally, recruitment centered primarily on members of the NAEA and Getty Trust list serves. This was thought to be a more efficient recruitment method than recruiting art teachers through individual school districts and/or schools since there are far fewer art teachers employed at most schools and /or school districts than there are teachers of other academic subjects. Art teachers should be aware of opportunities to join the NAEA and/or Getty Trust list serve, but it is possible that art teachers who take advantage of this opportunity may represent different profiles than teachers who do not choose to become members.

Predicting that a larger sample of art education teachers would respond to the survey due to the recruitment of teachers via list serves and a recruitment mailing, demographic questions were refined to a level that would have enabled analysis on a more micro level. Demographic collection in future studies would be redesigned to collect data according to larger categories, allowing for more efficient analysis of these variables and their use in data analysis. This also applies to the collection of education and experience variables; revised items would allow respondents' answers to fall into discrete categories.

Given that the *ARTT* is a new measure and this is the first study using it, future studies would enable further refinement of measure items. A review of the correlations for the social communication subscale a significant correlation with the subject knowledge subscale and self discovery subscale, indicating that items within this subscale might be revised to lower correlations between the subscales. Further factor analysis may help to define the creation of another subscale.



A review of the inclusion measures that were modified for use by rewording items specifically for students with learning disabilities and students with emotional/behavioral disabilities indicated that the alpha reliability coefficients were good for each scale. Future studies might focus on one disability at a time; and inclusion measures written specifically to address characteristics associated with each disability could be created.

### **Future Directions**

Despite limitations of the study, results confirm that art teachers do recognize the differences between three of the most commonly recognized purposes for art education found in the art education literature. The *ARTT* defined these purposes as facilitating student self discovery, subject knowledge, and social communication. Using cluster analysis techniques to better explain teachers' beliefs about the purpose(s) for art education as a profile of beliefs, four new purposes were created based on these *ARTT* subscales. According to teacher profiles of beliefs, art teachers do fall into distinct groups according to individual profiles that represent their beliefs about the purpose of art education.

Adding other types of data collection techniques such as observational measures, review of supporting documents (i.e. student grades, teacher lesson plans, IEPs), or providing art teachers with defined scenarios where they are asked to make decisions about teaching art to students with disabilities and the choices they make about curriculum according to their personal practical theories about the purpose of art education has the potential to make future studies more robust. Including the use of observational measures in the classroom would explore whether art teachers implement lessons that align with what they report to be their personal practical theories. It is possible that art teachers are not always able to design art lessons that align with

their personal practical theories due to outside demands from administration, other school stakeholders, or to comply with state and/or federal legislation.

Reviewing student IEPs and comparing them to art teacher lesson plans and/or art teacher personal practical theories would explore whether individual student disabilities would be impacted by the planned lessons and whether appropriate modifications are being made for students to understand material and whether appropriate accommodations are being made for students to access the curriculum.

Additionally, many art education teachers provided comments when given the opportunity on the survey, so it appears that art teachers have a great deal of information they would like to share regarding their inclusion experiences. Future studies that combine presentation of qualitative data with quantitative measures would provide greater insight into the personal practical theories of art educators. Art teacher comments and concerns provide areas for future research and it would be interesting to expand on the four newly created purposes.

### **Relevance to other Disciplines**

One area for future research that would be worthwhile is to explore the differences and similarities of groups of art teachers' personal practical theories about the purposes of art education. For example, an important question would be: Do art teachers' personal practical theories vary depending on where they teach and who they teach. The first comparison might be made between art educators' views about the purpose of art education for students with disabilities and students without disabilities. Do teachers view the purpose of art education for the two groups of students differently?

Other studies of interest might make comparisons between the personal practical theories of art educators about the purpose of art education and the personal practical theories of other

educators about the purpose of their particular subject to see if there are similarities. For example, would English teachers distinguish between using English for student self discovery, knowledge of the subject and English for social communication purposes? Or, how would music teachers compare with art teachers? Music is considered a specialty area or non-academic subject just as art is, so would there be similarities between the personal practical theories of music teachers and those of art teachers? .

Given the frequent placement of students with special needs in general education art classrooms, a comparison of the personal practical theories about the purpose of art education for students with disabilities between art education teachers and special education teachers would certainly be relevant. This comparison might help explain pre-existing conceptions regarding what special educators envision to be occurring in general education art classrooms and the accuracy of these conceptions. Better understanding of the differences and similarities between special educators and art educators would help facilitate collaboration between teachers and enable them to write IEPs that address the needs of students with disabilities included in art education settings.

Finally, students are affected by the personal practical theories that art educators hold about the reasons for teaching art. Surveying students, both those with disabilities and those without, about their reasons for selecting art classes, and then comparing their reasons to the personal practical theories of art teachers about the purpose of art education would also be an interesting study to conduct.

The personal practical theories that educators hold about the subject they teach, toward the students they teach, and how they put these theories to use in the classroom have a great deal of power because they influence what is taught in the classroom and how teachers teach.

Exploring these personal practical theories is important. This research contributes to a better understanding of the nature of art education by providing further insight into the personal practical theories of art teachers and their attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities into their classrooms.

