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Visual Arts Teacher Preparation

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VISUAL ARTS TEACHER PREPARATION

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Lucina Rodriguez Zarate

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Dedication

I dedicate this thesis to my daughter, Alejandra, and my husband, Mauricio. I hope that the work behind this thesis will inspire us to continue to aim for everything we dream of achieving.

VISUAL ARTS TEACHER PREPARATION

by

Lucina Rodriguez Zarate

THESIS

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Abstract

Studies have found that visual arts education is an essential part of students' overall educational development. Students exposed to a robust visual arts education develop critical and analytical thinking skills, learn to evaluate their own work and the work of their peers, learn to interpret subject matter in various ways, and are encouraged to engage in their community, all of which help students develop a higher self-esteem and create a positive attitude towards learning. However, to achieve such positive results, visual arts educators need to acquire the proper training to learn how to develop and deliver well-rounded curricula with the use of innovative teaching methods such as technology in the classroom, engaging multiculturalism, and applying a multidisciplinary approach along with the traditional hands-on methodology of producing art.

In this study, a review is conducted of the positive effects of visual arts education and the training educators need to be able to create a successful visual arts curriculum. Additionally, visual arts education programs within the University of Texas System (UT System) will be examined to assess the effectiveness of such programs to deliver the proper training to future visual arts educators. Using the standards identified by the Discipline-based Art Education approach, the National Art Education Association (NAEA), and the Texas Essential Knowledge and Skills (TEKS), it is possible to evaluate the training that future visual arts educators are receiving within higher education.

Keywords: visual arts education, teacher preparation, TEKS, Discipline-based Art Education, National Art Education Association

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Chapter 1: Introduction

Studies have found that visual arts education is an essential part of students' overall educational development. Students exposed to a robust visual arts education develop critical and analytical thinking skills, learn to evaluate their own work and the work of their peers, learn to interpret subject matter in various ways, and are encouraged to engage in their community, all of which help students acquire a higher self-esteem and create a positive attitude towards learning. However, to achieve such positive results, visual arts educators need to attain the proper training to learn how to create and deliver well-rounded curricula with the use of innovative teaching methods such as technology in the classroom, engaging multiculturalism, and applying a multidisciplinary approach along with the traditional hands-on methodology of producing art. The contribution by experienced faculty to design and manage visual arts curricula and program efforts is essential to the success of a visual arts program.

According to a study by Burton et al. (2000), visual arts students who performed best were those who were taught in an environment that had “knowledgeable and collaborative teachers invested in their own professional development, and a flexible art curriculum which included opportunities for arts integration” (p. 252). For this reason, it is vital that visual arts educators learn how to develop and best deliver a comprehensive and engaging curriculum. The following is a review of the current visual arts education research and standards and an examination of the University of Texas higher education academic programs to determine whether they address the growing needs of future visual arts educators as more focus is given the importance of visual arts education in K-12 schools.

Chapter 2: Research in Visual Arts Education

Early studies of visual arts education were limited in their focus of basic skills gained by visual arts students such as motor skills and technique, elementary-level instruction, and data regarding students' perspectives of their participation in general arts education (Moorefield-Lang, 2010). However, over time research has evolved and new data provides educators with a better understanding of the direct and indirect impact of visual arts instruction on students. Since the early 19th century, advocates for visual arts education have sought to use research findings to validate its place within public education. While earlier studies were conducted to determine the correlation between learning through the visual arts and the acquisition of skills such as legibility of writing and vocational design, which were the types of skills useful to employers at the time (Siegesmund, 1998), 20th century studies were aimed at finding the benefits of self-expression and the use of creativity, which were favorable outcomes of visual arts instruction (Siegesmund, 1998). Today, studies delve deeper to find the effects of exposure to visual arts education beyond basic motor skill or technique development. Researchers are interested in finding the link between visual arts education and direct outcomes such as the development of critical thinking skills and community involvement and how these may lead to positive attitudes towards learning and a healthy self-esteem. The shift in focus may be attributed to the growing inclusion of visual arts education within K-12 curricula in public schools.

2.1 Positive Effects of Visual Arts Education

In an effort to better understand the effects of visual arts education, Moorefield-Lang (2010) refers to a study conducted by Jensen, Kinder, and Harland where evidence reveals that visual arts programs provide an environment where students feel a commitment to their schoolwork, which in turn teaches them work ethic, teamwork, and discipline. The study further

explains that in the process of learning visual arts, students are encouraged to practice and develop creative thinking skills used to approach problems presented to them as well as to participate in the evaluation process of their work and that of others (Moorefield-Lang, 2010). Students learn various perspectives, approaches, and interpretations that may be given to the same theme or project and assess the outcome of each other's efforts.

In addition to gaining critical thinking skills through visual arts, “young people witness fellow students' work, and if it is good, creative, funny, or interesting they may, in their own manner, try to repeat what they have observed” (Moorefield-Lang, 2010, p. 10). Such a competitive environment serves as motivation for students to do well in their own projects and creates a willingness to go further or work harder than otherwise accustomed (Moorefield-Lang, 2010). In the process of creating artwork, discussing and evaluating their interpretation of a given theme or project, and evaluating the interpretation of others' works, students are exposed to an environment that encourages personal growth and improvement of artistic abilities (New, 2007).

New (2007) points to Eisner's assessment that learning visual arts has been mistakenly thought of as an activity in which students work independently, when in reality visual arts education fosters collaboration among peers. Students enrolled in visual arts courses have the opportunity to express themselves and share their work with others, giving them a sense of pride and accomplishment (New, 2010). In a study done by Moorefield-Lang (2010), participants' response to collaborative work and peer interaction within visual arts was positive as they recognized it to be a major source of motivation in their learning experience.

Studies continuously reveal favorable outcomes for students who are exposed to visual arts education. Thus, methods such as visual arts therapy and cross-curricular integration have

become increasingly popular in schools. Today, researchers are not only interested in finding the effects of exposure to visual arts education, but they are interest in studying the various approaches schools take to integrate visual arts into their school-wide curricula.

