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## A Content Analysis of the Intersections between Art Education and Teacher Education

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### **Abstract**

Although preservice teacher education is considered an essential link for systemic change, key arts education initiatives in California do not effectively address the educational practices and policies for teacher preparation. To uncover existing and emerging practices for visual and performing arts education in postsecondary teacher education programs, this content analysis examined five national and international teacher education journals (1995 – 2015). Though a pressing need to increase publication in this area exists, findings indicate that arts integration in teacher education fosters self-reflection of personal beliefs, artistic growth, and epistemological understanding for candidates while inspiring collaborative partnerships for faculty.

***Key Words: preservice teacher education; arts education; content analysis***

Although the pendulum swing of art education has historically produced short-term funding and policy changes for practical application, a single constant remains. California teacher preparation programs have not changed the requirements for arts education in over 45 years. Regardless of the ebbs and flows in visual and performing arts, key arts education initiatives in this state do not attend to the educational practices and policies for candidates seeking a multiple subject, non-art single subject, or special education credential. Despite this gap, preservice teacher education is considered an essential link for systemic change. More specifically, Costantino (2003) identified teacher preparation as a key factor to fortify arts education program quality and also advocated for research that examines the position of arts education within teacher education programs. Similarly, other researchers have illuminated the challenges of equipping primary teacher candidates with the tools needed to teach art (Carroll, 1993; Galbraith, 1991; Jeffers, 1993). As an example, Trent (2002) addresses this gap directly, “Preservice teacher education programs do not expose students to theories and methodologies that address or utilize the arts” (p. 42). Findings from Oreck’s research (2004) corroborate this point. Teachers’ attitudes toward the use of arts in teaching indicate that, “Concerns about lack of training . . . appear to reflect the low priority given to the arts in preservice and inservice teacher education” (p. 65). Clearly, a need to bolster understanding of this preparation gap exists.

Teacher candidates entering the profession with a multiple subject, non-arts single subject, or special education credential will be required to teach a wide range of learners by creating a rich and inviting learning environment that addresses many educational, social, and emotional needs (Darling-Hammond, 2010). As well, each must include instruction that aligns with national standards and other state or local assessment measure mandates (see <http://www.cde.ca.gov/re/cc/>). These tasks are best accomplished with strong knowledge and experience in all content areas, including the visual and performing arts. Therefore, an in-depth examination of the literature will provide important insights to support the successful preparation of these candidates in the area of visual and performing arts.

Because peer reviewed publications provide an indicator of significance within the field of education, and, conversely, a gauge of unimportance due to a lack of publications on a particular topic, the purpose of this content analysis is to explore publication trends related to the existing and emerging practices for visual and performing arts education in postsecondary teacher education programs. By reviewing the types of research and literature published over a significant time span, several critical issues can be examined: what is valued by the profession, (as reflected in top tier teacher education publications); what types of topics within teacher preparation garnered repeated attention (i.e., number of publications), and hence were considered most important; and what is missing from this discourse. With this aim at the forefront, an in-depth content analysis of the intersections between arts education and teacher preparation will uncover valuable insights for future research, practice, and policy in teacher education

### **Purpose**

Through a content analysis of peer reviewed articles published in top-tier teacher education journals, the goal of this study is to understand how these periodicals have presented information and shaped the conversation about the contexts and practices in visual and performing arts teacher preparation for general education, non-art secondary education, and special education candidates. Moreover, three overarching research questions will guide an exploration of literature published over a 20-year time period (1995 – 2015).

To effectively gather data that informs and deepens understanding about the role of art education within multiple subject, non-art single subject, and special education teacher

preparation, a content analysis is best suited for this task. Mining the literature unearths narrative discussions related to critical topics and enables findings to be reported through quantitative and qualitative measures. More specifically, publications on a specific topic offer “recognition of a topic, as well as a measure of its integration into mainstream research” (Creamer, 1994, p. 35). In this case, publication trends and gaps related to arts education within teacher education will be presented as a means to expand the professional discourse, inspire future research, and foster effective policy decisions. While others have conducted similar studies, findings were limited to one specific content area like music (Nichols, 2013) or a specific publication like *Art Education Journal* (Shumaker, 1986). Therefore, this investigation will expand upon existing studies by including four arts disciplines--visual art, music, dance, and theater)--and examine this topic as presented in teacher education journals.

### **Research Questions**

To guide this study, the following research questions will be used:

- 1) In what ways are visual and performing arts teacher preparation contexts for multiple subject, non-arts single subject, and special education represented in five top-tier, peer-reviewed teacher education journals published from 1995 to 2015?
- 2) How has this representation changed from 1995 to 2015?
- 3) What is missing from the discourse on the role of teacher preparation for visual and performing arts in these journals?
- 4) What implications for research, practice, and policy emerge for California teacher preparation?

### **Literature**

Since 1980, various policy changes have influenced visual art education (Sabol, 2013). Key initiatives impacting visual art education for general education, non-art secondary education, and special education preservice teachers over the past 20 years include new standards, frameworks, and legislative mandates (Table 1). As well, specialized research reports presented valuable insights about arts education within teacher education. One landmark publication in particular, *National Visual Arts Standards: What Every Young American Should Know and Be Able to do in the Arts* (Consortium of National Arts Education Organizations, 1994), established important guidelines for teachers, administrators, and policymakers to consider. This document was revised in 2014 (<http://www.nationalcoreartsstandards.org>). At the state level, the *Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve* (California Department of Education, 2004) offered specific recommendations for the development and implementation of high quality art education in California public schools. A key factor for successful execution of the tenets embedded within the Visual and Performing Arts (VAPA) Framework (2004) is teacher preparation. Based upon a study conducted by the California Department of Education (CDE) in 2001, framework authors indicated that teachers who have a strong knowledge of the content are more likely to teach the content.