## APPENDICES

## APPENDIX A

## Art Teacher Demographic Characteristics

Variable		N	%
Gender	Females	181	88
	Males	24	12
Race	White/Caucasian	182	89
	Other/Multi-racial	16	8
	Black/African-American	3	1
	Hispanic/Latino	2	1
	American Indian/Native American	1	.5
	Asian/Asian-American	1	.5
	Native Hawaiian/Pacific Islander	0	0
Age	23-30 years	21	10
	31-35 years	20	10
	36-40 years	19	9
	41-45 years	24	12
	46-50 years	26	13
	51-55 years	40	19
	56-60 years	38	19
	61 + years	17	8
Highest Degree Earned	Bachelors	61	30
	Masters	123	60
	Doctorate	21	10

Art Teacher Demographic Characteristics (continued)

Total Years Taught	1-5 years	36	18
	6-10 years	48	23
	11-15 years	34	17
	16-20 years	29	14
	21-25 years	23	11
	26 + years	35	17
Average # students with special needs (all categories)	1-12 students	68	33
	13-30 students	59	29
	31-60 students	44	21
	61+ students	34	17
Average # students with learning disabilities	1-10 students	102	50
	11-20 students	39	19
	21-30 students	29	14
	31+ students	35	17
Average # students w emotional/behavioral disabilities	1-10 students	160	78
	11-20 students	25	12
	21-30 students	7	4
	31+ students	13	6
Special education training	Certificate and/or major	8	4
	Degree major	6	3
	College course	115	56
	Seminar/work course	115	56
	Course specific to art educ	67	33

Art Teacher Demographic Characteristics (continued)

Job classification	Full-time	170	83
	Part-time	20	10
	Itinerant	2	1
	Substitute	2	1
	Visiting artist	4	2
	Recently retired	7	4
Setting(s) where teacher taught art	General education setting	93	45
	Inclusion setting	190	93
	Self-contained setting	66	32
Art teachers recognize students w disabilities by	Looking at them	101	50
	Given IEP information	160	78
	Provided with their name	78	38
	Don't know students w IEP	25	12
	Other	39	19
Students are placed in general education art class	When they can do work	81	40
	Automatically	104	51
	With necessary supports	114	56
	Other	47	23



## APPENDIX A (continued)

## Art Theory Teacher Profile Clusters and Special Education Experience

Sped Experience	Art Theory Teacher Profile Clusters			
	Social Persuasion	Disciplinary Expertise	Integrated Appreciation	Human Expression
Special Education Training (number of courses)				
0 courses	13.9%	31.8%	26.8%	14.6%
1 courses	26.6%	29.5%	31.7%	39.0%
2 courses	25.3%	25.0%	29.3%	31.7%
3+ courses	34.2%	13.6%	12.2%	14.6%
Average Number of Special Education Students Taught Yearly				
0 students	6.3%	11.4%	12.2%	4.9%
1-12 students	25.3%	29.5%	26.8%	17.1%
13-30 students	25.3%	29.5%	31.7%	31.7%
31-60 students	20.3%	22.7%	14.6%	29.3%
61+ students	22.8%	6.8%	14.6%	17.1%
Number of Years Taught Art				
1-5 years	17.7%	13.6%	24.4%	14.6%
6-10 years	21.5%	31.8%	14.6%	26.8%
11-15 years	20.3%	15.9%	14.6%	12.2%
16-20 years	19.0%	9.1%	7.3%	17.1%
21-25 years	12.7%	15.9%	7.3%	7.3%
26+ years	8.9%	13.6%	31.7%	22.0%
Total Cluster	38.5%	21.5%	20.0%	20.0%

### **Art Theories and Teacher Experience**

It might be expected that there would be significant differences between art teachers who have received more special education training, who have acquired more experience through years of teaching in the classroom, and become more comfortable with teaching students with special needs due to working with larger numbers of students when compared to teachers with less training, less years of experience and those who teach less students. However, after comparing the art theory teacher profile cluster variable with the three teacher education and experience variables (special education training, years of teaching experience, and average number of students with disabilities taught on a yearly basis) it was determined that there were no significant differences. The only variable of the three that indicated it might be an area to address in future studies was the variable dealing with the number of students taught on a yearly basis.

### **Teacher Experience and Inclusion Attitudes**

Just as with expectations that there would be significant difference between art teachers' personal practical theories and their experience and training, it was also expected that there would be significant differences between art teachers' inclusion attitudes and their personal practical theories. Again, no significant differences were found. This finding is somewhat unexpected given that as art teachers become better prepared to work with students with disabilities (either through specific special education training, experience gained through years of being asked to meet the needs of students with special needs and/or simply being exposed to higher numbers of students with special needs), one might expect that their attitudes toward students with special needs would become more favorable based on becoming more comfortable working with students with special needs and being more proficient at meeting their needs. Or

the opposite trend might have been expected; that as art teachers gain experience working with students with disabilities, this experience might convince them that the needs of students with disabilities are very demanding and that teachers cannot adequately meet their needs in general education settings.

However, these findings do support special education research that suggests variables related to the educational environment, such as administrative and other teacher support, and the nature and severity of the students' disability to be included seem to influence teacher attitudes toward inclusion more than variables related to teacher background and training.

## APPENDIX B

### Recruitment Emails

#### **Art Teacher Recruitment Email to participate in Study**

Hello, my name is Sharon Manjack and I am hoping you will help me with my dissertation. I have been a member of this listserv for about two years and have really enjoyed reading your thoughts about art education. Such conversations have inspired me to conduct a large-scale survey of how secondary art teachers think about teaching art and inclusion.