2.2 Approaches to Arts Education

As visual arts-based programs in public education grow, an increasing amount of research has been conducted to analyze the effectiveness of the various approaches to visual arts education. Such models include: art therapy, integration, and school-wide arts-centered environments. While these approaches may differ in both intent and application, they garner similar results in terms of students' attitudes towards their educational experiences, skills gained, and self-esteem.

2.2.1 Therapy Through the Visual Arts

Visual arts therapy has shown to be an effective resource for students who are learning to cope with personal issues and/or disabilities (Albert, 2010). While many visual arts therapy programs have been around for many years, the implementation and approach of such programs is still developing. Rachel Albert, a certified art teacher and registered art therapist, for example, developed the approach to integrate pedagogical models that consider students' levels of development and education along with visual arts education curricula and art therapy to help her students achieve self-expression (Albert, 2010). In doing so, Albert creates curricula that are therapeutic while meeting and exceeding academic standards (Albert, 2010).

Albert (2010) acknowledges that students, who are in need of visual arts therapy, are also usually in academic jeopardy and has found that it is not always feasible to pull students away from their scheduled class time to attend therapy. Instead, she uses the time allotted for visual

arts instruction to apply integrated art therapy models to help students learn to communicate and cope with personal issues (Albert, 2010).

In designing her curricula, she considers the following goals: “increasing self-esteem, self-confidence, and self-advocacy; developing frustration tolerance, creative thinking, and healthy risk-taking; communicating personal stories; reconnecting to cultural heritage; and validating important life experiences” (Albert, 2010, p. 91). To achieve these results, she uses pedagogical models such as inquiry-based instruction and scaffolding reading experience (SRE), which she then adapts to a visual arts-based curriculum (Albert, 2010). An SRE lesson plan, for example, includes reading material that is tailored to each student’s needs (Albert, 2010). To blend the SRE lesson plan with visual arts curricula, Albert adapts the pedagogical model in the following manner: she identifies the student’s needs, considers the media and topic, and the purpose of the selected media and topic (Albert, 2010). Using the SRE technique, emphasis is given to the students’ process in creating artwork and ability to express their emotions, personal experiences, and views of their social environment and issues within it, rather than focusing on artwork aesthetics (Freedman, 2000).

Albert (2010) found that students react positively to working in an environment that involves creating artwork inspired by their life experiences and emotions. She also found that willingness to participate among the students improves as they learn to express their emotions through visual arts (Albert, 2010). Hence, students learn to express themselves, their personal experiences, and their view of their surrounding environment (New, 2007).

Another example of visual arts therapy is a program implemented by Janet Bush, Ed.S., ATR-BC, in the Miami-Dade County Public Schools in 1979 to test the positive effects of visual arts therapy on students needful of special education due to behavioral issues, disabilities, and

other special needs (Isis, Bush, Siegel, & Ventura, 2010). The program gained funding and support through the legislation known as Public Law 94-142, which allows for public schools to enhance their special education programs for students with special needs by providing for an increased enrollment of students in special needs programs (Isis et al., 2010).

The Miami-Dade County Public School art therapy program differs from Albert's approach in that special needs students are taken out of the standard class setting and placed in an environment where their individual needs may be addressed (Isis et al., 2010). Visual arts educators and therapists are required to partake in special training where they learn how to combine art therapy with various disciplines (Isis et al., 2010).

Results taken from a study conducted by the M-DCPS Clinical Art Therapy Department a year after the start of the program showed favorable results as many students' behavior and attitudes towards school as well as self-esteem improved (Isis et al., 2010). Due to its success, the program continues to be funded and has since grown to include 16 clinical art therapists who work with students and teachers district-wide (Isis et al., 2010).

2.2.2 Integration

Another approach used to incorporate visual arts education in k-12 schools is integration. Educators developed the integration approach as a solution to address concerns regarding the lack of funding or insufficient time dedicated to visual arts education programs within public schools. Using the integration model, educators can teach visual arts by incorporating other disciplines into its curricula thus designing lesson plans that create relevant educational experiences that mimic real life scenarios.

Russell-Bowie (2009) assesses three models of integration: service connections, symmetric correlations, and syntegration. The three models use different levels of integration to

incorporate the skills learned through exposure to visual arts education in other subjects. The service connection approach, for example, uses visual arts education in an indirect manner by allowing skills and concepts learned in visual arts to be used to achieve learning outcomes in another subject (Russell-Bowie, 2009). The symmetric correlations method, on the other hand, uses the materials and resources that are shared by two or more subjects to achieve learning outcomes for each of the subjects used (Russell-Bowie, 2009). Lastly, the syntegeation model occurs when one idea or problem is presented and requires the resources and concepts of several subjects to achieve one learning outcome (Russell-Bowie, 2009). The goal of integration models is to create curricula that resemble real-life situations to provide authentic learning experiences.

While integration is a prevalent approach among educators, if not incorporated correctly, it can lead to the learning of basic knowledge instead of developing a deep understanding of the visual arts (Russell-Bowie, 2009). If properly trained educators create well-developed curricula, integration has the potential to offer a unique learning experience that can positively affect students' attitudes and learning process.

While some critics argue that visual arts education plays only a secondary role in an integration curriculum, a study conducted by Burton, Horowitz, and Abeles (2000) found that the benefits to students exposed to an integration learning model far supersede those provided in an environment where visual arts education is taught during a limited time slot in the regular school schedule. Qualitative and quantitative data collected from 2,000 students in grades 4, 5, 7, and 8 in 12 schools of differing socioeconomic backgrounds found that skills gained through visual arts education included "elaborative and creative thinking, fluency, originality, focused perception, and imagination" (Burton et al., 2000, p. 252). Additionally, students involved in visual arts programs, where an integration model was used, were more likely to take healthy

risks, be persistent, and take ownership of their learning experience and perceptions (Burton et al., 2000). These results suggest that the process of learning in and through the visual arts allows for students to apply the knowledge they have acquired in various scenarios, thus further deepening their understanding.

