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The use of the art textbook by selected elementary classroom teachers and selected elementary, middle and high school art teachers

Lampela, Laurel Ann, Ph.D.

The Ohio State University, 1990
THE USE OF THE ART TEXTBOOK
BY SELECTED ELEMENTARY CLASSROOM TEACHERS AND SELECTED ELEMENTARY, MIDDLE AND HIGH SCHOOL ART TEACHERS.

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By
Laurel Lampelia, B.S., M.Ed.

* * * *
The Ohio State University
1990

Dissertation Committee:
A.D. Efland
N. MacGregor
W. Loadman

Approved by

Advisor
Department of Art Education
ACKNOWLEDGMENTS

I want to express my appreciation to Dr. Arthur Efland for his guidance throughout this research. I also wish to thank the other two members of my advisory committee, Dr. Nancy MacGregor and Dr. William Loadman, for their suggestions, support and encouragement. I want to thank Dr. Edwin Novak, L. Ayres D’Costa, Dr. Judith Koroscik and Dr. Louis Lankford for their assistance. A special thank you goes to Dr. Terry Barrett, who offered advice, support and a listening ear. Many thanks go to the wonderful teachers who, despite busy teaching schedules, participated in this study. Without their response, this study would not have been possible. The technical assistance of Joanna Meadows is greatly appreciated. I also offer my heartfelt thanks to my dear friends, Jane Brewer and Carol Tizzano, who, through their kind and supportive words and actions, helped me immensely.
VITA

October 15, 1952 . . . born, Superior, Wisconsin

1975 . . . . . . . . . . B.S., University of Wisconsin, Madison, Wisconsin

1976-1979 . . . . . . . . . . Art Teacher, Queen of Apostles High School, Madison, Wisconsin

1979-1983 . . . . . . . . . . Public Affairs Officer, United States Air Force

1983-1987 . . . . . . . . . . Art Specialist, Springfield City Schools, Springfield, Ohio

1987-1988 . . . . . . . . . . Graduate Assistant, Wright State University, Dayton, Ohio

1988 . . . . . . . . . . . . M.Ed., Wright State University, Dayton, Ohio

1988-1989 . . . . . . . . . . Graduate Research Associate, Department of Art Education, The Ohio State University, Columbus, Ohio

1989 . . . . . . . . . . . . Graduate Teaching Assistant, Department of Art Education, The Ohio State University, Columbus, Ohio

1990 . . . . . . . . . . . . Instructor
            Upward Bound
            Wittenberg University
            Springfield, Ohio
FIELDS OF STUDY

Major Field: ART EDUCATION

Studies in Art Education
Professor Arthur Efland and
Professor Nancy MacGregor

Studies in Educational Research
Professor William Loadman and
Professor Edwin Novak
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CHAPTER I
INTRODUCTION: THE PROBLEM

A. Historical Overview

1. History of Art Textbooks

Historically, textbooks have been present in the teaching of art in American schools since the late 1800s. From 1870 to about 1900 drawing was taught in the public school to train artisans and designers for Industry (Kern, 1985). American art education at that time was greatly influenced by Walter Smith, a British art teacher and headmaster, who traveled to the United States and assumed the position of state art director in Massachusetts (Freedman & Popkewitz, 1985).

The state of Massachusetts passed a drawing act, requiring that drawing be taught in the public schools. This act was directly related to the urgent need by American industrial leaders for training artisans and designers who could provide quality design for industrial products and thereby allow the industrial leaders to capture a larger share of the industrial market (Kern, 1985).
During this time a number of art textbooks were published which focused heavily on drawing. Textbooks are defined here as instructional resources with printed copy and illustrations for student use in the teaching of art. One of these early textbooks used in the teaching of art was *Halle's Practical Drawing Series*, a series of graded drawing books for grades one through 10, published in 1889. The textbooks were small in size, measuring only about seven by eight inches and only 18 pages in length (Katter, 1985). The content emphasis included drawing lines and configurations, ornamentation, construction, mechanical drawing and lettering.

In 1894, the Prang Educational Company published *Prang's Complete Course in Form, Study and Drawing* authored by John Clark, Mary Dana Hicks and Walter Perry. This also was a graded series of drawing books for grades one through 10. Emphasis was on drawing from objects and memory, ornamental design and drawing as an aid in other studies (Katter, 1985). The Prang Company also published a graded series of drawing books for grades three through eight in 1898 with an emphasis on drawing from nature and geometric models. The purpose of the *Prang Elementary Course in Art*
Instruction, also authored by Clark, Hicks, and Perry, was to provide a "proper development of (the) individual child toward (the) production of the beautiful" (Katter, 1985, p. 300).

The Prang Educational Company continued to publish a number of art textbooks in the early 1900s. In 1904, Prang published Text Books of Art Education, authored by Froehlich and Snow, for use in elementary schools. The graded textbooks contained pictures and stories with motivational questions leading to drawing, painting, design, needlework and bookmaking (Katter, 1985). In 1908, Prang published Art Education for High Schools, a comprehensive high school text covering perspective, figure and animal drawing, architectural drawing, art history and historic ornament (Katter, 1985).

In the early 1900s drawing continued to be taught in the public schools. However, moral education through art activities and the appreciation of fine art were also introduced (Kern, 1985). Published by the Rand McNally and Company and authored by Carpenter, Stories Pictures Tell was a graded series of readers with black and white reproductions of art works followed by questions to arouse interest (Katter,
1985). The purpose of the art textbook was to have students become familiar with and develop an understanding of an artist's work (Katter, 1985).

During the 1930s the teaching of drawing began to decline and art education began to focus on art appreciation and creative expression (Kern, 1985). Art textbooks seemed to begin to reflect this change. In 1930 Stafford and Rucker authored *My Wonderland Art Book*, an art appreciation textbook series for the elementary school (Katter, 1985). Art masterpieces representing design, architecture, costume and furniture were emphasized. The purpose of the textbooks was to "understand the qualities that make something a work of art (and) to develop skills and understanding of art principles to use in expressing (one's) own ideas" (Katter, 1985, p. 306).

Other art textbooks published during the 1930s included *Inspirational Art* by Boudreau, Fitch and Stephen, a graded series of art texts emphasizing picture study; *People and Art* by Moore, a textbook in art appreciation for the junior high school that emphasized clothing, the home and the environment; and *School Arts*, a graded text with sequential lessons.
corresponding to other school activities complete with tests on color, skill, knowledge and observations (Katter, 1985).

The emphasis on creative expression in art education was predominant during the 1940s and 1950s, influenced by the Austrian-born psychologist and American art educator, Viktor Lowenfeld (Freedman & Popkewitz, 1985). Lowenfeld conceived of artistic development as natural movements from one stage of behavioral development to the next (Freedman & Popkewitz, 1985). "Children were seen as creative and individually expressive (and) art assumed a therapeutic role in producing a healthy individual" (Freedman & Popkewitz, 1985, p. 23).

Once again the art textbooks were influenced by and reflected the current thought of the time. Creative Art for Graded Schools by Tessin was published and served as a graded set of elementary art books to teach observation, skills and to offer an opportunity for creative expression (Katter, 1985). In 1946 Art for Young America was published, authored by Heyne, Nicholas, Lee and Trilling, as an art text for the general high school course. Art appreciation
activities and suggestions for creative art activities were included (Katter, 1985).