Since students with learning disabilities and students with emotional/behavioral disabilities are high incidence disabilities it is very likely you have encountered students with these characteristics in your art classes. Therefore, the questions about inclusion will focus on these students. I would appreciate any and all help you might offer as I begin collecting responses to my survey.

If you are currently working as a high school art education teacher or have recently worked as one, would you be willing to help this fellow educator? If so, please log on to SurveyMonkey at <http://tinyurl.com/ygtzd6h> to answer questions about your beliefs. This survey should take about 20 minutes for you to complete. I appreciate your assistance and hope that this project will add to our understanding of how art teachers think about their profession and working with students with disabilities in the general education setting.

All responses will be collected anonymously by disabling any tracking links. If you prefer to complete a paper version of the survey or if you have further questions please email: [sharrykm@att.net](mailto:sharrykm@att.net). You may also receive a copy of the final research report if you are interested in the findings. This research is being conducted through the University of Illinois at Chicago College of Education as part of a doctoral thesis and has the approval of the Institutional Review Board. Thank you!

#### **Art Expert Recruitment Email to complete the Content Validity Rating Form**

Hello, my name is Sharon Manjack and I am hoping you will help me with my dissertation. I have been a member of this listserv for about two years and have really enjoyed reading about issues and concerns that affect art educators. Such conversations have inspired me to conduct a large-scale survey of how secondary art teachers think about teaching art.

To do this, secondary art education teachers will be asked to complete a measure thought to reflect three curricular approaches to art education and another designed to assess their attitudes toward the inclusion of students with learning disabilities and students with emotional/behavioral disabilities in general education art classes. To validate the content of the items on the art measure would you be willing to help this doctoral candidate? If so, please log on to SurveyMonkey at <http://tinyurl.com/ygtzd6h> to categorize statements about curricular approaches to art education. This survey should take about 15 minutes for you to complete. I appreciate your assistance and hope that this project will add to our understanding of how art teachers think about their profession and working with students with disabilities in the general education setting. I would appreciate any and all help you might offer as I begin collecting responses to my survey. All responses will be collected anonymously by disabling any tracking links. If you prefer to complete a paper version of the form or have further questions please ask them to email: [sharrykm@att.net](mailto:sharrykm@att.net). You may also receive a copy of the final research report if you are interested in the findings. This research is being conducted through the University of Illinois at Chicago College of Education as part of a doctoral thesis and has the approval of the Institutional Review Board. Thank you!

## APPENDIX B (continued)

Art Teacher Recruitment Flyer to Participate in Study

**Attention Fellow Art Educators!**

**What are your “Inclusion” experiences?  
What are your Art Education beliefs?**

**Tell us what you think by logging onto:**

**<http://tinyurl.com/ygtzd6h>**

If you would like to complete a **paper version**,  
would like an email sent to you to **access the link**,  
or have **further questions**, please email:  
**[sharrykm@att.net](mailto:sharrykm@att.net)**.

All responses will be collected anonymously.

Please help a fellow educator by telling us your thoughts  
and sharing this opportunity with other Art teachers.

***You may receive a copy of the final research report  
if you are interested in the findings.***

Thank You! For your participation.

*This research is being conducted through the University of Illinois at Chicago,  
College of Education as part of a doctoral thesis.*

## APPENDIX C

## Art Measure Content Validity Form

**Instructions:**

**1)** Read each statement below and select the **one** category the statement best reflects (Student Based = **I**; Discipline Based = **II**; Community Based = **III**).

**2)** Rate how confident you are of the category you chose (1=not sure; 2=probably; 3=definitely).

**A curricular approach to art education where students ...**

	Student Based Self-expressive / Therapeutic	Discipline Based Comprehensive / Academic	Community Based Social / Cultural	Not sure	Probably	Definitely
understand art related vocabulary as helpful in discussing works of art.	I	II	III	1	2	3
use art class to sort out troubling personal issues.	I	II	III	1	2	3
are taught how to use their art to comment on controversial topics.	I	II	III	1	2	3
"create more" and "analyze less."	I	II	III	1	2	3
use assignments to share their emotions.	I	II	III	1	2	3
are taught artistic fundamentals before they attempt to produce works of art.	I	II	III	1	2	3
learn standards for interpreting a work of art.	I	II	III	1	2	3
learn to be responsive to the aesthetic properties of works of art.	I	II	III	1	2	3
use their art to think critically about important social issues.	I	II	III	1	2	3
learn that the social context in which a work of art was made is essential for understanding that work.	I	II	III	1	2	3
discover that creative expression is a personal journey.	I	II	III	1	2	3
realize that interpretation of a work of art is highly subjective.	I	II	III	1	2	3
discover that the process of making art is more important than the final product.	I	II	III	1	2	3
make art that illustrates environmental concerns.	I	II	III	1	2	3
become aware of how their work can influence the thinking of their peers.	I	II	III	1	2	3
recognize art found in their community.	I	II	III	1	2	3
learn to reproduce the art of others before creating art of their own.	I	II	III	1	2	3
are evaluated on their knowledge of art history.	I	II	III	1	2	3
receive minimal instruction to maximize personal creativity.	I	II	III	1	2	3
make art that expresses ideas about influential cultural events.	I	II	III	1	2	3
learn about significant works of art, artists, and art movements.	I	II	III	1	2	3
are assigned projects that may be therapeutic for them.	I	II	III	1	2	3
are given minimal feedback to protect their self-esteem.	I	II	III	1	2	3
are taught art in a well-defined and sequential manner.	I	II	III	1	2	3
learn that art can be objectively assessed.	I	II	III	1	2	3
are required to read about art.	I	II	III	1	2	3
work to initiate social change through the visual art they produce.	I	II	III	1	2	3
are taught about folk art.	I	II	III	1	2	3
are challenged about the statements expressed in their art.	I	II	III	1	2	3
are encouraged to create "art for arts-sake."	I	II	III	1	2	3
are given feedback that avoids hurt feelings.	I	II	III	1	2	3
receive only the instruction needed to enhance their self-expression.	I	II	III	1	2	3
learn to use their art to evoke personal responses in others.	I	II	III	1	2	3
experience connection with others through their art.	I	II	III	1	2	3