2.2.3 School-Wide Arts Centered Environments

Some schools have adopted a visual arts-centered model in which visual arts education plays the primary role in all aspects of the school environment. In the Reggio Emilia primary school system in Italy, for example, visual arts are included in all the schools' curricula and activities year-round (New, 2007). Loris Malaguzzi, creator of the program, explains that children have the ability to guide their own education if given the opportunity to partake in decisions regarding the material being taught (New, 2007). Malaguzzi's program follows the philosophy of the Maria Montessori schools in which teachers play the role of facilitators rather than that of owners of the curriculum (New, 2007). At Reggio Emilia primary schools, teachers do not follow a strict curriculum that is prepared before the beginning of the school year (New, 2007). Instead, educators provide students with a myriad of visual stimuli and topics to provoke discussion (New, 2007). Teachers then use the students' questions to create lesson plans that are relevant to them. They measure the students' learning challenges as well as development by observing the children as they engage in their environment (New, 2007). Teachers then monitor the students' work and participation, they help students assess their own work, and provide guidance for those who have difficulty in the learning process (New, 2007).

Malaguzzi's program focuses on creating an environment that promotes the communication of experiences among students, educators, and parents. To achieve this, facilities are designed in a manner that encourages children to use their imagination and interact with

teachers, parents, and peers (New, 2007). For example, the cafeterias are designed as cafés with furniture that is scaled down to the children's height, mirrors decorate the hallways, ceilings, and play areas to allow students to observe themselves as they carry on in their day's activities, and oddly-placed objects adorn the walls throughout the school to encourage children's curiosity (New, 2007).

According to the program's philosophy at the Reggio Emilia primary schools, tools and art supplies as well as professional training also play a major role in the creation of an environment conducive to free expression and learning. Students are given professional art materials rather than materials made for children in a beginners visual arts classroom (New, 2007). Additionally, professional artists are hired to work directly with teachers and students on creating curricula and activities that mimic real-life in the scenarios in the art world (New, 2007). Thus, students are treated as artists and they respond by actively participating in creating artwork based on their life experiences and engaging in their community.

Students in the Reggio Emilia primary school system guide their own learning by expressing their curiosities; they participate in the evaluation of their own work and the work of others; and they share their work with the local community as well as global audiences through traveling exhibits. The combination of these experiences give students the opportunity to learn to analyze as well as guide "children's appropriation of cultural values, beliefs, and goals" at an early age (New, 2007, p. 60).

Equally successful to the system implemented at the Reggio Emilia primary schools, is a program that was instituted to study the benefits of an arts-centered education on students' attitudes and success in and out of school. In July 1999, Katherine Smithrim and Rena Upitis implemented Learning Through the Arts (LTTA) in a number of Canadian schools of various

socioeconomic backgrounds. The LTTA study included 6,000 students, in grades 1 through 6, their teachers, principals, and parents over a three-year period (Smithrim & Upitis, 2005). Similar to Reggio Emilia program, artists worked together with teachers and administrators to build and deliver curricula (Smithrim & Upitis, 2005). At the end of each year, surveys, standardized tests, writing assessments, and interviews were conducted to determine the level of success of the program in terms of skills learned and positive attitude shifts (Smithrim & Upitis, 2005).

While results of the study demonstrated that only after a year in the program students showed improvement, the longer the students were enrolled in the program, the greater the benefits were (Smithrim & Upitis, 2005). Data results indicated positive effects in many areas including the desire for more physical education, performance in mathematics, increase of self-esteem, and school involvement (Smithrim & Upitis, 2005). Smithrim and Upitis also found that arts education provides students with many skills such as critical and analytical thinking that are used to learn in other subjects (Smithrim & Upitis, 2005). Additionally, the skills developed through the arts-centered program, help students develop a positive attitude towards their academic careers (Smithrim & Upitis, 2005).

Chapter 3: The Impact of Teacher Training on the Success of the Visual Arts Education

Successful programs in which students gain a deep understanding of visual arts and are taught to make associations between visual arts and other subjects to develop a consciousness of the presence of visual arts in everyday life, are more likely to occur in an environment where classes are taught by teachers who are knowledgeable in the field and confident in the training they received (Kowalchuk & Stone, 2003). According to a study done by Kowalchuk and Stone (2003), the success of any arts education program is dependent on the training and professional development that teachers receive, which will also affect their attitudes towards arts education and its place within the overall educational system. Results of the study showed that teachers who received insufficient training in arts pedagogy or exposure to arts education as students are less likely to create well-rounded arts curricula even when they believe that visual arts are a vital component of education, than those who are well trained and received an arts education themselves (Kowalchuk & Stone, 2003).

There are many factors contributing to the lack of effective training of visual arts educators, such as the shortage of resources or funding available for arts education in K-12 schools. However, the factor most responsible for poor training of visual arts educators is the lack of interest on behalf of higher education institutions or their governing bodies to develop and retain academic programs with a specific focus in visual arts education. This is an important factor as the quality of education that teachers receive in both their undergraduate and graduate studies will impact the quality of education they too provide for their students.

To understand how well aligned higher education institutions are to the needs of visual arts educators, the following is a review of the learning standards set by the National Art

Education Association (NAEA). Additionally, a close analysis will be conducted to compare the standards of the Texas Essential Knowledge and Skills (TEKS) for the K-12 public school system in Texas and the curricula available to future visual art educators within Texas higher education institutions. Finally, an examination of teacher preparation academic programs offered by higher education institutions across the state of Texas will be conducted. The analyses of national standards compared with Texas state standards as well as the visual arts education curricula offered by higher education institutions throughout Texas will help determine whether visual arts educators are gaining the proper training to be successful in the classroom or if they are receiving insufficient training, which will lead to unsuccessful K-12 visual arts programs.

Chapter 4: Visual Arts Standards

There are various components that need to be considered in creating and developing a visual arts curriculum. Among them are the standards for education set by the Discipline-based Art Education (DBAE) approach, the National Visual Arts Standards, and the Texas Essential Knowledge and Skills (TEKS) for the arts. These standards are guides that define the learning objectives for students in grades K-12. They are used to help educators determine what students “should know and be able to do” by the end of instruction as well as develop a foundation for assessment (National Art Education Association, 1994, p. 13). While these standards are designed with similar goals in mind, there are some differences in their content structure and development.