During the 1960s creativity and self-expression continued to be emphasized, however, aesthetic development, art history and visual perception were introduced as co-partners with artistic production (Kern, 1985). Morman's *Art: Of Wonder and a World*, an art text for use in the junior and senior high school, was published with the purpose of providing opportunities for students to develop critical and appreciative powers (Katter, 1985). In 1969 *The Creative Eye* by Fearing, Beard and Martin was made available as a secondary school art textbook to help students increase their knowledge of art, to understand artists and their work, and to understand the world (Katter, 1985). *100 Ways to Have Fun With an Alligator*, co-authored by Laliberte, Kehl, and Mogelonan and published in 1969 was an art textbook for high school students to help students discover themselves. Unusual projects to stimulate memory and recall, challenge the imagination and sharpen the ability to communicate verbally were included (Katter, 1985).
The art education curriculum of the 1970s and 1980s was directly influenced by the writings of art educators including Manuel Barkan, a professor of art education at The Ohio State University during the 1960s. In a paper presented at the Seminar in Art Education for Research and Development at Pennsylvania State University in 1966, Barkan (1966) gave specific suggestions for developing an art education curriculum that was structured and disciplined. Two art educators who attended this seminar were "profoundly affected" (Clark, 1984, p. 227) and began developing a series of graded art textbooks that were "systematic, content-based, and articulated between grades" (Clark, 1984, p. 227).

Guy Hubbard and Mary Rouse completed this graded series of art textbooks and it was made available in 1973. *Art: Meaning, Methods and Media* provided students of art with a tested and sequential art program with content designed to build cumulatively (Katter, 1985). Today, under the title of *Art In Action*, the art textbook is an adopted text in 20 states (Efland, 1987).

During the 1980s other art textbooks were published providing instruction in art history, art
appreciation and art production. In 1985, Laura Chapman's *Discover Art* was published as a sequentially organized series of art textbooks for grades one through six. The art textbook allows for students to create art, perceive and respond to art, and learn about the role of art in everyday life (Chapman, 1985).

Several art textbooks for use in the middle school and high school are available in 1990. Some of these include Goldstein’s *Understanding and Creating Art*, Gerald Brommer’s *Discovering Art History*, Gene Mitler’s *Art in Focus* and Stoops and Samuelson’s *Design Dialogue*, to name a few.

The history of art textbooks spans more than 100 years. However, school district adoption and use of sequentially arranged and graded series of art textbooks covering more than one of the four disciplines of art production, art history, art criticism and aesthetics, is a relatively new trend in the field of art education.

2. Origins of DBAE

As in the past, today’s art textbooks are influenced by and reflect the current thought expressed in art education journals. The current push towards a
discipline-based approach to art education is directly influencing the content of today's art textbook. This discipline-based approach to art education is also promoting the use of art textbooks in today's classroom (Ohio Partnership for the Visual Arts, 1989).

A review of the origins of discipline-based art education may facilitate an understanding of this connection between art textbooks and discipline-based art education. The origins of discipline-based art education span almost three decades, beginning with the writings of Manuel Barkan (1962) and Elliot Eisner (1965). Some argue that discipline-based art education has its roots in the beginnings of art education (Kern, 1987), tracing back to the 1870s when studio production, specifically drawing, was heavily emphasized in the public schools to prepare artisans and designers for industry.

Although the early roots of art education in the United States may have some bearing on discipline-based art education, there exist several major milestones which have occurred since 1960 that have significantly influenced the creation of a discipline-based art education program.
Beginning in the 1960s, Manuel Barkan, Elliot Eisner and other art educators began to look at art education as more than an avenue for creative expression, an approach to art education that had dominated the field during the 1930s and 1940s (Clark, Day & Greer, 1987). Barkan (1962), Eisner (1965) and others began to view art, like other subjects, as a discipline, with content and skills that could be taught and mastered according to developmental levels. A number of events occurred which began to solidify these thoughts into a more concrete view of art education. Today's discipline-based art education focus is a direct result of these events.

In 1962, Manuel Barkan, then a professor of art education at the Ohio State University, reported in the October issue of *Art Education* that art education was undergoing a transition (Barkan, 1962). He predicted that in the decade of the 1960s the field of art education would undergo "fundamental changes in the theory and practice of art education" (Barkan, 1962, p. 12).

Barkan was greatly influenced by Jerome Bruner, a Harvard psychologist. In the article, Barkan (1962) referred to the statements of Bruner from the Woods
Hole Conference of 1959, a conference concerned with the teaching of science (Barkan, 1962), and applied Bruner's comments, about the field of science education, to the field of art education. Barkan (1962) stated that "to learn through art one must act like an artist" (Barkan, 1962, p. 14) to achieve an understanding of the subject. In the same article, Barkan (1962) discussed the growing emphasis by art teachers to focus on works of art. Barkan predicted that in the ensuing decade, much more attention would be given to understanding works of art.

Six years later, Efland (1968) made reference to Barkan's article and Barkan's "most serious attempt to extrapolate a curriculum theory for instruction from Brunerian principles" (Efland, 1968, p. 3). This "acting like an artist" (Barkan, 1962) would include the "'modes of inquiry' in art - ways that professional artists, critics and art historians produce art and knowledge about art" (Efland, 1968, p. 3).

Three years after Barkan's article appeared in *Art Education*, Elliot Eisner (1965) wrote in the same journal that the art education curriculum was in a crisis. Eisner (1965) purported that developing creativity in children should not be the sole purpose
of art education and stated that "almost any subject...well taught can develop the creative thinking abilities of students" (Eisner, 1965, p. 9). After conducting research on the art knowledge students acquire from the elementary grades through college, Eisner discovered that "even those with a college education ... have so little of what amounts to basic information about art" (Eisner, 1965, p. 10). Eisner (1965) believed it was essential for students not only to develop skills in working with media but to learn how to look at art by describing, interpreting and evaluating art and to develop an understanding about how culture relates to a work of art. Eisner went on to propose that the art education curriculum be built around three major foci including "the productive aspects of art, the critical aspects and the historical aspects" (Eisner, 1965, p. 11).

These events influenced a major milestone in art education that had a direct influence on today's discipline-based art education program. In 1966, in an attempt to stimulate the research and development for art education curriculum, a seminar was held at the Pennsylvania State University attended by leaders in the fields of art education, art history, art
criticism, education and psychology in attendance (Mattil, 1966). This seminar provided an impetus to art educators to develop art education curricula devoted not only to skills in art production but skills in art critical, art historical and aesthetic inquiry.

In Barkan’s (1966) address to the attendants of the Penn State Seminar, in what is now considered by some art educators as a monumental discourse towards a discipline-based art education program (Efland, 1984; Eisner, 1984; Kuhn, 1984), he “summarized the sense of the conference ... bring(ing) together various curriculum concerns raised in other papers” (Efland, 1984, p. 207). Barkan (1966) outlined an art education curriculum that was “both structured and disciplined” (p. 244) with activities for studio production as well as “activities associated with critical and historical analysis” (p. 247). Barkan (1966) called for the preparation of student materials that would engage them in productive, critical and historical inquiry. This call for curriculum materials was met head on and various curriculum materials were developed and tested which are still available today for teacher and student use (Clark, 1984).
Elliot Eisner was also in attendance at the Penn State Seminar and in a paper he presented, Eisner (1966) identified problems, concepts and issues in curriculum development. Although Eisner focused on general issues in the field of curriculum, he did deal with some curriculum problems in art education (Eisner, 1966). Eisner (1966) called for the development of art activities "having continuity and sequence in the critical and historical aspects of art as well as in its productive aspects" in order for students to understand how to deal with a work of art and to appreciate the culture which produced it.

Several art educators were greatly influenced by the Penn State Seminar and, consequently, major curriculum projects were developed (Clark, 1984). Guidelines for curriculum development and the development of curriculum materials in aesthetic education were formulated through the Central Midwestern Regional Educational Laboratory (CEMREL), a private, non-profit corporation based in St. Louis (Efland, 1987).