## APPENDIX C (continued)

## Art Measure Content Validity Form

**Instructions:**

1) Read each statement below and select the **one** category the statement best reflects (Student Based = I; Discipline Based = II; Community Based = III).

2) Rate how confident you are of the category you chose (1=not sure; 2=probably; 3=definitely).

	Student Based Self-expressive / Therapeutic	Discipline Based Comprehensive / Academic	Community Based Social / Cultural	Not sure	Probably	Definitely
receive professional instruction to develop their artistic aptitude.	I	II	III	1	2	3
learn basic art concepts necessary for evaluating a piece of art.	I	II	III	1	2	3
use art class as an opportunity to promote democratic debate about cultural issues and conflicts.	I	II	III	1	2	3
<b>A curricular approach to art education where students ...</b>						
learn the various processes that artists use to make art.	I	II	III	1	2	3
are given activities that ask them to confront confusing personal issues.	I	II	III	1	2	3
are required to conduct research activities about art related topics.	I	II	III	1	2	3
learn to realistically depict subjects before moving on to abstract interpretations.	I	II	III	1	2	3
learn the various processes that critics use to evaluate art.	I	II	III	1	2	3
understand that making art is an intuitive process requiring little instruction.	I	II	III	1	2	3
recognize art class as a place to freely express themselves.	I	II	III	1	2	3
discover how their work can impact others.	I	II	III	1	2	3
are taught that art is a reflection of the society in which it was created.	I	II	III	1	2	3
understand computer games and internet websites to be works of art.	I	II	III	1	2	3
recognize the emotional aspect associated with making art.	I	II	III	1	2	3
are encouraged to play.	I	II	III	1	2	3
recognize that making art is all about the individual making it.	I	II	III	1	2	3
use classroom critiques to make judgments about important social issues.	I	II	III	1	2	3
appreciate billboards, movies, and advertising as works of art.	I	II	III	1	2	3
develop an appreciation of existing works of art.	I	II	III	1	2	3
learn the various processes historians use to analyze art.	I	II	III	1	2	3
use their art to voice opinions about world events.	I	II	III	1	2	3
learn about art and artists from their cultural backgrounds.	I	II	III	1	2	3
do not critique each others work.	I	II	III	1	2	3
discover that making art may help them feel better.	I	II	III	1	2	3
are evaluated on their application of design principles and art techniques.	I	II	III	1	2	3
are able to distinguish between the various levels of quality inherent in a work of art.	I	II	III	1	2	3

## APPENDIX D

## Introduction to Measures

Dear Fellow Educator:

My name is Sharon Manjack and you are being asked to take part in a research study because we are trying to learn more about the personal practical theories of secondary art education teachers. If you agree to be in this study you will be asked to answer questions about your beliefs which should take about 15-20 minutes of your time. There are no risks that may result from participation in this study since all responses will be collected anonymously by disabling any tracking links.

Overall benefits from participation in this study include a better understanding of how art teachers think about teaching art and inclusion. Individual benefits from participation in this study include an opportunity for you to reflect on your own thoughts about how you approach art education and working with students with disabilities. You may also receive a copy of the final research report if you are interested in the findings.

First, you will be asked questions about how you define your art education curriculum. Next, you will be asked questions about students with "Specific Learning Disabilities" and students with "Emotional/Behavioral Disabilities" since these are high incidence disabilities and it is very likely you have recently encountered students with these characteristics in your art classes. Finally, you will be asked basic questions about your teaching experience.

This research is being conducted through the University of Illinois at Chicago College of Education as part of a doctoral thesis and has the approval of the Institutional Review Board. If you have any questions before or after participation in this study, you may contact Sharon Manjack at 773-816-0352 or Theresa Thorkildsen at 312-996-8138. If you have any questions about your rights as a research subject, including questions, concerns, or complaints, you may call the Office for the Protection of Research Subjects (OPRS) at 312-996-1711 or 1-866-789-6215 (toll-free) or e-mail OPRS at [uicirb@uic.edu](mailto:uicirb@uic.edu).

To opt out of this study, simply exit this program. By clicking the next page and answering the questions to follow you are voluntarily agreeing to participate in this study. Thank you for your participation!

Sincerely,  
Sharon Manjack



## APPENDIX E

## Art Related Teacher Theories (ARTT) Instruction and Measure

**Instructions: Curricular Approaches**

This section is designed to explore your ideas about the best curricular approach to art education according to your understanding of the purpose of art education for secondary school students.

Please read the statements that follow. Each one begins with “Art teachers should use a curricular approach to art education where students ....”