4.1 Discipline-based Art Education

The DBAE, created in the 1980’s by the Getty Education Institute for the Arts, is an approach that shifted the direction of arts education from one that focuses on self-expression through the creation of artworks, to one that helps students attain a deep appreciation and understanding of the arts through the use of four art disciplines: aesthetics, art criticism, art history, and art application (Clark, et al., 1987). The four disciplines allow for the visual arts to be taught as a humanities subject, where students are exposed to literature, history, and philosophy (Smith, 2002). Additionally, by implementing the four disciplines as part of the visual arts education curricula and allowing for assessment of students’ progress, students who are studying the visual arts are learning much in the same manner as they would in other core subjects. In essence, the purpose of the DBAE is “to further the reformation of art education, moving it from a peripheral role in the curriculum to a fundamental place in basic education” (Greer, 1997, p. 25).

Unlike earlier approaches to art education where the development of art education standards was directed and overseen by the federal government, the DBAE approach places great emphasis on the participation, support, and development of art curricula by teachers as well as administrators within school districts (Clark, et al., 1987). Another major difference from older approaches is the lesser focus that is given to the creation of artworks in the art classroom. DBAE curricula require much more than a focus in students' ability to create an artwork that demonstrates self-expression. DBAE curricula are structured to consider sequence; students' developmental stages; the four disciplines; exposure to artwork of all genres, eras, and cultures; and the assessment of students' achievement as well as the curricula itself (Clark, et al., 1987).

It is because of the dynamic nature of the DBAE visual arts curricula that its architects believe that visual arts education is an integral part of general education (Clark, et al., 1987). The contemporary approach to visual arts education has led to legislative initiatives to change the way schools teach the visual arts.

4.2 National Visual Arts Standards

The National Visual Arts Standards were incorporated by the federal government as a result of legislative initiatives to reform arts education in K-12 as suggested by the DBAE approach (National Art Education Association, 1994). The development of the National Visual Arts Standards began in 1991 when the National Art Education Association (NAEA) introduced the efforts of Goals 2000: Educate America, a legislation that advocates for a well-rounded education that includes visual arts as a core subject (NAEA, 1994).

The National Visual Arts Standards, like the DBAE, provide a guide to teach arts in a manner that allows students to gain much more than a vague understanding of the arts by requiring that schools create visual arts curricula using four disciplines: aesthetics, art criticism,

art history, and art production (NAEA, 1994). The belief is that in order for students to achieve proficiency in these four disciplines, students need to “be actively involved in comprehensive, sequential programs that include creating, performing, and producing in the one hand, and study, analysis, and reflection on the other” (NAEA, 1994, p. 16). The NAEA Arts Standards Committee created these standards with the understanding that instruction in the arts would be given sufficient time during the school day for instruction on a regular basis, following much more the schedule of a core course and not an elective (NAEA, 1994). In this manner, just as the DBAE intended, the legislation “acknowledges that the arts are a core subject, as important to education as English, mathematics, history,” etc. (NAEA, 1994).

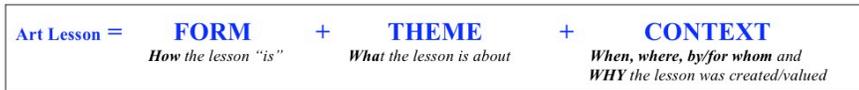
The DBAE approach recognizes the importance of establishing a correlation and integration of the arts with other subjects, incorporating cultural diversity in the arts curriculum, and the use of existing and emerging technologies. When drafting the National Visual Arts Standards, the NAEA Arts Standards Committee took these recommendations and established a strong sense that a successful arts program would not be complete without the strong presence of these elements within the four disciplines in the arts curriculum.

4.2.1 Application of the National Visual Arts Standards

According to the NAEA, an ideal visual arts curriculum includes the establishment of a correlation between other subjects and incorporates cultural diversity (Sandell, 2012). Sandell’s (2012) approach, comprised of Form, Theme, and Context (FTC), fulfills these requirements (Figure 1). Students may use this approach for their own creative process as well as to understand the work of others and images and information found in the social and digital media that they are exposed to on a daily basis.

Today’s learners need to develop skills that go beyond learning the basic principles and application of visual arts (Sandell, 2012). They must learn how to make decisions as artists such as the structure and meaning of their artwork and how it relates to society (Sandell, 2012). The FTC approach helps students achieve this as it breaks up lesson plans in a manner that allows teachers to plan, consider the various aspects of a topic, and provides a guide to a comprehensive curriculum.

Form + Theme + Context
An Art Teacher's FTC Palette for Composing Meaningful Art Lessons



Studio Art Problem: _____

How does a balance of formal, thematic, and contextual qualities of art engage students with meaning?

FORMAL	+	THEMATIC	+	CONTEXTUAL
Actual Composition: Art Elements: Design Principles: 2D&3D Qualities: Size/Scale: Media/ Materials: Processes/Methods: Skills: Style: Other:		Broad Subject/BIG IDEA: Subject Matter/Area of Focus: Point of View: Visual Sources: Art Historical References: Literary Sources: Other Arts Connections: ☉ Music ☉ Theater ☉ Dance ☉ Film Other Subject Areas: ⇒ Math ⇒ Language Arts ⇒ Science ⇒ Social Studies ⇒ Physical Education ⇒ Vocational Education		WHEN: WHERE: BY/FOR WHOM: WHY: Intention/Purpose(s): Relevance/Significance: ◆ Personal ◆ Social ◆ Cultural ◆ Historical ◆ Artistic ◆ Educational ◆ Political ◆ Spiritual ◆ Other:

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How will this learning experience help each student use a sense of design, story, symphony, empathy, play and meaning, needed to develop a 21st century "whole new mind"?

* Pink, D. H. (2005) *A whole new mind: Moving from the information age to the conceptual age*; See NAEA bookmark

Figure 1

In addition to integration and social relevance, the National Visual Arts Standards promote the use of technology in the art classroom. Beudert (2012) believes that a well-prepared visual arts educator must be knowledgeable and have experience in teaching with various types of technology. The qualities of a visual arts educator should include having knowledge “about diverse cultures and artforms” as well as possessing skills in “assessing learners” (Beudert, 2012, p. 4). These factors are important not only to help teachers evaluate their students’ work, but also to help create a curriculum that is relevant to their students.