Juxtaposed just prior to and following these publications, the No Child Left Behind (U.S. Department of Education, 2001) and Common Core State Standards (2012) generated additional mandates for all educators. Communication, collaboration, creativity, and critical thinking have been positioned at the forefront of every educational agenda. Other initiatives appearing during this time period included the Proposition 98 General Fund Arts and Music Block Grant (California Department of Education, 2005) and the President’s Committee for Arts and Humanities – *Reinvesting in Arts Education: Winning America’s Future through Creative*

Schools (2011). As well, CREATE CA (<http://createca.net>), a statewide coalition for arts education and the California County Superintendents Arts Initiative (<http://ccsesaarts.org/>) offer valuable resources to educators and others seeking information about arts education. Within CREATE CA, the Blueprint for Creative Schools (Agee, 2015) recommends that, “Programs should include training in discrete art instruction; instruction in arts integration; advocacy; culturally responsive and relevant instruction; critical reflection; collaborative practice; research methods; assessment; and alignment with new educational initiatives” (p. 13). Although these arts-based directives and incentives articulated the value of arts, the pathway for application of these guidelines was unclear. Questions related to the effective use of funds, criteria for professional development, expected outcomes, and accountability prompted uncertainty for educators in K-12 and teacher preparation. Amid all of these well-intentioned programs, teacher preparation garners minimal attention with a clear direction and explicit examples for teacher preparation programs to follow.

Table 1

*Arts Education Initiative Highlights*

Year	Initiative
1994	<i>National Standards for Art Education: What Every Young American Should Know and Be Able to Do in the Arts</i> <ul style="list-style-type: none"> <li>A comprehensive curricular structure with specific guidelines for arts education. (<a href="http://files.eric.ed.gov/fulltext/ED365622.pdf">http://files.eric.ed.gov/fulltext/ED365622.pdf</a>)</li> </ul>
1999 – 2000	<i>Arts Education in Public Elementary and Secondary Schools: 1999–2000</i> <ul style="list-style-type: none"> <li>During the spring of 2012, the U.S. Department of Education and the National Center for Educational Statistics published <i>Arts Education in Public Elementary and Secondary Schools: 1999–2000 and 2009–10</i> (Parsad and Spiegelman, 2012)</li> </ul>
2001	<i>No Child Left Behind</i> (U.S. Department of Education, 2001) <ul style="list-style-type: none"> <li>Emphasis on testing and measurable results.</li> <li>Tying money to results has contributed to a decline in arts education in schools.</li> <li>Required intervention (remedial) courses often eliminated arts electives</li> </ul>
2004	<i>Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve</i> (California Department of Education, 2004) <ul style="list-style-type: none"> <li>Although the framework and standards offered valuable resources and guidelines, a strong emphasis on reading and mathematics prevented teachers from using these tools. (Chapman, 2005)</li> </ul>
2005	<i>California Department of Education Proposition 98 General Fund Arts and Music Block Grant</i> ( <a href="http://www.cde.ca.gov/fg/fr/eb/documents/budgetreport06.pdf">http://www.cde.ca.gov/fg/fr/eb/documents/budgetreport06.pdf</a> )
2009 – 2010	<i>Arts Education in Public Elementary and Secondary Schools: 2009–10</i> <ul style="list-style-type: none"> <li>This study extended the study completed between 1999-2000. During the spring of 2012, the U.S. Department of Education and the National Center for Educational Statistics published <i>Arts Education in Public Elementary and Secondary Schools: 1999–2000 and 2009–10</i> (Parsad and Spiegelman, 2012)</li> </ul>
2011	President’s Committee for Arts and Humanities – “ <i>Reinvesting in Arts Education: Winning America’s Future through Creative Schools</i> ”
2012	<i>Common Core State Standards</i> , (U.S. Department of Education, 2001) <ul style="list-style-type: none"> <li>Include connections to the visual and performing arts (specifically creativity), however, most teachers do not understand how to incorporate these ideas (Berghetto, Kaufman, and Baer, 2015)</li> </ul>
2014	National Core Arts Standards <ul style="list-style-type: none"> <li>Include big ideas and inquiry – (National Coalition for Core Arts Standards - <a href="http://www.nationalcoreartsstandards.org/">http://www.nationalcoreartsstandards.org/</a>)</li> </ul>
2015	A Blueprint for Creative Schools: A Report to State Superintendent Tom Torlakson – CREATE CA (Agee, 2015) <ul style="list-style-type: none"> <li>Summary and recommendations of findings from a taskforce review of art education in California</li> </ul>

*Note.* This sample reflects national and state arts education initiatives from 1994 - 2015

With visual arts standards, frameworks, and funding initiatives capturing the interest of the public and educators alike, teacher educators must consider how these guidelines influence preparation programs and ultimately classroom experiences for K-12 students. Unfortunately,

university teacher preparation programs have an inconsistent record of attending to art education standards. A disconcerting historical trend illuminated by Hoffa (1994) was described within these remarks in his review of national art education policy:

It is also safe to assume that neither the state education agencies that issue teaching credentials nor those colleges and universities that prepare teachers of arts will rush to judgment and alter their graduation requirements or their credentialing criteria as a result of the new national standards because, for them also, it is a new and unfamiliar prospect. Questions abound. (para. 5)

Presented over 20 years ago, it is evident that this bureaucratic roadblock continues and has become a contributing factor to the paucity of art education experiences in general education teacher preparation programs.