After reading the statement, indicate the extent to which you: 1) strongly disagree; 2) disagree; 3) slightly disagree; 4) slightly agree; 5) agree; or 6) strongly agree with the statement.

When considering how strongly you agree or disagree with the statement please answer according to how you think things should be or what you think is best. In other words, answer according to your idea of working in an ideal situation using best practice and not according to how you are required to teach or what you are told to teach.

However, since time constraints are a reality in teaching, it is highly unlikely that even in an ideal situation you would be able to teach everything so please take time realities into consideration as you rate the importance of each statement.

Thank you for your participation!

## APPENDIX E (continued)

**Survey Monkey Curricular Approaches to Art Education**

Please read the statements that follow. Each one begins with “Art teachers should use a curricular approach to art education where students ...”

After reading the statement, indicate how important or unimportant each item is to your art education program.

1) very unimportant; 2) unimportant; 3) slightly unimportant; 4) slightly important; 5) important; or 6) very important.

Very Unimportant  
Unimportant  
Slightly Unimportant  
Slightly Important  
Important  
Very Important

**Art teachers should use a curricular approach to art education where students...**

understand art related vocabulary as helpful in discussing works of art.	1	2	3	4	5	6
use art class to sort out troubling personal issues.	1	2	3	4	5	6
are taught how to use their art to comment on controversial topics.	1	2	3	4	5	6
“create more” and “analyze less.”	1	2	3	4	5	6
use assignments to share their emotions.	1	2	3	4	5	6
are taught artistic fundamentals before they attempt to produce works of art.	1	2	3	4	5	6
learn standards for interpreting a work of art.	1	2	3	4	5	6
use their art to think critically about important social issues.	1	2	3	4	5	6
discover that creative expression is a personal journey.	1	2	3	4	5	6
make art that illustrates environmental concerns.	1	2	3	4	5	6
recognize art found in their community.	1	2	3	4	5	6
are evaluated on their knowledge of art history.	1	2	3	4	5	6
receive minimal instruction to maximize personal creativity.	1	2	3	4	5	6
make art that expresses ideas about influential cultural events.	1	2	3	4	5	6
learn about significant works of art, artists, and art movements.	1	2	3	4	5	6
are assigned projects that may be therapeutic for them.	1	2	3	4	5	6
are given minimal feedback to protect their self-esteem.	1	2	3	4	5	6
are required to read about art.	1	2	3	4	5	6
work to initiate social change through the visual art they produce.	1	2	3	4	5	6
learn to use their art to evoke personal responses in others.	1	2	3	4	5	6
use art class as an opportunity to promote democratic debate about cultural issues and conflicts.	1	2	3	4	5	6
are required to conduct research activities about art related topics.	1	2	3	4	5	6
learn to realistically depict subjects before moving on to abstract interpretations.	1	2	3	4	5	6
learn the various processes that critics use to evaluate art.	1	2	3	4	5	6
understand that making art is an intuitive process requiring minimal instruction.	1	2	3	4	5	6
recognize art class as a place to freely express themselves.	1	2	3	4	5	6
discover how their work can impact others.	1	2	3	4	5	6
are taught that art is a reflection of the society in which it was created.	1	2	3	4	5	6
recognize the emotional aspect associated with making art.	1	2	3	4	5	6
recognize that artists make art to satisfy themselves.	1	2	3	4	5	6
use classroom critiques to make judgments about important social issues.	1	2	3	4	5	6
develop an appreciation of existing works of art.	1	2	3	4	5	6
learn the various processes historians use to analyze art.	1	2	3	4	5	6
use their art to voice opinions about world events.	1	2	3	4	5	6
discover that making art may help them feel better.	1	2	3	4	5	6
are able to distinguish between the various levels of quality inherent in a work of art.	1	2	3	4	5	6

## APPENDIX F

### Students with Specific Learning Disabilities (SLD) Instructions and Measure

#### **Instructions: Students with Specific Learning Disabilities**

This section will explore your ideas about working with students with "Specific Learning Disabilities" who have been "Included" in your general education art classrooms. Answer the following questions based on your experiences with these students.

Please limit your response to students who have been officially identified as having a "Specific Learning Disability" by the special education department or other authority. Notification that these students were "Included" in your art classes may have been provided to you in various ways that included you being given copies of IEPs (Individual Educational Programs) or specific IEP pages, class rosters, verbal notification, email and so forth.

To refresh your memory, according to the Individuals with Disabilities Education Act (IDEA) 2004, the basic characteristics of a "Specific Learning Disability" are a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, that may manifest itself in the imperfect ability to listen, think, speak, read, write, spell, or do mathematical calculations.

This term includes conditions such as perceptual disabilities, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. It does not include a learning problem that is primarily the result of visual, hearing, or motor disabilities; mental retardation; or environmental, cultural, or economic disadvantage.

## APPENDIX F (continued)

**Inclusion of students with Specific Learning Disabilities (SLD) Measure**

Read each statement below and indicate its importance based on whether you: 1) strongly disagree; 2) disagree; 3) slightly disagree; 4) slightly agree; 5) agree; or 6) strongly agree with the statement.

Remember to answer the questions based on your experiences with students with "Specific Learning Disabilities" who have been "Included" in your general education art classrooms.