These curriculum guidelines and materials focused on the four disciplines of a DBAE program including art production, art history, art criticism, and aesthetics
and provided a sequentially arranged, although modular sequenced, program. The focus on the four disciplines and a sequential program of instruction are two of the basic tenets of today's discipline-based art education program.

In 1978, Laura Chapman's *Approaches to Art in Education*, "a refinement and elaboration of Ideas first voiced in 1969" (Efland, 1987), was published which "antedates the idea of discipline-based art education ... and devotes appropriate class time to studio work, historical awareness and critical appreciation" (Smith, 1987). Chapman's (1978) text, intended for use by elementary classroom and art instructors, outlined three purposes of art education including 1) personal fulfillment through art; 2) appreciation of the artistic heritage; and 3) an awareness of art in society.

Chapman's (1978) curriculum framework for art education proclaimed that children should learn to 1) express and respond to their own ideas through art; 2) learn how members of the artistic community generate ideas, use media and tools, perceive, describe, examine and judge works of art; and 3) learn how people in
their culture and other cultures originate art forms, use media, perceive, interpret and judge art forms.

Another antecedent of today's discipline-based art education program is the Stanford-Kettering Project in Art Education initiated by Elliot Eisner and funded by the Charles F. Kettering Foundation in 1967 (Efland, 1987). The major goal of the project was to develop art curriculum for use by elementary classroom teachers untrained in art or art education.

The curriculum was based on three domains including the productive, the critical and the historical and consisted of sequentially ordered lessons "built upon the other to develop increasingly more complex understandings and skills in art" (Efland, 1987, p. 79). Instructional materials and lessons were organized into resource kits but proved "too large, awkward and complex for convenient use by teachers" (Clark, 1984, p. 228).

In the early 1970s, the Southwest Regional Laboratory for Educational Research and Development (SWRL) began work to develop an elementary art education curriculum "that would provide a sequenced, systematic approach to art instruction" (Efland, 1987, p. 80). Dwaine Greer (1984) accepted the directorship
of the program. The program consisted of instructional resources that provided activity in visual analysis, production and image analysis (Clark, 1984).

As a discipline-based art education curriculum, students would be taught to perceive physical and expressive characteristics of subject matter, produce projects in a step-by-step sequence and describe, interpret and evaluate works of art (Clark, 1984).

During the same time period as the SWRL art education curriculum was being developed by Greer and others, Greer was also involved in the planning of another curriculum project (Greer, 1984). The Aesthetic Eye was a staff development project that "placed the responsibility for curriculum development in the hands of classroom teachers" (Efland, 1987). There were three phases to the project which included 1) preparation for the six week seminar; 2) a six-week summer seminar focusing on the four content areas of aesthetic education, studio and performing arts, curriculum development and evaluation; and 3) classroom implementation (Efland, 1987). Although the Aesthetic Eye Project emphasized aesthetic education, it also addressed the critical and historical components of the
The 1970s were referred to as the "dawning of discipline-based art education" (Kern, 1987, p. 46) since the art education curriculum documents of the era were concerned with extending the teaching of art beyond studio production. From 1980 to 1984, curriculum documents for art education in the schools throughout the United States featured similar goals related to art production, art criticism, art history and the perception of art (Kern, 1987).

However, the term 'discipline-based art education' was not used until 1984 when in an article in the Summer 1984 issue of *Studies in Art Education*, Greer "provided an identifying label for an approach to teaching art...call(ed) discipline-based art education" (Greer, 1984, p. 212). In the journal article, Greer (1984) outlined seven distinguishing features of instruction in a discipline-based art education program. These features included that art instruction would involve 1) studying art; 2) providing conditions that lead to aesthetic experience; 3) developing abilities to make expressive forms, to attend to works of art and place them in historical and cultural
contexts; 4) a written curriculum; 5) a sequential curriculum that moves along developmental levels, from simple to complex and from naive to sophisticated; 6) systematic instruction with time requirements; and 7) attention to outcomes.

Following the publication of *A Nation at Risk* and other reports on the quality of education in the United States, the prevailing mood of the nation seemed to center around getting back to the basics and providing "courses with greater substance and rigor" (Beyond Creating, 1985, p.3). Recognizing that art in the schools had traditionally been viewed as a frill, and also recognizing the need to continue to have arts in the school and for art to be treated as an academic subject, the J. Paul Getty Trust initiated the first in a series of surveys of art education in the United States to determine the number of school districts that considered art as an academic subject (Beyond Creating, 1985).

Following this year-long examination of "the substance and quality of public school arts education programs, particularly those in the visual arts" (Beyond Creating, 1985, p. iv), the J. Paul Getty Trust discovered "that very few school districts have
considered art as an academic subject ... (and that) the present methods of teaching the visual arts reinforce the notion that art education lacks fundamental importance" (p.2).

This exploration led to the establishment of the Getty Center for Education in the Arts, an operating entity of the J. Paul Getty Trust (Beyond Creating, 1985). The Getty Center for Education in the Arts engaged the assistance of Dwaine Greer to direct the Institute for Educators on the Visual Arts, located in Los Angeles. Since 1982, six regional institutes for education in the visual arts have been established as staff development and curriculum implementation programs in discipline-based art education for school personnel in grades kindergarten through twelfth grade. The Ohio Partnership for the Visual Arts: Regional Institute for Educators is one of these institutes.

B. Background of the Problem

Leaders in the field of art education are stressing the need for a sequential discipline-based art education program (Clark, Day & Greer, 1987; Elsner, 1987a). This type of program requires systematic instruction in art across the grades. Some
Ohio school districts are implementing this systematic, sequential approach to art education through the use of art textbooks in the elementary and secondary classroom (Wasserman, 1988; The Ohio Partnership, 1989).

Textbook use across grade levels from the elementary to the secondary art classroom is a relatively new trend in art education. As stated previously, art textbooks were a regular feature of the art curriculum beginning with the introduction of the subject into the school curriculum in the late 1800s and up until 1930. But art textbooks with sequentially-arranged lessons across all or a portion of grade levels were not available until the 1970s. *Art: Meaning, Methods and Media* by Hubbard and Rouse, published in 1973, was a series of textbooks for grades one through six that provided a tested and sequential art program with content designed to build cumulatively from one year to the next.

In 1985, Laura Chapman made available art textbooks for grades one through six designed to provide a sequentially-based art program for use by classroom teachers and art specialists (Chapman, 1985).

Although some school districts have implemented art textbooks in the secondary grades and some school
districts are beginning to implement the use of art textbooks in the elementary art curriculum, to date, there has been no published research to 1) determine how textbooks are used, 2) determine how textbooks should be used, 3) the most suitable uses of the art textbook in the classroom, and 4) no available methods to determine the value of art textbooks in the art curriculum.

C. Significance of the Problem

Textbooks in general have been part of the school curriculum for centuries (Benthul, 1978). They have had, and continue to have, an enormous influence on education and student learning. Textbooks can either define the content and sequence of the curriculum and influence ways in which topics are presented (Eisner, 1987b), or textbooks can strait-jacket education and inhibit individualized teaching (Benthul, 1978).

Although art textbooks have been and are available to teachers, there may be disagreement as to whether or how these textbooks should be used. There are varying perspectives surrounding the issue of using art textbooks in a DBAE (discipline-based art education) curriculum. There are those who may agree that art
textbooks should be used as a sequential curriculum in discipline-based art education. Others may disagree and argue that textbooks need not be used as a sequentially-based curriculum but could be available as a resource, if needed.