Tools such as Google’s Art Project and Khan Academy are at the forefront of education and can be a useful resource to educators. Google’s Art Project focuses on providing a central space for students and teachers to visit and take virtual tours of artworks in visual arts museums from around the world. The Khan Academy provides online resources such as the multi-media web-book, Smarthistory, which is designed as an alternative to traditional art history books. Knowing how to use, assess the reliability and usefulness of such resources, and integrate them into lesson plans is vital in today’s visual arts classroom.

4.3 Texas Essential Knowledge and Skills

In 1998, the TEKS were adopted by the State Board of Education (SBOE), which is responsible for setting standards and establishing policies for public schools in the State of Texas (“Questions and Answers,” 2012). The TEKS were written by a team of faculty, parents, and subject matter specialists in response to the national standards that were established by the NAEA to encourage education in the arts as suggested by the DBAE approach (Texas Education Agency [TEA], 2012).

The TEKS for the visual arts provide the standards that define the learning objectives for students in grades K-12 within the Texas public school system. In response to the four

disciplines identified by the DBAE and later by the NAEA, the TEKS originally defined perception, creative response/performance, historical/cultural heritage, and response/evaluation as the four disciplines of arts education (Texas State Senate, 2003). In April 2013, the SBOE adopted a new version of the TEKS, which will be effective in the 2015-2016 academic year. The revised foundations are: observation and perception, creative expression, historical and cultural relevance, and critical evaluation and response (SBOE, 2012a, p. 1). In the foundations set by the revised TEKS, it is evident the SBOE has made an effort to further specify the scope of the educational goals for students.

In addition to the four disciplines, the TEKS provide grade level-specific learning objectives that have been identified as vital to the success of students' learning experience. For example, in the revised TEKS, the first grade level learning standards, under the historical and cultural relevance foundation, it is stated that students are expected to "identify simple ideas expressed in artworks through different media; demonstrate an understanding that art is created globally by all people throughout time; discuss the use of art in everyday life; and relate visual art concepts to other disciplines" (SBOE, 2012a, p. 7). The learning standards, under the same foundation, of high schools' most advanced level, on the other hand, states that students are:

expected to research and report on selected historical periods, artists, general themes, trends, and styles of art; analyze and evaluate the influence of contemporary cultures on artworks; collaborate on community-based art projects; and examine, research, and develop a plan of action for career, entrepreneurial, or relevant art opportunities within a global economy, justifying the choice. (SBOE, 2012b, p. 25)

While both levels of learning standards expose students to analytical thinking, the activities and assessments take a different approach that consider the cognitive abilities of the different age groups. Consequently, the difficulty of the activities is raised as the grade level increases. Such activities help students develop higher level thinking skills (SBOE, 2012, p. 7).

Exposure to various types of art and discussions will facilitate the students' understanding and ability to identify the ways in which visual arts impacts the global community through social media, culture, society, and politics.

The National Visual Arts Standards and the TEKS define learning objectives and content matter for each grade level according to trends and best practice methods in the field of visual arts education. To assist educators in the preparation of their curriculum, the TEKS also provide recommendations for professional development. Professional development recommendations comprise of learning techniques such as: how to teach children to draw, model in clay, and printmaking; how to assess students' artwork; how to make cross-curricular connections; how to prepare students for visits to the museum; "how to do meaningful projects from a variety of times and places both in the U.S. and abroad"; and "early childhood development in the visual arts" (SBOE, 2012a, p. 2-4).

The aim of the standards is to promote curricula that provide students with a strong foundation, pertinent vocabulary, and an in-depth understanding of the field of visual arts. In order to achieve the standards developed by the Getty Education Institute for the Arts, the NAEA, and SBOE, teachers need to be well versed not only in the processes of creating artwork, but also in art history and visual arts-specific pedagogy.

Chapter 5: Visual Arts Educator Training Programs Within the University of Texas System

Legislative initiatives during the past two decades have been beneficial to the promotion of visual arts in K-12 education. National and state standards have set a principle for the ideal visual arts program. However, because the raised standards are relatively new and school districts with higher poverty levels may not have sufficient funds for hiring qualified instructors or providing vast opportunities for professional development for their currently employed instructors, the burden of providing the necessary training for future educators falls on higher education institutions. Using the standards identified by the NAEA and the TEKS, it is possible to evaluate the training that future visual arts educators are receiving in their studies within higher education. The following is a review of the visual arts programs within the nine academic University of Texas System (UT System) institutions to determine whether curricula of undergraduate and graduate academic programs meet the needs of future visual arts educators.

5.1 The University of Texas System

In 1876, the Texas Constitution authorized the Board of Regents to oversee The University of Texas in an effort to provide quality education for its residents (UT System, 2012). The University of Texas first opened in Austin and gradually developed into a system of public universities throughout the state (UT System, 2012). Today there are nine academic institutions and six health institutions within the UT System. Particular to the review of visual arts and visual arts education programs are the nine academic institutions. These institutions include The University of Texas at Arlington (UT Arlington), The University of Texas at Austin (UT Austin), The University of Texas at Brownsville (UT Brownsville), The University of Texas at Dallas (UT Dallas), The University of Texas at El Paso (UTEP), The University of Texas- Pan

American (UTPA), The University of Texas of the Permian Basin (UTPB), The University of Texas at San Antonio (UTSA), and The University of Texas at Tyler (UT Tyler) (UT System, 2012).

There are 42 visual arts programs; 24 baccalaureate, 15 master's, and 3 doctoral; offered by UT System institutions (Table 1 and Table 2). The types of programs differ from studio art to art history and art and technology. Administrative units also vary for the programs. For example, UTBA's Bachelor of Arts (BA) in Art resides in the College of Arts and Sciences while UTSA's BA in Art resides within the College of Liberal Arts and Fine Arts (THECB, 2012). Additionally, some of the UT System institutions have more programs than others. For example, UT Austin has five undergraduate and five graduate programs in the visual arts, while UTSA has three undergraduate and two graduate programs (THECB, 2012). Similarly, the content and aim of the programs between universities differ significantly.

Table 1.