**The inclusion of students with SLD disabilities in general education art classrooms**

	Strongly disagree	Disagree	Slightly Disagree	Slightly Agree	Agree	Strongly Agree
is beneficial for students without disabilities.	1	2	3	4	5	6
offers mixed group interaction that fosters understanding of differences among students.	1	2	3	4	5	6
creates confusion.	1	2	3	4	5	6
requires retraining of general education art teachers.	1	2	3	4	5	6
promotes acceptance of differences by students without disabilities.	1	2	3	4	5	6
promotes their social independence.	1	2	3	4	5	6
makes it more difficult to maintain classroom order.	1	2	3	4	5	6
has a positive effect on their emotional development.	1	2	3	4	5	6
monopolizes the general education art teacher's time.	1	2	3	4	5	6
provides challenges that promote their academic growth.	1	2	3	4	5	6
requires more work to modify the academic curriculum.	1	2	3	4	5	6
requires changes in classroom procedures.	1	2	3	4	5	6

**Students with SLD**

should be given every opportunity to function in general education art classes where possible.	1	2	3	4	5	6
exhibit behavior problems in the general education art classroom.	1	2	3	4	5	6
make an adequate attempt to complete their assignments.	1	2	3	4	5	6
cannot handle the increased freedom found in the general education art classroom.	1	2	3	4	5	6
are socially isolated in the general education art classroom.	1	2	3	4	5	6
can best be served in general education art classrooms.	1	2	3	4	5	6
benefit in their social/emotional development by placement in a special education art classroom.	1	2	3	4	5	6
require extra attention which is a detriment to the other students.	1	2	3	4	5	6
are better taught by special education art teachers than by general education art teachers.	1	2	3	4	5	6
develop academic skills more rapidly in general education art classes than in a special classes.	1	2	3	4	5	6
set a good example of appropriate classroom behavior for students without disabilities.	1	2	3	4	5	6
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	1	2	3	4	5	6

**Regarding placement of students w/ SLD in general education art classes, gen ed art teachers**

have insufficient training to teach students with SLD.	1	2	3	4	5	6
receive assistance from special education staff to work w/ students w/ SLD.	1	2	3	4	5	6
are included by special education staff when planning for students w/ SLD.	1	2	3	4	5	6
receive support from school administration regarding students w/ SLD.	1	2	3	4	5	6
have the ability necessary to work with students with SLD.	1	2	3	4	5	6
receive necessary academic/behavioral information about students w/ SLD.	1	2	3	4	5	6

## APPENDIX G

### Students with Emotional/Behavioral Disabilities (EBD) Instructions and Measure

#### **Instructions: Students with Emotional/Behavioral Disabilities**

This section will explore your ideas about working with students with "Emotional/Behavioral Disabilities" who have been "Included" in your general education art classrooms. Answer the following questions based on your experiences with these students.

Please limit your response to students who have been officially identified as having an "Emotional/Behavioral Disability" by the special education department or other authority. Notification that these students were "Included" in your art classes may have been provided to you in various ways that included you being given copies of IEPs (Individual Educational Programs) or specific IEP pages, class rosters, verbal notification, email and so forth.

To refresh your memory, according to the Individuals with Disabilities Education Act (IDEA) 2004, the basic characteristics of a "Serious Emotional Disturbance" is a condition exhibiting one or more of the following characteristics, displayed over a long period of time and to a marked degree that adversely affects a child's educational performance: 1) an inability to learn that cannot be explained by intellectual, sensory, or health factors; 2) an inability to build or maintain satisfactory interpersonal relationships with peers or teachers; 3) inappropriate types of behavior or feelings under normal circumstances; 4) a general pervasive mood of unhappiness or depression; 5) a tendency to develop physical symptoms or fears associated with personal or school problems.

## APPENDIX G (continued)

**Inclusion of students with Emotional/Behavioral Disabilities (EBD) Measure**

Read each statement below and indicate its importance based on whether you: 1) strongly disagree; 2) disagree; 3) slightly disagree; 4) slightly agree; 5) agree; or 6) strongly agree with the statement.

Remember to answer the questions based on your experiences with students with "Emotional/Behavioral Disabilities" who have been "Included" in your general education art classrooms.

**The inclusion of students with EBD in general education art classrooms**

	Strongly disagree	Disagree	Slightly Disagree	Slightly Agree	Agree	Strongly Agree
is beneficial for students without disabilities.	1	2	3	4	5	6
offers mixed group interaction that fosters understanding of differences among students.	1	2	3	4	5	6
creates confusion.	1	2	3	4	5	6
requires retraining of general education art teachers.	1	2	3	4	5	6
promotes acceptance of differences by students without disabilities.	1	2	3	4	5	6
promotes their social independence.	1	2	3	4	5	6
makes it more difficult to maintain classroom order.	1	2	3	4	5	6
has a positive effect on their emotional development.	1	2	3	4	5	6
monopolizes the general education art teacher's time.	1	2	3	4	5	6
provides challenges that promote their academic growth.	1	2	3	4	5	6
requires more work to modify the academic curriculum.	1	2	3	4	5	6
requires changes in classroom procedures.	1	2	3	4	5	6