Those agreeing that textbooks should be used may argue that textbooks provide the sequential ordering of the art curriculum that a discipline-based art curriculum requires. DBAE requires teaching specific skills, concepts and vocabulary at different grade levels with a well thought-out and carefully written plan. To avoid repetition across grade levels, a complex process of coordinating content from the four disciplines is required. Textbooks can provide this.

In addition, textbooks provide teachers with content expertise and content organization (Eisner, 1987b). They provide material that is well presented and suitable for a particular group and provide questions and suggest activities for students. Textbooks also provide a means for students to catch up on what they missed when absent by reviewing what was covered and provide students a means to prepare for the next lesson by looking ahead to what will be covered (O’Neil, 1982). Textbooks introduce technical
vocabulary in a systematic way and provide a framework for the teacher and class.

There are those who may argue that textbooks should only serve as a resource and not as a required curriculum. Since textbooks define the content, sequence, and aims of the curriculum and influence ways in which certain topics are presented (Eisner, 1987b), the textbook may have a particular bias and only that bias may be presented. Teachers may wish to include art information from a wide range of cultures and artists that may not be covered in the textbook.

Textbooks can be a detrimental instrument for teaching and learning (Benthul, 1978). Textbooks do not always serve as a learning tool for every student since students read at different levels. Those who cannot read at the level the text is written, may find the textbook a barrier to the successful learning of content.

Although textbooks, in general, have been attacked and denounced, they remain a part of the general school curriculum in both elementary and secondary levels. Art textbooks are increasingly being implemented in various school districts that have a DBAE curriculum (Ohio Partnership for the Visual Arts, 1989). With
school districts weighing the adoption of art textbooks district-wide, it seems important that teachers have available information about the positive and negative uses of an art textbook. Thus, this study is undertaken to provide teachers with some of that information about the uses of art textbooks. School districts, principals and teachers will need to know whether or not students' learning is enhanced by using the text as a sequential ordered system of lessons and/or as a resource from which to pull lesson extensions. Although this area will not be covered in this study it is an area for further study.

Understanding the social processes in which textbooks are used will aid in the understanding of the impact textbooks have on the curriculum (Walker, 1981). Walker (1981) suggests answers are needed to several major questions. This research will focus on one of Walker's research questions which states "how do teachers use textbooks?" (Walker, 1981).

D. Statement of the Problem

Recognizing the time and resource limitations that are present, this research study will focus on 1) some of the possible uses of the art textbook in the
elementary classroom and in the classrooms of elementary, middle and high school art teachers involved in a discipline-based art education program in Ohio and 2) examine whether or not the art textbook is viewed by the classroom teacher and the art teacher as a valuable tool in the teaching of art.

E. Research Questions

There are six specific research questions that need to be answered. These include:

1) what percentage of elementary classroom teachers and elementary, middle and high school art teachers use the art textbook?,
2) what text(s) is(are) being used?,
3) how are the texts being used?,
4) how often are the textbooks used in the art curriculum?,
5) what are the reasons for using that particular text?, and
6) how valuable is the text viewed by the elementary classroom teacher and the elementary, middle and high school art teacher?
F. Definitions of Terms

There are five terms that merit special definition.

1). **Art textbooks**: Defined here as a graded series of sequentially-based lessons for elementary, middle or junior high, and high school students in art. These art textbooks include lessons addressing art production, art history, aesthetics and/or art criticism.

2). **DBAE or discipline-based art education**: A method of teaching art using a sequential curriculum requiring a written plan of systematic instruction across grade levels. DBAE is built on the premise that students receive an education that includes the four disciplines of aesthetics, art history, art criticism and art production.

3). **Graded series**: A series of textbooks written specifically for a certain grade level.

4). **Sequential**: Elsner (1987a) states "the curriculum is goal-oriented, and its activities are sequential in character. What students learn
at one point builds upon what has preceded and prepares for what is to come" (p. 43).

5). The Ohio Partnership for the Visual Arts:
Regional Institute for Educators: A five-year staff development and curriculum implementation program in discipline-based art education for selected Ohio public school district personnel in grades kindergarten through twelfth. The Director, Institute staff and Institute faculty are located at The Ohio State University, Department of Art Education.

G. Limitations of the Study

This research study is limited by financial and time constraints. Observations were not conducted due to the amount of time necessary and the cost involved to adequately conduct multiple observations of a random sample of respondents from each of the six school districts.

This study is also limited to those elementary classroom teachers and those elementary, middle and high school art teachers from Columbus Public Schools, Dublin Public Schools, Dayton Public Schools, Lima City Schools and Plain Local Schools, selected to
participate in the Ohio Partnership for the Visual Arts: Regional Institute for Educators.

Another limitation of this study is the possibility that respondents may give socially acceptable answers and may deliberately lie on the questionnaire and during selected interviews.

This study is also limited by the fact that only a small sample of respondents indicating art textbook use was interviewed by telephone. Time and financial constraints prohibited this researcher from interviewing the entire population. Also, the fact that the population is of a small size and that the results cannot be generalized beyond the population is another limitation of this study.

The manner in which the questionnaires were distributed and collected in the field study is one other limitation of this study.
Chapter II

RELATED RESEARCH AND THEORY

Following an extensive search of the literature, this researcher discovered that no published research has been accomplished to date regarding teachers' use of the art textbook. In addition, little examination has been given to classroom teachers' use of textbooks in the education literature (Freeman & Porter, 1989; McCutcheon, 1982; Walker, 1981; Brown, 1973). The scant research that has been accomplished occurred sporadically during the past six decades. The research on teachers' use of textbooks has been done by scholars in the fields of mathematics, science, social studies and reading (Freeman & Porter, 1989; Penick & Yager, 1983; McFarland, 1984). Although the textbooks used in these four fields of education differ from each other and from art textbooks, the research completed on the use of the textbook can be useful to discover teachers' patterns of textbook use that may be applicable to the field of art education.
An extensive search of the literature completed by this researcher through The Ohio State University Library Services using the Bibliographical Retrieval Service (BRS) Information Technologies provided over 300 citations that were tangentially related to textbook use by teachers. Of the 300 plus entries, only 34 have some relevance and after close scrutiny, only a few applied to this research topic. None specifically applied to the use of the art textbook. In addition, a search using CD-ROM ERIC (Compact Disc-Read Only Memory, Educational Resources Information Center) from 1984 to 1989 yielded only a handful of research articles pertaining to the use of the textbook.

Brown (1973) supported a similar finding. While conducting research for his dissertation on the use of the textbook in high school algebra and geometry classrooms, Brown (1973) uncovered only two references addressing the use of the textbook during the period from the early 1900s to 1973. These references included mention in an education yearbook and a survey of teachers' use of one textbook.

Brown (1973) noted that "the one remaining chapter (in the 1931 yearbook of the National Society for the Study of Education) by Bagley devotes itself to the use
of the text in teaching...(and) In 1933, two years after the Bagley study, Warren W. Coxe conducted a survey of nearly 2,000 New York teachers (regarding) ... the use of a single textbook .... other than Bagley and Coxe studies, this researcher has no knowledge of any studies conducted during this century which dealt with the use made of textbooks" (p. 4 and 5).

Brown (1973) also made reference to a book written by Lee Cronbach that addressed the use of the textbook. Walker (1981) also referred to the same Cronbach book and stated that "the only book of substantial research or scholarship on textbooks was Text Materials in Modern Education, edited by Lee Cronbach" (Walker, 1981). Cronbach (1955) referred specifically to the use of the text in the final chapter. He addressed the need for research on teachers' use of textbooks and stated that of all the chapters in the book, the one almost all were most ignorant about was the final chapter on the use of the textbook. Cronbach (1955) stated that "the sheer absence of trustworthy fact regarding the text-in-use is amazing" (p. 216).