### **California Context**

Because the California Teacher Performance Expectations (California Commission on Teacher Credentialing (CTC, 2013) language generalizes requirements for visual and performing arts, interpretation of these guidelines by program sponsors offering multiple subject credentials may vary. For example, one standard states that candidates will “learn and use specific pedagogical knowledge and skills that comprise the subject specific Teacher Performance Expectations” (CTC, Standard 8-A). Moreover, candidates are expected to gain the necessary skills that enable them to teach visual and performing arts content standards including: “artistic perception, creative expression, understanding the cultural and historical origins of the arts; pursuing meaning in the arts, and making informed judgments about the arts” and the interrelationship among arts disciplines, non-art content areas, and careers (CTC, Standard 8-A (d)). From these guidelines, some program sponsors may choose to foster candidate skill development through a specific course, while others may integrate VAPA requirements into the syllabi for an existing course.

VAPA language for other types of credentials is virtually non-existent. To enter a special education program, candidates must pass a multiple subject competency exam or complete an approved multiple subject program (California Commission on Teacher Credentialing, 2012). No additional arts education preparation is required. As such, candidates pursuing a special education credential experience the same gaps in arts education preparation as their multiple subject counterparts.

For secondary candidates who are not arts educators, i.e. those pursuing a credential in science, English/language Arts, mathematics, physical education, history/social science, world languages, or other content areas, no arts training requirement is mandated. Although some believe that secondary candidates should not be concerned with arts integrated learning, fostering creativity at all levels of learning is an essential feature of the 2012 California Common Core State Standards (<http://www.cde.ca.gov/re/cc/>). In fact, many professional development workshops on this topic place the word “create” at the top of the taxonomy for learning (Anderson and Krathwohl, 2001). Equally important, the skills of collaboration, critical thinking, and communication are rooted within all art experiences (Winner & Hetland, 2008).

The Commission standards align directly to the California Framework through the five strands (artistic perception, creative expression, cultural and historical relationships, aesthetic valuing, and connections to other arts disciplines, subjects, and careers). However, these overarching goals provide little guidance for those preparing the next generation of highly

qualified teachers. Terms like “demonstrate basic ability” and “interrelated ideas and information within and across major subject areas” (CTC, Standard 8-A) require additional explanation.

Although these examples highlight the vague language and influential factors impacting arts education in California, it is quite possible that circumstances such as these exist in other states across the nation. Thus, an exploration of the literature that speaks to the context and practices of explicit VAPA education embedded within teacher preparation for non-art credential candidates is clearly warranted.

### Methodology

To conduct a content analysis literature review, five top-tier publications were carefully chosen. More specifically, these general education teacher education publications were selected to provide a platform for examining the intersection of teacher preparation and arts education. With a national readership, each of these journals publishes research and policy articles on a wide range of topics related to teacher education (Table 2). The *Journal of Teacher Education* (JTE), *Teaching Education* (TE), *Teaching and Teacher Education* (TTE), *Teacher Education Quarterly* (TEQ), and *Issues in Teacher Education* (ITE) emphasize research, policy and practice to enhance understanding of practices and policies influencing teacher preparation. Each publication is considered a top tier journal in this field. Thus, topics and themes emerging from these periodicals establish an important resource for investigation of the quality and quantity of arts education contexts and practices embedded within credential programs serving multiple subject, non-arts single subject, and special education teacher candidates. Moreover, these journals are positioned as influential texts to inform policy and pedagogy.

The exclusion of art education journals within this content analysis was purposeful. Because the central focus of an art education journal is evident, this study was designed to uncover the depth and breadth of art education articles published within journals aimed at presenting a broad perspective of teacher preparation. In doing so, the value of art education in general teacher education, non-arts single subject teacher education, and special education is revealed.

Table 2

#### Summary of Publication Goals and Emphasis

Publication	Goals and Emphasis
<i>Teaching Education</i>	<i>Teaching Education</i> publishes a broad range of articles centered on social and cultural change in teacher education.
<i>Teaching and Teacher Education</i>	<i>Teaching and Teacher Education</i> , an international journal, publishes research and review papers to extend understanding of theory, research, and practice in teaching and teacher education
<i>Journal of Teacher Education</i>	The <i>Journal of Teacher Education</i> (JTE) addresses a wide range of topics in the field of teacher education.
<i>Teacher Education Quarterly</i>	<i>Teacher Education Quarterly</i> (TEQ) publishes articles on topics pertinent to pre-service and in-service teacher education. Professional development and policy analyses are presented through empirical research studies.
<i>Issues in Teacher Education</i>	<i>Issues in Teacher Education</i> (ITE) focuses its publication on the education of teachers. This includes initial preparation, induction, and ongoing professional growth.

*Note.* Publication goals and emphasis information was obtained from journal websites.

The search began by using the Education Source database to explore the terms *visual and performing arts*, *arts education*, and *teacher preparation* between the years 1995-2015.