**Students with EBD**

should be given every opportunity to function in general education art classes where possible.	1	2	3	4	5	6
exhibit behavior problems in the general education art classroom.	1	2	3	4	5	6
make an adequate attempt to complete their assignments.	1	2	3	4	5	6
cannot handle the increased freedom found in the general education art classroom.	1	2	3	4	5	6
are socially isolated in the general education art classroom.	1	2	3	4	5	6
can best be served in general education art classrooms.	1	2	3	4	5	6
benefit in their social/emotional development by placement in a special education art classroom.	1	2	3	4	5	6
require extra attention which is a detriment to the other students.	1	2	3	4	5	6
are better taught by special education art teachers than by general education art teachers.	1	2	3	4	5	6
develop academic skills more rapidly in general education art classes than in a special classes.	1	2	3	4	5	6
set a good example of appropriate classroom behavior for students without disabilities.	1	2	3	4	5	6
display classroom behavior which requires more patience from art teachers than does the behavior of students without a disability.	1	2	3	4	5	6

**Regarding placement of students w/ EBD in general education art classes, gen ed art teachers**

have insufficient training to teach students with EBD.	1	2	3	4	5	6
receive assistance from special education staff to work w/ students w/ EBD.	1	2	3	4	5	6
are included by special education staff when planning for students w/ EBD.	1	2	3	4	5	6
receive support from school administration regarding students w/ EBD.	1	2	3	4	5	6
have the ability necessary to work with students with EBD.	1	2	3	4	5	6
receive necessary academic/behavioral information about students w/ EBD.	1	2	3	4	5	6

## APPENDIX H

## Background Information

This section asks for details about your personal and professional information. Please check the box that best answers the following questions or type your answer in the space provided.

What grade level(s) of art education do you currently teach? (check all that apply)

☐ K-5      ☐ 6-8      ☐ 9-12      ☐ College      ☐ Currently, I am not teaching

If you are not teaching, how long has it been since you last taught art?

☐ within the year      ☐ within the last 2 years      ☐ within the last 3 years      ☐ more than 3 years

How many years have you taught art to the following grades?

☐ K-5      ☐ 6-8      ☐ 9-12      ☐ College

What is your teaching status? (check all that apply)

☐ Full-time      ☐ Part-time      ☐ Itinerant      ☐ Substitute      ☐ Visiting artist      ☐ other

What is your gender?      ☐ Female      ☐ Male

What is your age? \_\_\_\_\_ years

What is your ethnicity?

☐ American Indian/Alaskan Native      ☐ Asian/Asian American  
☐ Black/African American      ☐ Hispanic/Latino  
☐ Native Hawaiian/Pacific Islander      ☐ White/Caucasian  
☐ Other \_\_\_\_\_

What degrees do you hold? (check all that apply):

☐ High school/GED      ☐ Associate's      ☐ Bachelor's      ☐ Post-baccalaureate  
☐ Master's      ☐ Doctorate      ☐ Other \_\_\_\_\_

What was your major?

High school/GED \_\_\_\_\_ Associate's \_\_\_\_\_  
 Bachelor's \_\_\_\_\_ Post-baccalaureate \_\_\_\_\_  
 Master's \_\_\_\_\_ Doctorate \_\_\_\_\_  
 Other \_\_\_\_\_

What certificates / licenses / credentials do you hold?

☐ Art education certificate / license / credential  
☐ Special education certificate / license / credential      ☐ Other \_\_\_\_\_

How many special education courses did you take during college? \_\_\_\_\_

How many special education professional development courses outside of the university setting have you taken during your teaching career? \_\_\_\_\_

How many total special education courses / professional development courses have you taken that were specific to teaching art? \_\_\_\_\_

## APPENDIX H (continued)

## Background Information (continued)

In which of the following educational settings have you taught? (check all that apply):

- ☐ General education classes only (students with disabilities are not included in art class)  
☐ Inclusion (students with disabilities and without disabilities are included in the same art class)  
☐ Special education classes only (students with disabilities are taught in a separate art class)

In a typical year, how many total students with disabilities (all categories) are you likely to teach in your general education art classes? \_\_\_\_\_

In a typical year, how many total students with “Specific Learning Disabilities” are you likely to teach in your general education art classes? \* \_\_\_\_\_

*\* According to the Individuals with Disabilities Education Act (IDEA) 2004, the basic characteristics of a specific learning disability are a disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, that may manifest itself in the imperfect ability to listen, think, speak, read, write, spell, or do mathematical calculations. This term includes conditions such as perceptual disabilities, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia. It does not include a learning problem that is primarily the result of visual, hearing, or motor disabilities; mental retardation; or environmental, cultural, or economic disadvantage.*

In a typical year, how many total students with “Emotional/Behavioral Disabilities” are you likely to teach in your general education art classes? \* \_\_\_\_\_

*\* According to the Individuals with Disabilities Education Act (IDEA) 2004, the basic characteristics of a serious emotional disturbance is a condition exhibiting one or more of the following characteristics, displayed over a long period of time and to a marked degree that adversely affects a child's educational performance: 1) an inability to learn that cannot be explained by intellectual, sensory, or health factors; 2) an inability to build or maintain satisfactory interpersonal relationships with peers or teachers; 3) inappropriate types of behavior or feelings under normal circumstances; 4) a general pervasive mood of unhappiness or depression; 5) a tendency to develop physical symptoms or fears associated with personal or school problems.*

How do you know which students have disabilities? (check all that apply):

- ☐ I can identify them based on my teaching experience      ☐ I receive IEP information  
☐ I do not know which students have special needs      ☐ I am provided with their names  
☐ Other \_\_\_\_\_

How is “Inclusion” implemented in your school’s art classes? (check all that apply)

*Students with disabilities are placed in general education art classes*

- ☐ when they are capable of doing general education work.  
☐ automatically, regardless of educational need (with no supports or services)  
☐ with necessary supports or services      ☐ other \_\_\_\_\_

Additional comments \_\_\_\_\_

Thank you very much for taking the time to complete this questionnaire.