UNDERGRADUATE VISUAL ARTS PROGRAMS			
Academic Institutions Within The University of Texas System			
UNIVERSITY	COLLEGE	PROGRAM	DEGREE
The University of Texas at Arlington	College of Liberal Arts	Art	BA (120 SCH)
			BFA (120 SCH)
		Art History	BA (120 SCH)
The University of Texas at Austin	College of Fine Arts	Art History	BAART (120 SCH)
		Design	BFA (120 SCH)
		Studio Art	BAART (120 SCH)
			BFA (120 SCH)
Visual Art Studies	BFA (120 SCH)		
The University of Texas at Brownsville	College of Liberal Arts	Art	BA (120 SCH)
The University of Texas at Dallas	School of Arts & Humanities	Art & Performance	BA (120 SCH)
		Art & Technology	BA (120 SCH)
		Arts & Humanities	BA (120 SCH)*
The University of Texas at El Paso	College of Liberal Arts	Art	BA (120 SCH)
		Studio Art	BFA (120 SCH)
The University of Texas at San Antonio	College of Liberal & Fine Arts	Art	BA (120 SCH)
			BFA (120 SCH)
		Art & Design	BFA (120 SCH)
		Art History & Criticism	BA (120 SCH)
The University of Texas at Tyler	College of Arts & Sciences	Art	BA (123 SCH)
			BFA (123 SCH)
The University of Texas of the Permian Basin	College of Arts & Sciences	Art	BA (120 SCH)
			BFA (127 SCH)
The University of Texas- Pan American	College of Arts & Humanities	Art	BA (120 SCH)
			BFA (120 SCH)

*Program to be phased out

Table 2.

GRADUATE VISUAL ARTS PROGRAMS			
The University of Texas System			
UNIVERSITY	COLLEGE	PROGRAM	DEGREE
The University of Texas at Arlington	College of Liberal Arts	Art	MFA (60 SCH)
The University of Texas at Austin	College of Fine Arts	Art Education	MA (36 SCH)
		Art History	MA (30 SCH)
			PHD (33 SCH)
		Design	MFA (60 SCH)
		Studio Art	MFA (60 SCH)
The University of Texas at Dallas	School of Arts & Humanities	Arts & Technology	MA (36 SCH)
			MFA (45 SCH)
			PHD (60 SCH)
		Human-Aesthetic Studies	MA (30 SCH)*
			PHD (75 SCH)
The University of Texas at El Paso	College of Liberal Arts	Art Education	MA (36 SCH)*
		Studio Art	MA (33 SCH)*
The University of Texas at San Antonio	College of Liberal & Fine Arts	Art	MFA (60 SCH)
		Art History	MA (36 SCH)
The University of Texas at Tyler	College of Arts & Sciences	Art	MA (30 SCH)
		Studio Art	MFA (60 SCH)
The University of Texas- Pan American	College of Arts & Humanities	Art	MFA (60 SCH)

*Program to be phased out

Currently, UTEP and UT Austin are the only two institutions that offer programs focused specifically in visual arts education (THECB, 2012). UTEP offers a BA in Studio Art with a concentration in All-Levels Education and both universities offer an MA in Art Education (THECB, 2012). However, in 2011 the THECB (2012) requested the phase out of the UTEP master's program due to low enrollment, leaving it the third UT System institution without a graduate level program in the visual arts.

The UT System houses a significant amount of the visual arts education programs that are offered in the State of Texas. There are 19 visual arts education programs within the State of Texas (Table 3 and Table 4). There is 1 doctoral, 7 master's, and 11 baccalaureate visual arts education programs offered throughout 15 institutions. Of the institutions that offer a visual arts education-specific program, 11 are private and 8 are public. The institutions that offer more than one program are Howard Payne University (HPU), UT Austin, UTEP, and University of North Texas (UNT). The only institution in Texas to offer a doctoral degree in visual arts education is UNT. UT System institutions offer 15% of the visual arts education programs available in the state and 50% of the programs offered by public institutions (Figure 2 and 3).

Table 3.

ART EDUCATION PROGRAMS IN TEXAS			
Public Texas Institutions			
UNIVERSITY	ADMINISTRATIVE UNIT	PROGRAM	DEGREE
Stephen F. Austin State University	College of Fine Arts, School of Art	Art Education	MA (30 SCH)
Texas Tech University	College of Visual & Performing Arts, School of Art	Art Education	MAE (36 SCH)
The University of Texas at Austin	College of Fine Arts, Department of Art and Art History	Art Education	MA (36 SCH)
			MFA (36 SCH)
The University of Texas at El Paso	College of Liberal Arts, Department of Art	All-Levels Education	BA (120 SCH)
		Art Education	MA (36 SCH)*
University of North Texas	College of Visual Arts and Design, Department of Art Education and Art History	Art Education	MA (30 SCH)
			PhD (90 SCH)

*Program to be phased out

Table 4.

ART EDUCATION PROGRAMS IN TEXAS			
Independent Colleges and Universities of Texas (ICUT)			
UNIVERSITY	ADMINISTRATIVE UNIT	PROGRAM	DEGREE
Abilene Christian University	College of Arts & Sciences	Art All-Level Teaching	BFA (131 SCH)
Austin College	The Austin Teacher Program	Art Teacher Education All-Level	MAT (9 SCH)
Hardin-Simmons University	Irvin School of Education, Department of Educational Studies	Art Education, All-Level (EC-12)	BA (132 SCH)
Houston Baptist University	School of Art and School of Education	Art Education, All-Level (EC-12)	BA (127 SCH)
Howard Payne University	School of Education	Art- All-Level Teacher Education	BA (126 SCH)
			BS (124 SCH)
Lubbock Christian University	Communication and Fine Arts	Art Education	BA (129 SCH)
McMurry University	School of Education and School of Arts and Letters	Art Education	BA (120 SCH)
St. Edward's University	School of Education	Art Teacher Certification	BA (126 SCH)
Texas Christian University	School of Art	Art Education	BFA (133 SCH)
University of the Incarnate Word	Dreeben School of Education	Art Education	BA (133 SCH)