Although it is likely that other publications offer articles related to this topic, the search was confined to five journals. This purposeful selection afforded a comprehensive review of the

literature from periodicals that serve an extensive national and international readership in the field of teacher education. From these journals, 24 titles offered indication of explicit connection between arts education and preservice teacher education.

Because a publication title may or may not clearly represent the contents of the text, each article was carefully read to obtain evidence of explicit connections to preservice teacher education, experiential learning, and arts-based pedagogy. These criteria created specified parameters for the content analysis. Eliminating articles addressing extraneous themes such as general pedagogy or professional development enabled a variation of topics aligned with the proposed research questions to emerge.

Furthermore, inductive analysis was used to identify patterns and themes that emerged as relevant connections between arts education and preservice teacher education (Mertler, 2016). In doing so, both quantitative data (number of articles published) and qualitative data (topics addressed in each publication) were analyzed to clarify the relationship between art education and preservice teacher education as presented in the literature of five peer-reviewed teacher education journals. What follows is a summary of findings.

## Results

To present the results from these data, journal titles gathered from the initial database search were disaggregated by journal name, time span, arts discipline, location, and research design. Following this, themes emerging from the most relevant articles (i.e. content aligned with research parameters and goals) are summarized and aligned with the stated research questions: 1) In what ways are visual and performing arts teacher preparation contexts for multiple subject, non-arts single subject, and special education represented in five top-tier, peer-reviewed teacher education journals published from 1995 to 2015? 2) How has this representation changed from 1995 to 2015? 3) What is missing from the discourse? 4) What implications emerge for research, practice, and policy in California teacher preparation?

### Representation of Arts Education within Teacher Education Journals

From the initial title review, an unequal dispersion of publications was evident. Among the five journals, *TE* generated nine titles (37.5%) identified as potentially relevant to this review. *TTE* published seven articles (29%); *TEQ* published five articles (21%); *JTE* published two articles (8%) and *ITE* published one article (4%). (Figure 1).

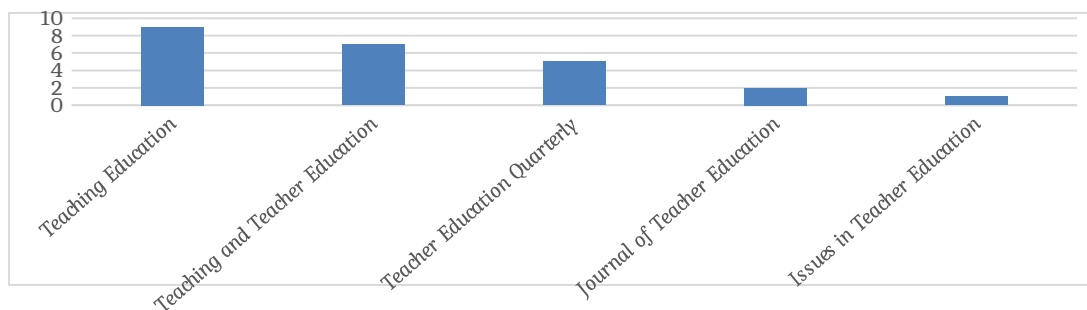


Figure 1. Articles published on arts education within five teacher education journals

Among the original 24 titles unearthed from the search, 11 reflect relevant discussions about the context and experiences associated with arts education in preservice teacher education (Table 3). Each provides explicit descriptions from practicing teacher educators using arts-based pedagogy to enhance candidate understanding of course content and art education. From these



publications, context-specific examples from Canada, Ireland, United Kingdom, and the United States portray a range of perspectives on this topic. Additionally, nine (81%) articles were research-based using varied designs (e.g. action research, phenomenological, survey), and two (9%) were theoretical narratives. Albeit a small sample, these 11 articles provide a foundation for further exploration.