Following Brown's (1973) dissertation addressing the lack of research on textbook use to the present, only a few research studies have been conducted that
address teachers' use of textbooks (Freeman & Porter, 1989). Although the field of research is lacking in this area, scholars have for decades insisted that more research is needed on the use of the textbook in the curriculum (Cronbach, 1955; Walker, 1981; McCutcheon, 1982; Freeman & Porter, 1989). Yore (1986) asserted that more research was needed on the use of science textbooks since teachers commonly requested new science textbooks without evidence of in-class use.

Although it is clear that many educators have issued a call for research in the use of textbooks (Cronbach, 1955; Brown, 1973; Walker, 1981; McCutcheon, 1982) little research on textbook use has been conducted. One possible reason may be the lack of funding. McCutcheon (1982) reported that the NIE (National Institute of Education) rejected her proposal to study the extended use of a particular textbook because it was not perceived to deal with an important issue. The study was later funded but for only part of a year and in only one school.

It seems scholars in the fields of mathematics and science education were acutely aware of this needed research and, consequently, began to conduct research on textbook use in the 1980s (Floden, 1981; Freeman,
Belli et al., 1983; Freeman, Kuhs et al., 1983; Freeman & Porter, 1989). Freeman and Porter (1989) argue that the scarcity of research focusing on the impact of textbook use is due to the expensive and difficult methodology required to conduct such research. The authors note that "unlike most studies of pedagogical practice where time samples may be sufficient, adequate descriptions of the content of instruction require analyses of what is taught to each student every day throughout the school year" (Freeman & Porter, 1989, p. 405).

Although research on teachers' use of textbooks is scarce, textbooks have, nonetheless, a profound influence on what teachers do (McCutcheon, 1982; Freeman, Belli, Porter, Floden, Schmidt & Schwille, 1983). Blosser (1986) reiterated the 1979 report by Talmadge and Eash that more than 90 percent of time in classrooms is spent with instructional materials and most of those instructional materials are textbooks.

During the early 1980s McFarland (1984) noted that social studies textbooks continued to be the dominant method of instruction in most classrooms. After conducting yearlong case studies of seven elementary teachers, Freeman, Kuhs et al. (1983) found that
although teachers differed in the style of textbook use, textbooks had an important influence on the decisions the teachers made regarding content to include in the curriculum. Begle (1983) discussed findings from the National Longitudinal Study of Mathematical Abilities and discovered that textbooks had a powerful influence on what students learned. Student learning was directed by the textbook rather than the teachers (Begle, 1973).

Research has shown that textbook use by teachers has been the dominant method of instruction but the ways in which teachers use the textbook is varied (Spiegel & Wright, 1984; Alverman, 1987; Blosser, 1986; Freeman, Belli et al., 1983). From their research on biology teachers' use of textbooks, Spiegel and Wright (1984) discovered that the biology teachers did not use the textbook to organize or choose what they teach but instead used the textbook in guiding class discussion. Although the high school biology teachers did not use the textbook to determine the sequence or content of their teaching, the teachers did consider that the most important function of the biology textbook was to provide content input to the students (Spiegel & Wright, 1984). Alverman (1987) examined how 24 seventh
and eighth grade teachers used the textbook to make minor adjustments in their preplanned discussion routines. It was found that teachers used textbooks to refocus direction of the discussion and as a resource to verify different points of view (Alverman, 1987).

Freeman, Bell, Porter, Floden, Schmidt & Schvile (1983) conducted yearlong case studies of seven elementary school teachers and discovered five distinct styles of textbook use including 1) textbook-bound, 2) selective omission, 3) the basics with measurement, 4) the basics without measurement, and 5) management by objectives.

Textbook-bound use involved beginning with the first lesson and proceeding with each successive lesson from beginning to end. Selective omission was similar to textbook-bound but the teacher omitted some lessons for varying reasons, ranging from not important to a lack of confidence in the ability to teach the material. The basics involved using lessons in the textbook that addressed seven general topics in fourth grade mathematics. One style included measurement and the other did not. Management by objectives was the use of textbooks to ensure that all students acquired minimal competencies in mathematics.
McCutcheon (1982) discovered that nine out of ten teachers used the textbook with few changes and viewed the curriculum as a series of pages to cover. The extensive use of textbooks was influenced by a number of beliefs including the belief that if the school board ordered the texts they must be used, peer pressure, ease of use and clear organization, and a belief that textbooks provide uniformity and continuity.

Brown (1973) researched how teachers and students of geometry and algebra make use of textbooks. He found that there were at least two factors that might affect the use of a textbook by a teacher. These included: 1) previous teaching experience and 2) previous years of experience with the given textbook. More specifically, Brown researched teacher use, student use and student-teacher interactive use of textbooks. Through observations, Brown discovered three categories of textbook use by teachers. These included: 1) very heavy textbook use, 2) heavy textbook use, and 3) moderate textbook use. Each category was explained further in detail in the study.

Brown (1973) found that about half of the teachers he observed were in the heavy user category with a
slight imbalance toward very heavy users among the remaining teachers. Results of observations also showed that two-thirds of the teachers viewed the role of the textbook as a provision of exercises as one of the three most important functions of textbooks. The other two most important functions of the textbook that Brown (1973) observed were: 1) to determine and sequence the subject matter for the course and 2) to serve as a reference and a source of security for the student.

Some teachers do not use textbooks to determine the sequence or content of instruction but rather use the textbook as a resource to supplement instruction (Penick & Yager, 1982; Davey, 1988). Penick and Yager (1983) discussed findings from the 1982 Search for Excellence in Science Education which identified 50 exemplary science programs throughout the United States. The authors discovered that textbooks were not usually visible in those exemplary classrooms and when textbooks were visible they usually played a secondary role as a resource or reference.

Davey (1988) questioned 90 elementary and secondary classroom teachers about textbook use. A questionnaire with 11 rated items and five open-ended
questions was developed to determine how often teachers used the text during instruction. Teachers were given the opportunity to respond to open-ended questions about textbook use and their attitudes toward the content in textbooks.

Elementary and secondary teachers reported using textbooks to supplement instruction and research results also showed important differences between elementary and secondary teachers regarding "specific uses of texts, strategies for textbook adjustment, and textbook features." (Davey, 1988)

Floden et al. (1981) discovered that out of six factors influencing teacher decisions about content to include in fourth grade mathematics, under hypothetical situations mandated textbooks was the weakest factor that influenced a teacher's decision. Other factors included district tests, peer pressure, instructional objectives, the principal's opinion and parents' opinion. Few teachers use everything in the textbook, and those teachers who use the text as a primary guide for instruction seldom complete the text by the end of the year.

Freeman and Porter (1989) conducted yearlong case studies of teachers in four elementary school
classrooms to discover individual style of textbook use and whether the content presented in the textbook matched the content presented. The four teachers involved in the case studies were teaching fourth grade, were not new to teaching nor near retirement, and were willing to participate in the study. It was found that even the ardent textbook follower did not cover all of the topics that were emphasized in the textbook. The authors discovered that teachers do not always rely on the textbook to decide which topics to teach, in what order and how much time to devote to each topic.

It seems apparent that some teachers do not know ways in which the textbook can be used and think of textbook use in limited terms (Northwest Regional Educational Laboratory, 1980).

Ball and Feiman-Nemser (1986) researched the use of textbooks and teachers' guides in preservice education. For two years Ball and Feiman-Nemser (1986) followed six elementary education students through undergraduate teacher education. Data were collected through interviews and documentation of courses and field experience. Students were enrolled in two programs; the academic program emphasizing theory and
subject matter knowledge, and the decision-making program emphasizing generic methods of teaching. The two researchers discovered that both programs seemed to promote the idea that good teachers do not use textbooks. The academic program emphasized the deficiencies of textbooks and the decision-making program emphasized that text-bound teachers are mere technicians in contrast to teaching professionals.