If you are interested in participating in future art related studies or would like a copy of the final research report please email Sharon Manjack at sharrykm@att.net. Please feel free to share this survey link with other art educators.



## APPENDIX I

IRB Approval Form

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## VITA

**Sharon Manjack**

### EDUCATION

#### **Doctorate of Philosophy**

*University of Illinois at Chicago, Educational Psychology*

Dissertation topic: Relations Between Secondary Art Teachers' Personal Education Theories and Attitudes about Inclusion. 2011

#### **Master of Arts**

*California State University at Northridge, Special Education / Educational Therapy Major*

Thesis topic: Impact on teachers of use of informal checklist for symptoms of depression in students. 1997

#### **Bachelor of Fine and Applied Arts**

*University of Illinois at Urbana-Champaign, Graphic Design. 1981*

### CREDENTIALS AND CERTIFICATES

#### **Illinois State Board of Education**

Standard Special Teaching Certificate – K to 12 – Learning Behavior Specialist I

Standard Special Teaching Certificate – K to 12 – Art

Standard Elementary Teaching Certificate – K to 9 – Self Contained General Education

#### **Chancellors Office, California Community Colleges**

California Colleges' Learning Disabilities Eligibility Model Certification, Sacramento, CA

#### **California State Board of Education**

Clear Specialist Instruction Credential in Special Education - Learning Handicapped

Clear Resource Specialist Credential

Clear Multiple Subject Teaching Credential with Supplementary Art Authorization

### EXPERIENCE

#### **Chicago Public Schools: *Special Education Teacher (Taft / Amundsen High School)***

Taught English classes in small instructional and inclusion classroom settings, wrote IEPs for students on caseload and monitored their academic/behavioral progress. Student disabilities included specific learning disabilities, emotional/behavioral disabilities, autism, tourettes, attention deficit hyperactivity disorder, and developmental delays.

#### **Illinois State Board of Education: *Principal Consultant***

Monitoring and evaluation of special education programs to ensure compliance with federal / state regulations per the Corey H. settlement agreement. Responsibilities included development of investigative plans, data collection / analysis, preparation of reports, improvement recommendations and follow-up with school personnel.

#### **University of Illinois at Chicago: *Instructor – Educational psychology***

Taught beginning educational course to college students enrolled in teacher education programs. Focused on general overview of physical, cognitive and emotional development that influence adolescents' classroom behavior as well as basic learning theories, motivation, lesson planning, assessment design and grading.

**Los Angeles County Office of Education (Juvenile Courts & Community Schools)***Resource Specialist / Case manager*

Responsible for entire IEP process (record searches, student screening, assessment, IEP coordination, writing of IEP). Administered, interpreted, and synthesized formal / informal academic achievement, cognitive and behavioral assessments as preparation for IEP meetings. Collaborated with other professionals, parents, and agencies to plan and implement student educational programs based on IEP goals. Demonstrated curricular modifications and other accommodations to general education staff through co-teaching and presentations to work more effectively with students. Provided instruction to students through individual, group or resource classes to provide skill remediation, compensatory strategy instruction, study skills, etc. Students ranged in age from twelve through nineteen years. Disabilities represented were students with specific learning disabilities, emotional / behavioral disturbances, and mild mental retardation. Assignments: *Camp David Gonzales* and *Camp Karl Holton* (incarcerated youth probation placements), *Pacific Lodge Boys Home* (residential therapeutic placement), *Phoenix Academy High School* (residential drug treatment facility), and various community educational centers.

**The Getty Center:** *Art Education Docent*

Educational facilitator and Community liaison for museum visitors. Provided group and individual art information presentations in addition to art access computer instruction.

**Beverly Hills Unified School District:** *Resource Specialist*

Provided instruction to fourth through eighth grade students in individual and group settings to remediate skills and support general education class instruction. Conducted IEP assessments, evaluation, held IEP meetings and wrote IEP documents.

**Dubnoff Center / The Help Group:** *Special Day Class Teacher*

Taught students with serious emotional disturbances, specific learning disabilities, mild to moderate mental retardation, autism, and other disorders. Pre-school to twenty-one years of age. 1993 - 1994

**Los Angeles Unified School District / Conejo Valley Unified School District:** *Substitute Teacher*

Taught elementary general and special education students.

**National School Safety Center:** *Graphic Designer*

(Partnership of Pepperdine University and United States Departments of Justice and Education)  
Responsible for the creation and production of films, publications and other resources distributed nationally. Issues addressed included gangs, drug /alcohol abuse, weapons on campus, child abuse, community partnerships, and other school safety related issues.

**Free-lance art direction, graphic design and advertising.**

Designed and produced various publications, manuals and other materials. Provided training and supervision of staff. Desktop publishing, proofreading, etc.

## AWARDS, HONORS and ORGANIZATIONS

1998 Jeannie P. Baliles Child Mental Health Research Competition Jr. Research Award  
Phi Kappa Phi Honor Society

Council for Exceptional Children (CEC)  
National Art Education Association (NAEA)  
American Educational Research Association (AERA)  
Association of Educational Therapists (AET)  
Learning Disabilities Association (LDA)