Table 3

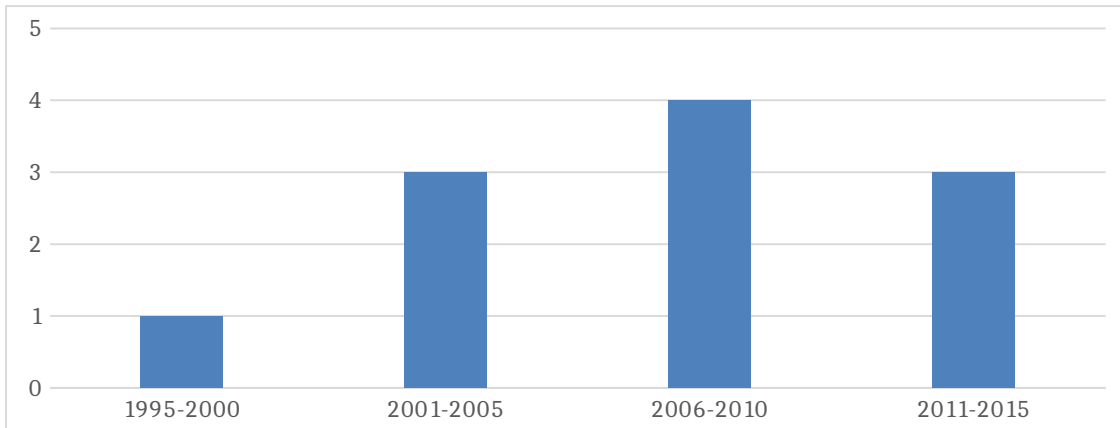
*Relevant Journal Publications*

<b>Title</b>	<b>Year</b>	<b>Journal</b>	<b>Location</b>	<b>R/T</b>
“Collaborating Through Movement Across Disciplines and Schools”	1998	TE	U.S./DC	T
“Teaching as Acting: Considering Acting as Epistemology and its Use in Teaching and Teacher Preparation”	2001	TEQ	U.S./CO	T
“Collaging Pre-service Teacher Identify”	2002	TEQ	U.S./MD	R
“Dreams as Data: Art Installation as Heady Research”	2002	TEQ	U.S./WY	R
“You Wish it Could Speak for Itself: Examining the use of Aesthetic Representation in an Elementary Teacher Preparation Program”	2008	ITE	U.S./TX	R
“Working Toward Balance: Arts Integration in Preservice Teacher Education in an Era of Standardization”	2008	TTE	U.S./CA	R
“Enhancing the Role of the Arts in Primary Pre-service Teacher Education”	2010	TTE	U.K.	R
“Authentic Arts-Based Learning in Teacher Education: A Musical Theatre Experience”	2010	TE	Canada	R
“Playing with Power and Privilege: Theatre Games in Teacher Education”	2011	TTE	U.S./NY	R
“Co-Constructing Imaginative Spaces: Public Art in Pre-service Teacher Education”	2012	TE	U.S./NY	R
“Becoming an Educator In and Through the Arts: Forming and Informing Emerging Teachers Professional Identity”	2015	TTE	Ireland	R

*Note.* R= Research study      T= Theoretical narrative

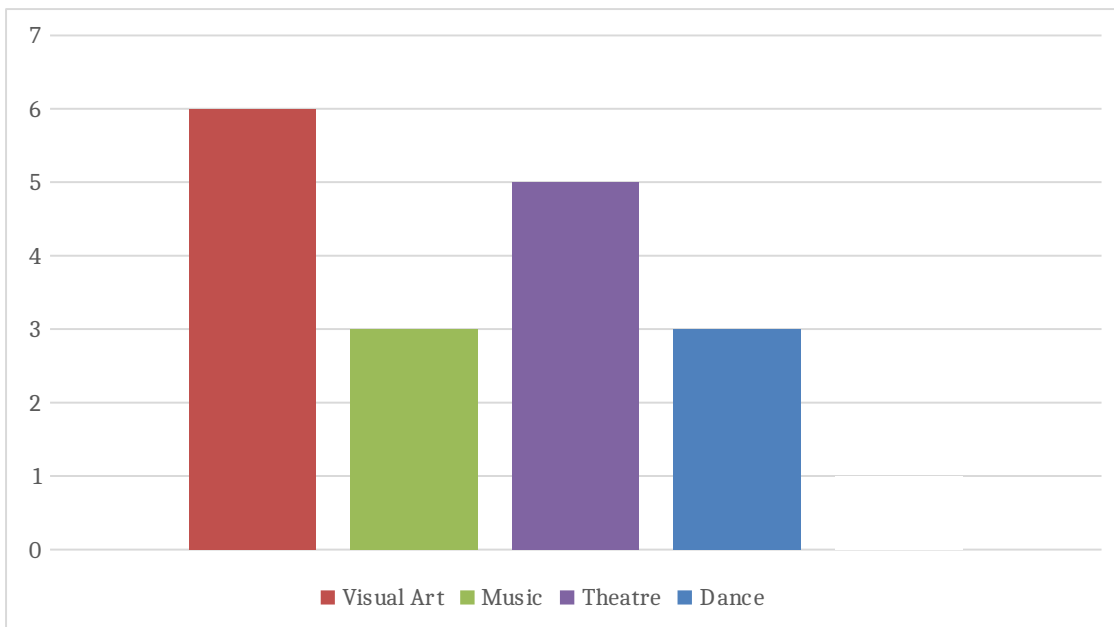
**Arts Education in Teacher Education Journals: Changes over Time**

To present publication trends over time, data were grouped into multi-year time spans (Figure 2). Between 2006 and 2010, the majority of relevant articles (36%) were published. An equal number of publications (27%) were evident in two of the five-year time periods (2001-2005 and 2011-2015), and between 1995 and 2000, the smallest number of identified articles were published (9%). While the overall number of publications on this topic is few, these data indicate that journal interest in arts education has fluctuated over the past 20 years. Because a deeper analysis to determine a potential correlation between publication trends and arts education policy initiatives during the same time periods is beyond the scope of this study, future investigations may expand upon these findings.



*Figure 2.* Identified publication trends over five-year time spans

When examining the arts discipline emphasis within these publications, five addressed visual art, two concentrated on theater, and one focused on dance (Figure 3). As well, three of the articles included mention of multiple arts disciplines being used to prepare future teachers in this area. For example, Kenny, Finneran, and Mitchell (2015) blended music, theater and visual art into their arts education module. Likewise, Davies (2010) and Ogden, Deluca, & Searle (2010) included music, theater and dance into their performing arts and musical theater experiences. In essence, it is clear that the literature offers evidence of teacher educators using one or more of the four major arts disciplines. Delving deeper into these data will help distill the information a bit further.