Visual Arts Education Programs Offered in Texas- Private vs. Public

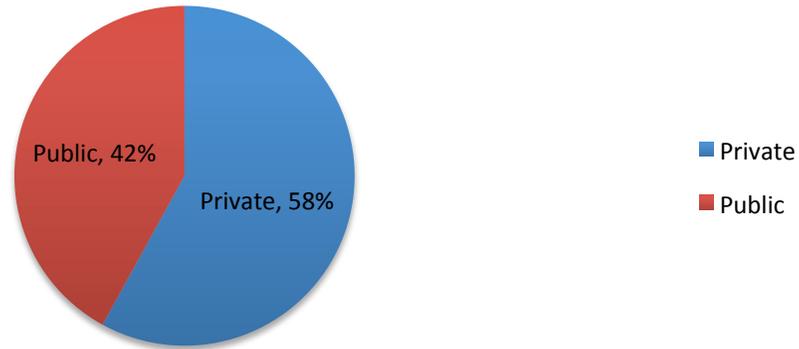


Figure 2

Visual Arts Education Programs Offered By Public Institutions in Texas- By System

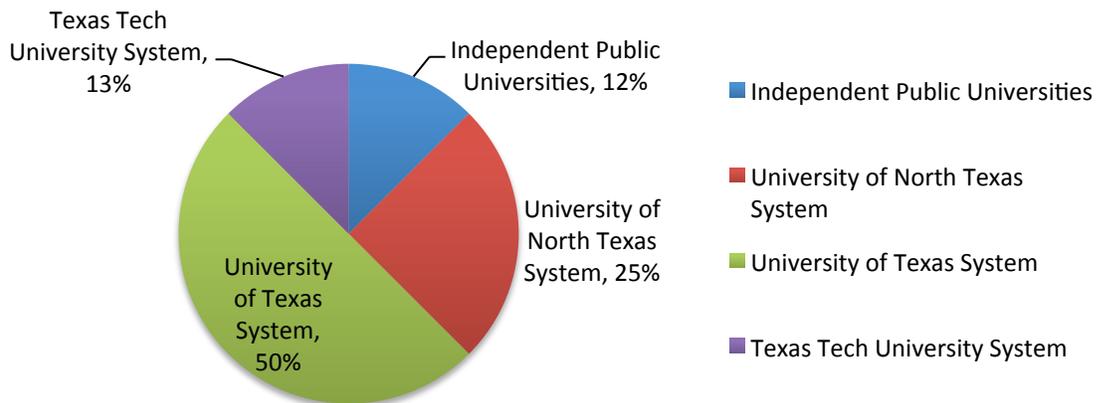


Figure 3

While there are no baccalaureate level visual arts education major or minor offerings within the UT System, institutions offer teaching certifications and concentrations for students who aim to pursue a teaching career. For the most part, certification programs require general education courses to be completed along with an academic background in the field one intends to teach in. Rarely do certification programs require that students complete discipline-specific pedagogy courses. Additionally, the focus on visual arts education-specific courses varies from university to university. Table 5 lists the visual arts education courses offered by UT System institutions.

Table 5.

VISUAL ARTS EDUCATION COURSES		
The University of Texas System		
UNIVERSITY	COURSE NUMBER	COURSE TITLE
The University of Texas at Arlington	ART 3322	Introduction to Art Education
	ART 3359	Applying and Teaching Art Curricula
	ART 3323	Planning and Constructing Art Curricula
	ART 4365	Technology in Art Education
The University of Texas at Austin	VAS 221C	Children's Artistic Development I
	VAS 222C	Children's Artistic Development II
	AED 381G	Foundations of Art Education
	AED 381K	Contemporary Issues in Art Education
	AED 382G	Introduction to Research in Art Education
	AED 383J	Museum Education: History and Theory
	AED 383K	Museum Education: Practice and Application
	AED 384	Special Topics: Psychology of Artistic Development, Program Development and Administration, Interdisciplinary Approaches to Visual Arts, Community-Based Art Education, and History of Art Education
	AED 385	Independent Study in Art Education
	AED 386	Internship and Field Study
	AED 387C	Case Studies in Community-Based Art Education
	AED 387D	Program Development in Community-Based Art Education
	AED 388C	Art Instruction Through Arts-Based Research
	AED 388D	Art and the Creation of Meaning
AED 388E	Art and Critical Discourse	
AED 398T	Supervised Teaching in Art Education	
The University of Texas at Brownsville	ARTS 3383	Art Education: Issues and Practice
	ARTS 3384	Art Education: Classroom Strategies
The University of Texas at El Paso	ARTE 3307	Introduction to Art Education
	ARTE 3337	Art Education Projects and Practices
	ARTE 4347	Methods of Teaching Art
	ARTE 5301	Current Trends in Art Education
	ARTE 5303	Art Curriculum Development
	ARTE 5321	Art Criticism in the Schools
	ARTE 5397	Directed Research in Art Education
The University of Texas at Tyler	ART 3310	Teaching Arts in the Public Schools
	ART 3315	Essential Elements of Art
	ART 3340	Aesthetics in Visual Learning
	ART 5340	Art in Childhood Education
The University of Texas-Pan American	ART 3383	Creative and Critical Thinking
	ART 4383	Art Curriculum
The University of Texas of the Permian Basin	EDUC 4378	Teaching Visual Arts

UTEP and UT Austin, the only universities with visual arts education graduate level programs, have the largest selection of visual arts education courses. UT Austin's MA in Art Education provides the best training for future visual arts educators as it offers three focus areas to choose from: school focus, museum education focus, and community-based focus. All coursework required by the program is designed and delivered by the Department of Art and Art History. UT Dallas, UTPB, and UTSA, on the other hand, do not offer any visual arts education courses as part of their curriculum. For example, UTSA offers teaching certification programs that do not require the completion of any visual arts education courses (UTSA, 2012). Instead, students complete general education coursework and fieldwork (UTSA, 2012). Other programs such as the Bachelor of Fine Arts (BFA) with a teaching certification from UT Arlington, requires an additional 12 semester credit hours to be completed from a selection of visual arts education courses and 15 semester credit hours in general education; the latter being the minimum requirement for a certification in the state of Texas (UT Arlington, 2012).