Ball and Feiman-Nemser (1986) discovered that neither program offered students alternative ways to use textbooks. Both researchers concluded that preservice education should prepare prospective teachers to use textbooks as a guide to strengthen teacher development.

Although Forbes (1970) noted that adherence to the textbook was much stronger at the elementary school level compared to the secondary school and college level, the research done by Fischer and Lamont (1986) seems to contradict this finding.

Fischer and Lamont (1986) researched school board practices regarding textbook utilization as well as textbook purchase. The two researchers investigated patterns of textbook use among elementary and secondary
teachers and the degree to which the textbooks were used.

Fischer and Lamont (1986) discovered that in the elementary schools textbooks and other library sources were used about 20 percent of the time. Although not reported, it is assumed that this is 20 percent of the total class time throughout the year. In the secondary schools, there was a high use of textbooks with a mean of 37 percent of time that textbooks were used throughout the year as reported by 246 secondary school department heads.

Using a questionnaire to obtain data, the researchers described the way teachers and students used the textbooks. As reported by 97 elementary school teachers, 60 percent of the textbooks were assigned to students for the duration of the course or unit. Thirty-five percent of the textbooks remained in the classroom but could be borrowed for home use and twelve percent of the textbooks could not be taken home. Thirty percent of the teachers questioned reported that students shared the textbooks.

The secondary school department heads reported that 60 percent of the textbooks were assigned to the students for the duration of the course or unit, 20
percent of the texts could be borrowed for home use and 10 percent of the textbooks remained in the classroom.

Fischer and Lamont (1986) concluded that elementary school students from grades three through eight were involved with the textbooks almost 20 percent of the time. High school students were involved with the textbook about 37 percent of the time. When textbooks were used, there was usually more than one full set available. Twenty-four percent of the elementary school teachers indicated that textbooks were shared, compared to 15 percent of the secondary school teachers.

Research has shown that textbooks continue to be a dominant force in education today yet very little research has been conducted to discover how teachers use the textbook. It seems important for the field of art education to begin this research on the use of the art textbook at a time when the textbook is relatively new to the art curriculum in hopes of discovering positive ways to use the art textbook.
CHAPTER III

METHODOLOGY

A. Subject Selection

The population for the actual study includes all 64 teachers participating in Year Two of the Ohio Partnership for the Visual Arts: Regional Institute for Educators. This group of teachers was selected as the only group to participate.

The 64 teachers involved in this research study attended a three-week summer workshop which was designed as a staff development program for K-12 teachers in discipline-based art education. During the summer workshop the subject of art textbook use was addressed in lectures and small groups.

It was difficult to determine if the teachers who volunteered to attend the summer workshop had more of an interest in the subject matter, in this case discipline-based art education, and were more receptive to new ideas.
An updated list of all teachers participating in Year Two of the Ohio Partnership for the Visual Arts Regional Institute for Educators was obtained from the graduate administrative assistant working with the Ohio Partnership. Since the entire population of 64 teachers was used, there was no need to obtain a sample of the population. The teachers included elementary classroom teachers; elementary, middle and high school art teachers; and other teachers in the following school districts:

1) Columbus Public Schools
2) Dublin Public Schools
3) Dayton Public Schools
4) Lima City Schools
5) Plain Local Schools
6) Grandview Heights Public Schools

Interviews were conducted with a small, random sample of only those respondents who indicated art textbook use on the returned questionnaire to gather additional information to answer research questions five and six, as stated in Chapter I. Not all teachers were selected to participate in the interviews since this researcher was only interested in those teachers who indicated art textbook use. Not all teachers who
indicated art textbook use were selected for the telephone interviews due to the financial constraints of this researcher.

Due to the small size of the sample the information gathered from the interviews provided only a limited indication of teacher responses on the use of art textbooks. While interviews with all respondents would have been preferred, time and financial constraints prohibited this researcher from conducting interviews with all of the 64 participants.

Fifteen teachers who had indicated art textbook use were randomly selected from the list of all the teachers who indicated art textbook use. Although this is a random sample, the size of the sample is not large enough for this researcher to state confidently that the interview responses are indicative of the entire population. However, the information gathered from the interviews can serve as preliminary indicators and may provide a range of responses that are likely if a more in-depth study would be undertaken.

In an attempt to include all six districts, a random sample of respondents was selected from each district. Since there was only one participant in the Grandview Heights Public Schools it was impossible to
take a random sample and consequently this respondent was not selected.

As stated previously, due to financial constraints, only a fraction of respondents were interviewed. About one-fourth of the total number of respondents indicating art textbook use from each district were randomly selected. This amounted to nine from Columbus Public Schools, one from Dayton City Schools, three from Dublin City Schools, one from Lima City Schools and one from Plain Local Schools. A total of 15 respondents were selected to be interviewed by telephone.

B. Instrument

This research study design is descriptive survey. A 21-item questionnaire (Appendix A) was used to gather data to answer the six research questions outlined in Chapter I. Personal interviews with selected respondents were conducted to provide additional answers to research questions five and six.

1. Interview

The respondents were interviewed by telephone to ascertain their responses to seven questions. The
Interview was structured with a schedule of open-ended questions posed to the respondents. These open-ended questions provided this researcher with flexibility to probe respondents for clarity and to better estimate the respondents' beliefs and attitudes (Babble, 1973).

Interviews were conducted by telephone. The use of the telephone in this research study provided this researcher with the ability to interview respondents living in various sections throughout the state. A random sample of those respondents who indicated art textbook use was selected from the six participating school districts located in various sections of Ohio including Columbus, Dublin, Dayton, Lima and Canton.

Seven open-ended questions were read over the telephone to each respondent and a verbatim written record of the responses was taken. Since all of the selected respondents had indicated art textbook use on the questionnaire; since all respondents indicated the art textbook could serve as a resource to teaching; and since all respondents had indicated using the textbook either rarely, sometimes, often or always, the interview questions were worded accordingly.
The questions included:
1) Why do you think art textbooks can serve as a resource to teaching?
2) Why do you use the textbook (rarely, sometimes, often, always)?
3) What are your reasons for using the art textbook?
4) In what ways is the textbook useful to your teaching?
5) What one thing do you like most about the art textbook and why?
6) What one thing do you dislike most about the art textbook and why?
7) Has the art textbook made a difference in the way you teach art? If so, how?

2. Questionnaire

Since this researcher developed the questionnaire for this research study, suitability, validity, and reliability needed to be established.

A field test to determine suitability was conducted to determine if all questionnaire items were suitably worded for respondents to comprehend the question as the researcher intended. Several questions
were reworded following examination of the returned questionnaires from the field test. This is explained in greater depth in the section addressing the Field Study specifically.

Validity refers to the fact that the instrument measures what it intends to measure (Ary, 1985). Content validation based on a critical judgment that the pilot study 30-item questionnaire related to the specified research questions was conducted by a panel of five experts. The experts consisted of three faculty members in the Department of Art Education, College of the Arts at The Ohio State University and two faculty members in the Department of Research and Evaluation in the College of Education at The Ohio State University. The two faculty members from the College of Education had worked closely with the discipline-based art education program through the Ohio Partnership for the Visual Arts: Regional Institute for Educators. Each panel expert received a copy of the questionnaire (Appendix B) and a cover letter explaining the request with the six research questions listed (Appendix B). Comments from the panel of experts provided useful information for revising the instrument.
Reliability refers to the fact that an instrument consistently measures what it is to measure (Ary, 1985). A pilot test to determine reliability of all 30 items combined was conducted using the computer program SPSS-X and the 30-item questionnaire yielded a .95 Cronbach's Alpha reliability coefficient (Appendix C). In addition, 18 items from the 30-item questionnaire were divided into three sections and a reliability estimate for each section was conducted based on the total number of returned questionnaires from the pilot study. Each section, comprised of several of the questionnaire items, was designed to provide answers to one of the research questions.