*Figure 3.* Arts discipline emphasized within publications

### **Relevant Connections between Arts Education and Preservice Teacher Education**

Research designs for nine publications included data culled from surveys, analyses of candidate work, and interviews. Among the remaining two publications, Griggs (2001) offered a

detailed narrative illustrating the benefits of arts-based pedagogy to promote introspective self-reflection of candidate beliefs, while Samares, Straits, and Patrick (1998) presented findings from an action research project using movement to lower candidates' affective filter related to the arts. From the entire pool of articles, two themes were most prevalent: 1) using the visual and performing arts to understand values and beliefs that will likely influence classroom teaching; and 2) highlighting the beneficial outcomes of partnerships and collaboration projects among teacher education faculty, artists, art educators, arts organizations, and other schools or colleges. In every example, teacher educators viewed these experiences as important pathways for preparing candidates to embrace and implement high quality arts education in their future classrooms, while simultaneously extending course content knowledge.

**Exploring candidate values and beliefs.** Detailed descriptions illuminating the arts-based instructional strategies teacher educators use to promote introspective self-reflection of personal beliefs was a prominent feature in five articles (Griggs, 2001; Kenny, Finneran, & Mitchell, 2015; McDermott, 2002, Souto-Manning, 2011; and Trent, 2002). Explicit implementation of visual art, theater, or music within credential coursework was evident. In each case, teacher educators aspired to achieve two goals: 1) use arts-based learning to deepen candidate understanding of critical course content; and 2) provide candidates with arts-rich learning that is transferable to their future classroom. For example, Griggs (2001) argues for application of narrative inquiry and Method Acting as a vehicle to enhance self-reflection of teachers' personal beliefs. His premise emphasizes acting as an epistemological framework that ultimately leads to transformative practice. He asserts that through acting exercises designed to promote self-awareness, e.g. method acting, theater games, guided visualization, improvisation, role plays, and simulations, teachers increase their range of flexibility, thus enabling them to address the needs of wide range of learners and learning environments. Through these experiences, candidates draw from personal experience, which links their personal and professional knowledge.

In other examples, Kenny, Finneran & Mitchell (2015) gathered candidate reflections and interviews as evidence to articulate the outcomes emerging from an arts education module that incorporated music, drama, and visual art while Souto-Manning (2011) used play in the form of Boalian theater games to enhance white middle class preservice teacher candidates' understanding of racial inequalities. Through this experience, candidates were encouraged to explore their own racial identities. Drawing from research field notes, student work, survey, and interview data Souto-Manning endeavored to strengthen her multicultural curriculum and provide candidates with "tools for envisioning, negotiating, and rehearsing positive change" (p. 999). Results from this study suggest that candidates' understanding of students, the role of power and privilege, and strategies for meeting diverse needs increased. Moreover, she emphasized the fact that the quality of classroom discourse was enriched because candidates were learning through theater play.

Using collage art, McDermott (2002) conducted an arts-based research study through a random sample of four teacher candidates selected from the 40 enrolled in her arts-integration for classrooms course. Teaching from a critical pedagogy lens, the collage art project was designed to help candidates "explore the relationship between self, personal experience, and pedagogy" (p. 55). Findings from her review of each candidate's artwork, essay, and transcribed interview indicate that they embraced the opportunity to use art as a tool for examination of beliefs and philosophies related to education. Likewise, this experience fostered introspective reflection about identity and curriculum. As an example, one candidate stated that she planned to use art as

a tool for “underrepresented students to see themselves and to be seen in academic curricula where they have been transitionally marginalized” (p. 60). Extending this position, McDermott believes that art education experiences must “go beyond snowflakes and bulletin boards . . . and instead bring underrepresented issues and values into the center to promote dialogues about oppression and power within schooling communities” (p. 64). McDermott’s research and practice exemplifies her advocacy for including explicit art experiences within teacher education to promote deeper understanding about candidate beliefs and philosophies, promote candidate inquiry, and ultimately cultivate candidate reflection toward new ways of thinking about their practice.

Motivated by literature that reveals a serious lack of arts education within teacher education programs, Trent (2002) offers a detailed description of a collaborative art installation project that integrates arts-based teaching, qualitative research, and presentation of multiple perspectives. To answer the research question, “What are your dreams for the future of education?” preservice teacher candidates conducted interviews and took digital photos of their interviewees who answered the question. Photos were enlarged, mounted, and displayed in the atrium of the college. The back of each image included a transcription of interview responses. Counter to traditional interpretive data analysis and reporting of findings, this narrative data installation gave the researchers and their audience an opportunity to draw their own conclusions about the responses to this research inquiry. As Trent asserts, presenting raw data, “allows viewers entrée into the process, to interpret and analyze narratives as juxtaposed with their experiences and personal held theories” (p. 41). Reflecting upon this assignment, candidates stated that they felt this project could be easily used with their own students.

With self-reflection as an underpinning of effective teacher education, purposeful visual and performing arts learning encourages a two-fold purpose: 1) to understand ideas, biases, and preconceptions that influence teaching; and 2) to provide transparent modeling of high quality arts education learning. Ultimately, self-reflective understanding and high quality experiential learning benefits candidates and their future students when VAPA learning transfers to their classrooms. However, effective arts education in multiple subject, special education, and non-art single subject classrooms may require additional support. Several scholars address this point directly and illustrate the benefits of collaborative partnerships.

**Cultivating partnerships.** The essential role of collaboration was a recurrent theme among the remaining six articles (Cuero & Crim, 2008; Davies, 2010; Donahue & Stuart, 2008; Hirsch, 2012; Ogden, DeLuca, & Searle, 2010; and Samares, Straits, & Patrick, 1998). Although each scholar contextualizes partnerships as an integral element of arts education to address the needs of learners in a specific setting, a common thread was woven through all examples. Working with others, whether it be university colleagues, artists/teaching artists, arts educators, or arts organizations generates powerful outcomes.