While programs differ from one institution to the other, UT System certification programs must follow the requirements set by the Texas Administrative Code (TAC). According to the TAC, which was developed by the Texas Legislature in 1977, a teacher certification program should include the following in its curriculum:

- (1) the specified requirements for reading instruction adopted by the SBEC for each certificate;
- (2) the code of ethics and standard practices for Texas educators, pursuant to Chapter 247 of this title (relating to Educators' Code of Ethics);
- (3) child development;
- (4) motivation;
- (5) learning theories;
- (6) TEKS organization, structure, and skills;
- (7) TEKS in the content areas;
- (8) state assessment of students;
- (9) curriculum development and lesson planning;
- (10) classroom assessment for instruction/diagnosing learning needs;
- (11) classroom management/developing a positive learning environment;
- (12) special populations;
- (13) parent conferences/communication skills;
- (14) instructional technology;
- (15) pedagogy/instructional strategies;
- (16) differentiated instruction; and
- (17) certification test preparation. (Texas Legislature, 2008)

Based on the requirements set by the Texas Legislature, UT system programs meet most requirements, but most do not fulfill the TEKS content area requirement. While it may be argued that completion of general education coursework provides a future educator with sufficient knowledge in pedagogy and has the necessary skills to successfully deliver a visual arts curriculum for any grade level, it can't be true that teaching mathematics requires the same skills as teaching visual arts. Though some methods and skills used to teach one discipline could be used to teach another, there are differences that are affected by the content material that could make a significant difference in the way students learn. Moreover, teachers need to experience art from an educator's perspective via visual arts-specific pedagogy coursework to learn how to teach the content appropriately to different age groups. According to Grauer,

the underlying premise is that teacher education in art should be more than the training of specific skills and knowledge. It is not enough for teachers to be capable of replicating their own education in art, or even of promoting the status quo in schools... One of the first challenges facing teachers is the transformation of their disciplinary knowledge into a form of knowledge that is appropriate for the students they are teaching... The key to pedagogical content is for the teachers to be able to represent subject matter knowledge to students in a way that they can understand. (Garvis & Pendergast, 2010, p. 5)

5.2 Program Evaluation Summary

In comparing the course offerings and degree requirements of the existing visual arts education programs within the UT System to the standards provided by the state and national governing bodies, it is evident that most programs are not providing the necessary training that teachers need in order to develop a well-rounded curriculum to provide students with meaningful learning experiences. Out of the six institutions that offer visual arts education courses, all universities meet the TEKS recommendation that educators learn how to teach students the technical skills to create artwork. However, in the areas of assessment, integration, historical knowledge, technology in the art classroom, and real-life application of knowledge, few meet

some of the areas and none meet all areas. For example, none of the institutions offer a course solely dedicated to addressing cultural and social relevance in the visual arts classroom and only one institution (UT Arlington) offers a course that focuses on the use of technology in arts education.

The TEKS standards require teachers be knowledgeable of current trends within the field of visual arts. A trend in today's world of visual arts is the use of digital art and media. Students have access to social media, news, and countless sources to help them gain information from across the world. Visual arts educators need to teach students how to use, sort, and analyze such information so that they gain an understanding of the world around them and build tolerance for the views and beliefs of others. To achieve such outcomes, educators must be able to use technology as part of their curriculum while teaching their students cultural and social relevance.

Currently, UT System certification programs undergo periodic reviews by the state and accrediting bodies for compliance in all areas of the TAC and other requirements. Hence, until these bodies begin to evaluate the true efficacy of the programs to train visual arts educators, the issue of insufficient training for visual arts educators will persist. The UT System, however, is not the only system of public universities with this problem. According to the Council of Chief State School Officers (CCSSO), in 2002 only 11 states required teachers pursuing an elementary level art specialist teaching license to complete a major or a minor in the field of visual arts (Chapman, 2005, p. 120). The CCSSO also reported that nine states require only between six to twelve semester credit hours in the arts to receive certification as a general elementary school teacher (Chapman, 2005, p. 120). Additionally, because many universities offer a limited

quantity of visual arts or visual arts education courses, many times the completion of humanities or general education coursework fulfills the arts requirement (Chapman, 2005, p. 120).

In a study conducted by Kowalchuk and Stone (2003), it was determined that the success of any visual arts education program is dependent on the training and professional development that teachers receive, which will also affect their attitudes towards visual arts education and its place within the educational system. The study found that teachers without sufficient training or exposure to visual arts education preparation, did not create well-rounded visual arts curricula even when they believed that visual arts education needed to be more present in the academic environment (Kowalchuk & Stone, 2003). Hord, Rutherford, Hurling-Austin, and Hall agree that “teachers must understand the instructional purpose, feel confident in their skills and recognize the benefits to effectively teach the arts in their classrooms” (Garvis & Pendergast, 2010, p. 2). Current visual arts education training does not align with the needs of educators. As a result, educators lack the skills to develop and assess visual arts curricula and will not garner as positive results as they would if they had the proper training.

Chapter 6: Conclusion

K-12 visual arts education programs have evolved over time and studies on the impact of such programs continue to show the many benefits students gain when exposed to well-developed visual arts curricula. For this reason, it is vital that visual arts educators attain the proper training to learn how to develop and best deliver a comprehensive and engaging curriculum. While UT System visual arts teacher preparation programs are not well aligned with the needs of visual arts educators, the programs can make adjustments to their course offerings. Academic programs may be reviewed and changed at any point in time and partnerships with local school districts can lead to conversations regarding the needs of their faculty.

Therefore, until further interest in the matter is expressed by program directors, future and current visual arts educators, state legislators, administrators, higher education institutions, and parents, the problem will persist. Although it is a challenging task to involve various groups to improve current academic programs, the change would garner positive results for all.

A further study of higher education programs is recommended for the purpose of broadening the understanding of the issues regarding the weaknesses in visual arts teacher preparation programs. Areas for future research may include the review of visual arts teacher education programs from across the nation, comparing state standards and looking for common practices and concepts that will bring to light any differences between Texas practices and those of other states, and a comparison between UT System institutions and other public and private higher education institutions. Finally, surveys should be conducted to reveal the attitudes towards and concerns with the visual arts and visual arts teacher preparation programs from the perspective of teachers.

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Vita

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After three years of teaching, Lucina returned to El Paso to pursue an academic career in the field of visual arts education. For two years, Lucina worked as a freelance photographer. Her contracts included El Paso Inc. and the City of El Paso, among others. Her work has appeared in brochures, websites, and a billboard, and several pieces from her Mi Cultura collection sold at the Museo Alameda in San Antonio, TX in 2010.

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