1) Research question Number Two can be answered from questionnaire items 3, 7, 8, 14 and 15. Combined, these items yielded a .50 Cronbach's Alpha reliability coefficient (Appendix C).

2) Research question Number Three can be answered from questionnaire items 6, 19, 20, 21, 22 and 23. Combined, these items yielded a .98 Cronbach's Alpha reliability coefficient (Appendix C).

3) Research question Number Five can be answered from questionnaire items 9, 10, 11, 12, 16, 17 and 18.
Combined, these items yielded a .93 Cronbach's Alpha reliability coefficient (Appendix C).

A test/retest reliability estimate for the remaining 12 questionnaire items was obtained using the computer program SPSS-X. A Spearman Rho (rank) correlation coefficient (Appendix C) was obtained for each of the 12 questionnaire items by correlating answers from the pilot study's first administration with the same items on the second administration. The results are as follows:

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<th>Item No.</th>
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C. Procedures

There are at least five possible errors in descriptive research (Ary, 1985). These five errors will be controlled in this research study in the following ways:

1) To control measurement error, questions were stated clearly and were as unambiguous as possible. The instructions to complete the questionnaire were clear. It appeared that all possible respondents possessed the information to answer the questionnaire. There were no right or wrong answers to any of the questionnaire items.

2) Sampling error did not come into consideration since the entire population was used as the study sample.

3) There was also no need to control for frame error since there was no discrepancy between the targeted population and the actual population since the entire actual population was used.

4) There was no need to control for selection error since the entire population was selected to participate.

5) To control for non-response error, a follow-up letter with a questionnaire was sent to those who didn’t respond within one week following the requested
date of return. This is explained later in this chapter under the heading The Actual Study. Since non-response continued, late respondents, (those responding after the requested date), were compared to those who responded on time to discover any differences. Since no differences were found, no further contact with non-respondents was conducted. It was assumed the non-respondents would not have answered any different than the late respondents, since research shows that late respondents are similar to non-respondents (Miller & Smith, 1983). If a difference would have been found, a simple random sample of non-respondents would have been taken and they would have been contacted by telephone to ascertain their response to selected items.

Both a field test to determine suitability of the questionnaire wording and a pilot test to determine reliability were conducted. First, the field test will be discussed. This will be followed by a discussion of the pilot test.

1. Field Test

A field test for this research study was conducted in the Fall of 1988 to determine suitability of the
questionnaire. The population consisted of 10 elementary classroom teachers in the Columbus Public Schools who were involved in the Ohio Partnership for the Visual Arts: Regional Institute for Educators. These 10 teachers were randomly selected from a total of 21 classroom teachers involved in the Regional Institute. Six of the 10 teachers had taken two or more undergraduate courses in art methods or studio fine arts. This particular study excluded the elementary art teachers who are also involved in the Regional Institute. The reason for this exclusion was to avoid variables that could affect textbook use, such as previous art teaching experience, art knowledge, and special art training.

In the field test study the 10 elementary classroom teachers received a multiple-choice questionnaire with a total of 20 items (Appendix D). A cover letter accompanied each questionnaire identifying the graduate student involved in the research, explaining the research and the importance of their responses (Appendix D). No names were placed on the questionnaire assuring teachers of anonymity. The questionnaire was hand carried to each teacher by the Art Supervisor in the Columbus Public Schools. This
method of distribution was chosen since the teachers were familiar with the art supervisor and to ensure that teachers received the questionnaire. The art supervisor did not disclose the names of teachers who received the questionnaire to further assure anonymity.

Teachers were asked to respond to each of the 20 items by choosing one of the prepared responses. The art supervisor of the Columbus Public Schools was to collect the questionnaires and return them to the researcher. However, the art supervisor was unclear about the directions and left it up to each teacher to mail back the questionnaire. Consequently, not all of the questionnaires were mailed back. A total of five questionnaires were returned by mail. An attempt was made to reach the remaining five by telephone but only three of the five teachers were available. Those three questionnaires were completed verbally and readministered by use of the telephone. All three teachers completing the questionnaire verbally did so voluntarily but not anonymously.

Results of the returned questionnaires in the field test were tallied and a frequency count for each item was obtained and displayed in a bar graph to enhance the reading of item frequencies (Figure 1).
FIGURE 1
FIELD STUDY RESULTS
Information from the field test questionnaire results provided useful information for revising the instrument for use in the pilot test.

Percentages of returned questionnaires and percentages for majority responses for each item were compiled. Teachers responded to most of the questions but some teachers chose not to respond to some of the questions. After reviewing the returned questionnaires and the responses, and following recommendations from the panel of experts who determined validity, some questionnaire items were deleted, some were added and some were reworded for use in the pilot study. The new questionnaire expanded from 20 items to 30 items. In addition, items requesting demographic information were combined and placed near the end of the questionnaire for use in the pilot study.

Those questions that some teachers did not respond to included question 12: "What do you dislike about your art textbook?" and question 13: "How appropriate is the reading level of the art textbook for your students?"

It was assumed that some teachers did not respond to question 12 because there was no option regarding the fact that there may not have been anything they
disliked about the textbook. This item was changed for the pilot study questionnaire to reflect that option.

Some teachers chose to invent a new answer for some questions. One question for which some teachers chose to invent a new answer was question six: 'Why are you using an art textbook in your classroom?' The two new responses for question six included: 'to amplify/extend the studio lesson done by the art teacher' and 'involved in a special program.' Following review of the questionnaires and taking into consideration comments from one of the validity experts regarding this item, this researcher dropped question six and replaced it with three new questions. These were: 1) Does the district require you use the art textbook you are provided?, 2) Would you use the art textbook you are provided if the district didn't require it?, and 3) Do you feel pressured to use the art textbook you are provided?

Another question for which respondents invented a new answer was question 17: 'I ask students to read from the text orally during class.' The new response for question 17 was 'sometimes.' Question 17 and its counterpart question 16 were reworded for the pilot study questionnaire in hopes that the only responses
could be either a 'yes' or a 'no.' The new items read: 'Do students ever read silently from the art textbook during class?' and 'Do students ever read orally from the art textbook during class?'

The field test provided answers to some of the research questions. After reviewing item three of the returned questionnaires, it was learned that all of the respondents used an art textbook in the classroom (research question number one) and all of the respondents used Discover Art by Laura Chapman (research question number two).

On the field test administration of the questionnaire, respondents wrote in the title of the art textbook they used in the blank provided. Realizing it may be difficult to read the handwriting of everyone on the pilot test administration of the questionnaire item three was reworded and the format changed for the pilot test. Instead of leaving a blank line for respondents to answer what textbook was used, the new item gave three responses, each listing a textbook title. This allowed for all three grade levels (elementary, middle and high school) to have a prepared response which made tallying responses easier. The three prepared responses were used since this
researcher was aware of the titles of the art textbooks adopted and purchased by the Columbus Public Schools. This information was obtained from the art supervisor for the school district. A fourth response was provided and listed 'other' with a fill-in-the-blank answer.

None of the teachers used an art textbook before this school year. All of the teachers distributed one text to each student during class (research question number three) and all of the teachers indicated that the art textbook had made a difference in the way they taught art (research question number six).