Collaborative co-teaching models were used to demonstrate knowledge, build capacity in arts education, promote inquiry, and lower candidate affective filters. Teacher educators capitalized upon experiential learning to decrease a “culture of fear” (Davies, 2010) and strengthen confidence. Through partnerships between faculty (Cuero & Crim, 2008; Hirsch, 2012; Ogden, DeLuca, & Searle, 2010; and Samares, Straits, & Patrick, 1998), the visual and performing arts became central to learning and teaching in their programs.

Connecting art and literacy, Cuero and Crim (2008) present a detailed description of their collaborative effort to engage candidates in culminating a project they identify as literacy-aesthetic representation. Espousing the accolades of arts integration, they write, “It is essential

that pre-service teachers engage in and comprehend how to incorporate the arts into their education practices” (p. 118). As well, they identify teacher education programs as the quintessential vehicle for dissemination of, and practice with, arts integrated learning. To advance their advocacy toward action, multiple-subject candidates created an art project to demonstrate their understanding of key concepts related to fostering literacy for young learners (e.g., comprehension). Although most expressed a lack of confidence in artistic ability, the final outcome reflected a different perspective. Findings from this study indicate that candidate confidence, knowledge, and advocacy for using art to promote literacy in their future classrooms increased. Moreover, their artwork reflected a detailed representation of introspective thinking. From first-hand experience with aesthetic representation of knowledge, candidates expressed having a deeper understanding of the value and power behind arts integration.

Conversely, projects that connected faculty with museums, art specialists, artists and arts organizations created a rich learning experience for teacher candidates. More specifically, Davies (2010) included a performing arts week emphasis within a one-year post-grad teacher education program. Collaborating with art specialists and museum educators, the HEARTS project was designed to strengthen participant self-image as an artistic individual by being “immersed in integrated arts experience” (p. 631). Although candidates are exposed to the arts throughout the year, this one-week emphasis deepens understanding of arts pedagogy.

As well, Donohue & Stuart (2008), present an example of a teacher educator/arts specialist partnership designed to enrich preservice teacher capacity with arts integration in secondary classrooms. Donohue (a single-subject methods instructor) and Stuart (a teaching artist) collaborated on a study to examine candidates’ arts integrated unit plans for high school history courses. Their goal was to explore the relationship between art making, art analyzing, and the balance between these two facets of arts integration. A careful review of lesson plans indicated that candidates were more likely to rely on art analysis of visual images in their instructional design. From these results, Donohue and Stuart contend that integrating art making into content methods courses is uncomfortable for teacher educators and their candidates. Thus, they recommend that teacher preparation programs create partnerships with artists, arts educators, and arts organizations to foster a balanced approach (art making and art analysis) to art education in non-art single subject classrooms.

Building on community resources, Hirsch (2012) worked with another professor and a teaching artist to craft a powerful learning experience for teacher candidates using public art to promote inquiry. The motivation for this community learning experience arose, because Hirsch noticed that the current program structure generated inconsistent exposure to aesthetic art experiences for some candidates. With the addition of these activities, all pre-service teacher candidates had rich opportunities to engage in deep noticing of art and noticing of students. Using arts based education research, Hirsch noted that candidates “demonstrated the ability to make connections between the artmaking, aesthetic inquiry, the work of art and teaching and learning that was deliberately interwoven into the tight sequence of activities” (p. 17)

An action research project created by two methods professors and a lead teacher for an early childhood center revealed valuable insights to support the important role of movement in teacher education. From this collaborative effort, Samares, Straits, & Patrick (1998) observed candidate confidence increase over time as they participated in movement experiences.

From a phenomenological study, Ogden, DeLuca, Searle (2010), describe the outcomes emerging from a musical theater experience designed to foster meaningful learning and true praxis for teacher candidates. Using transparent modeling, these teacher educators believe that,

“We must educate the way we want candidates to educate” (p. 368). Data derived from a post-production questionnaire and focus group interview suggests that candidate involvement in the development and implementation of a musical theater performance was challenging, yet rewarding, fostered relationships and built autonomy, and left a lasting impact. Candidates stated that they felt prepared to take this on in their own classroom. More specifically, they planned to use physical and vocal warm-ups in their high school math and science classrooms.

Building partnerships among faculty, community organizations, and teacher education programs generates rich opportunities to foster reciprocal relationships benefitting all stakeholders. Each example illustrates the essential role of collaboration to cultivate positive outcomes.

Epistemological underpinnings reflected in these 11 articles portray explicit descriptions of arts-based projects embedded within teacher education. In these courses, candidates experience complex and creative thinking, personal connections, and multiple ways of knowing. Moreover, candidates obtain valuable strategies and insights that prepare them to implement the activities in their own classroom.

### **Missing From the Literature**

Even though the 11 articles presented as key findings from this content analysis offer thoughtful information and relevant models for others to follow, the few examples uncovered from an extensive database search exposes a serious arts education information gap. Scant attention to this topic does not provide rich and robust support for teacher education programs serving general education or special education candidates.

Considering the fact that many multiple subject, special education, and non-art single subject teachers enter the field with minimal arts experience (Grauer, 1998; Koutsoupidou, 2010), associated with lack of confidence or fear (Davies, 2010; Garvis & Pendergast, 2011), several recommendations from the literature are revealed.

Building partnerships with other faculty and outside agencies may be a critical element for increasing the role of the visual and performing arts in teacher education. Likewise, increasing the number of publications that provide high quality arts integration models for teacher educator sends a distinct message: the arts are valuable learning tools by themselves, and when integrated with other content, yield powerful benefits for learning content, while simultaneously promoting transfer of arts education pedagogy into K-12 classrooms.

With that said, findings from this content analysis leave a lingering message regarding the status of arts education within preservice teacher education as presented in the literature over the past 20 years. Individual examples do not effectively illuminate a programmatic emphasis on arts education. As a result, questions centered on how those who serve multiple subject, special education, or non-art single subject credential candidates embed arts education and arts integration into an existing preparation program remain unanswered.

### **Implications**

The five teacher education journals represented in this content analysis are to be commended for their effort toward producing publications that illuminate supportive arts education research to inform the field. Within these articles, explicit connections among the literature, framework guidelines, and California Teacher Performance Expectations (TPEs) offer evidence of transparent modeling designed to foster arts skills and interrelate ideas across disciplines. Additionally, these explicit pedagogical approaches support a candidate’s ability to transfer learning and experience to future classroom teaching. All of these articles present

detailed descriptions that can be generalized to other contexts. Thus, these publications provide direct application to teacher education programs and can be used as models for future planning. Unfortunately, 11 articles within five journal publications over a 20-year timeframe aiming to provide explicit information about arts education within teacher education perpetuates the ever-present arts access gap and reflects insufficient consideration of practices and policies that directly influence a critical subset of future arts educators.

The emphasis on creativity, collaboration, communication, and critical thinking has prompted many unanswered questions about the role of the visual and performing arts in teacher education. What is the role of the visual and performing arts in teacher preparation? Should all programs be required to provide the same high quality preparation in arts education as is currently evident in other non-art curricular areas, or should program sponsors have flexibility for interpretation of the current standards? The exploration of current literature on this topic was designed to extrapolate new insights about the factors that may contribute to the paucity of information on this topic. Noticeably, additional research is needed to address the disproportionate attention to arts education within teacher education.

### **Taking Action**

The role of the visual and performing arts in teacher education is perplexing. Conversely, emphasis on creative and critical thinking, attributes seamlessly fostered through arts education, positions the arts as a high priority. Yet, the lack of literature on arts education within teacher preparation implies that this area of learning is unessential or unimportant (Carroll, 1993; Galbraith, 1991; Jeffers, 1993; Oreck, 2004; Trent, 2002). To ameliorate these conditions, additional research and strategic manuscript decisions are warranted.

Despite the fact that research conducted in the early 1990s articulated the essential role of the visual and performing arts within teacher education (Jeffers, 1993; 1994), more than 20 years later, little has changed to extend this important work. A survey of instructors who teach art methods classes to preservice teachers began to delineate the context for arts education within teacher education. Jeffers (1994) followed this study with a survey of preservice teacher candidate views on art education. Recommendations from these publications illuminated the need for more information. Findings from this content analysis echo the call for additional research.

Because the aims of teacher education tend to focus on the educational priorities that matter most to the public and other stakeholders, illuminating the critical role of the visual and performing arts within a comprehensive teacher preparation program reflects a social imperative. While evidence from California suggests that vague language, teacher performance expectations, and other mandates influence the context of arts education within teacher education, it is likely that other states experience similar challenges. To better understand these factors, gathering empirical data that uncover the current status of the role of arts education in teacher education across the country is imperative. In doing so, publicized research findings will serve to underpin recommendations for enhanced policy and practice.

The unique benefits emanating from high quality arts experiences are well documented (Winner & Hetland, 2008). Persistence, envisioning, and innovative thinking offer explicit examples of the skills and qualities embedded in arts education, which enhance learning in ways unobtainable through other means. As presented in this content analysis, arts learning within teacher education also fosters introspective reflection of personal beliefs, ways of knowing,

community connections, and social justice. Thus, ensuring all teachers, inclusive of those who will ultimately work with elementary, special education, and middle level learners enrolled in non-arts classrooms, have the content knowledge and experience associated with excellent arts education is critical. Authors and publishers are well positioned to move this agenda forward through purposeful decisions that increase the number of publications disseminating knowledge in this area,

Authors can take action to influence the quality and quantity of publications on the topic of arts education in general teacher education. Although contributing to an arts education journal may be an obvious choice, manuscripts submitted to a general teacher education journal send a strategically important message to publishers and their readership: Issues surrounding the role of arts education in general teacher education are integral to the field of teacher preparation and thereby valuable discussions among a broader audience. Through their journal selections, authors have the power to shift the current paradigm and positively influence the quantity and quality of publications on arts education in teacher education.

Arts education advocacy and action requires a relentless pursuit for attention at all levels of learning. This includes K-12 education and teacher preparation. More specifically, programs designated as providers of coursework and fieldwork for multiple subject, non-arts single subject and special education are obligated to provide a robust and well-rounded learning experience for each candidate. Within coursework and fieldwork activities, high quality arts education should be evident. To ensure that scholars and professionals in the field have access to research-based pedagogy and policy, publishers of teacher education journals would do well to increase their attention to this topic by committing to specific calls for manuscripts in this area. In doing so, these periodicals use their sphere of influence to strengthen an area that offers significant impact on learning and teaching. The relationship between a published article, teacher educator, teacher candidate, and K-12 learner is inextricably linked.



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