The majority (63%) of teachers used the art textbook to supplement art instruction and 50% of the teachers used or referred to the text during every art lesson (research question number four). Although a large majority (87%) did not give students time to read the textbook silently during class, 50% of the teachers asked students to read orally from the text during class time (research question number three). Sixty-three percent of the teachers who responded indicated they would use an art textbook if the district didn't require it. Sixty-three percent of the teachers relied on the textbook information for their
art instruction (research question number five). Additional results from the questionnaire are available in Figure 1.

As for the percentage of the teachers who used an art textbook, all of the teachers used the textbook in their classroom at least sometimes. The reasons for using the textbook varied. Thirty-eight percent used the text because the district required it. As for how the textbook was used in the classroom, one teacher indicated using the text for sequencing art lessons. Two teachers used the textbook because they have little background in teaching art and found the textbook to be very helpful. Sixty-three percent of the teachers used the textbook to supplement art instruction, 24% used the textbook as a sequenced order of art lessons, and 13% used the textbook as a source for art activities.

None of the teachers used the textbook for assigned reading. In answer to research question four concerning how often teachers used the textbook, over three-fourths of the teachers who responded used or referred to the text often or always. Regarding research question six concerning how valuable teachers viewed the textbook, over three-fourths of the teachers
Indicated the textbook was important or very important to their art curriculum.

2. Pilot Study

A pilot test for this research study was conducted in the Spring of 1989 to determine reliability. Two identical questionnaires were mailed out at different times to each of the respondents in order to compare responses from the first administration of the questionnaire to the responses of the second administration.

A random sample of 30 teachers from a total population of 51 teachers participating in Year One of the Ohio Partnership for the Visual Arts: Regional Institute for Educators was taken. The school districts the teachers represented included all four school districts participating in the Institute. They included: 1) the Columbus Public Schools; 2) Whitehall Public Schools; 3) Grandview Heights Public Schools; and 4) Dublin Public Schools. Teachers included elementary classroom teachers; elementary, middle and high school art teachers; and other special teachers.

Demographic information was obtained from questionnaire items 25 through 30. Exactly half of the
respondents had a bachelors degree and the other half had a masters degree. Nineteen of the 28 respondents had 10 or more years of teaching and 46% of the respondents had a degree in art education or studio fine arts. Twenty-five of the 28 respondents were female.

In the pilot study the first 30-item, three-page questionnaire was printed on yellow paper and coded with an identifying number in the upper right hand corner of the questionnaire (Appendix B). This number was used to facilitate comparison of a respondent's first returned questionnaire with a second, identical returned questionnaire to obtain an estimate of test/retest reliability.

Instructions for the completion of the questionnaire included a statement at the top of the questionnaire about the coded number. Teachers were assured that no one other than the graduate student researcher would have access to the list of coded numbers and the identifying names associated with the numbers. Teachers were also assured that once all questionnaires were returned, the list of names with corresponding numbers would be destroyed.
The first 30-item questionnaire was mailed in a large manila envelope to the sample of 30 teachers. Included in the manila envelope was a cover letter explaining the research study and identifying the researcher as a graduate doctoral student in the Department of Art Education at The Ohio State University (Appendix E). Also included in the cover letter was a statement about the research and a request date for return of the questionnaire. The cover letter was signed by the graduate researcher and her advisor, who is an associate professor in the Department of Art Education at the Ohio State University and who is also the director of the Ohio Partnership for the Visual Arts: Regional Institute for Educators. It was hoped this added signature would encourage the teachers to respond but also may have biased the responses.

Also included in the package was an incentive to encourage teachers to respond. Each incentive consisted of a postcard with a reproduction of an Impressionist painting printed on one side (Appendix E). This postcard was wrapped in a small white piece of paper with a hand-lettered inscription that read: A small thanks. In addition to the questionnaire, cover letter and incentive, a stamped and addressed
business-size envelope for the return of the questionnaire was included. Large, colorful commemorative stamps were used on the return envelopes and on the large, package envelopes containing the four items that were mailed to the teachers. Each large envelope was hand-addressed.

Twenty-seven of the initial 30 questionnaires were returned. Respondents were considered by the researcher to be late when questionnaires were received one week after the deadline printed in the cover letter. Ten were returned after the deadline and considered late. Three teachers did not respond to the first questionnaire. A follow-up identical questionnaire but printed on blue paper was mailed with a new cover letter (Appendix E) explaining the importance of their response. Only one teacher responded. A total of 28 responded to the first questionnaire. The first questionnaire yielded a 93% return.

Following a two-week period from the time the first questionnaire was returned, a second identical questionnaire was mailed out to the 28 respondents in another four-item package. Twenty-eight, instead of 30, questionnaires were mailed out as the retest
portion since it would be impossible to compare responses for the two that were not returned in the initial mailout. Again, each teacher was mailed a 30-item, three-page questionnaire, this time printed on green paper. A cover letter explaining the need for a second questionnaire was included (Appendix E). The cover letter stated that a comparison of responses from the first questionnaire to the second questionnaire would be conducted to obtain an estimate of reliability. The cover letter was only signed by the graduate student researcher.

Another incentive was included in this package. Again, the incentive was a postcard but with a reproduction of a piece of folk art (Appendix E). This postcard was wrapped in a piece of white paper with the inscription: Another small thanks. A stamped, addressed white business envelope was also included. Again, large, colorful commemorative postage stamps were used on the return envelope and on the large, package envelope. The large envelopes were also hand-addressed.

Initially, 25 of the 28 questionnaires were returned. A follow-up questionnaire printed on salmon paper was mailed out to the three non-respondents with
a cover letter stating the importance of their responses (Appendix E). Only one of the three returned the follow-up questionnaire. A total of 26 questionnaires were returned. The second questionnaire yielded a 92% return.

Results of the returned questionnaires in the pilot test study revealed that 96% of the 28 respondents thought an art textbook could serve as a resource to strengthen their art program. Not all respondents answered every question on the questionnaire. The total number of respondents answering will be reported for each item discussed. Twenty-three of the 28 respondents or 82% were provided with an art textbook for their classroom. Of those 23, 48% were provided with Discover Art by Laura Chapman, 39% were provided Understanding and Creating Art by Goldstein, et. al, and 1% were provided Discovering Art History by Gerald Brommer. Only one of the 23 respondents who was provided with an art textbook indicated she did not use the art textbook.

Sixty-four percent of 22 respondents indicated they used some of the lessons in the art textbook but in their own order. Regarding the usefulness of the art textbook, 68% of 25 respondents indicated it was
useful or very useful. The respondents were divided on what they liked most about the art textbook they were provided since each of the six possible answers received a somewhat-equal percentage of the total. Fifty-two percent of 23 respondents indicated there was nothing they disliked about the art textbook they were provided.

Ninety-six percent of 25 respondents use some or much of the information from the art textbook and information from other sources for their art instruction. Only one respondent uses information from the textbook and no other sources. Eighty-three percent of 23 respondents distribute a copy of the art textbook to each student during class.

Respondents were split almost equally regarding students reading silently or not reading silently during class. Sixty-four percent of 25 respondents indicated students read orally during class and 84% of 25 respondents indicated students do not read the art textbook outside of class. Seventy-eight percent of 24 respondents indicated the art textbook had somewhat or completely changed the way they teach art.
D. Development of the Final Survey Instrument

Following the return of the pilot study questionnaire it became apparent to this researcher that several questionnaire items were not essential to the study. This realization occurred after conducting an analysis of the pilot study data. A total of nine items were subsequently deleted before the final survey instrument was completed.

The only relevant demographic information that was needed to conduct bivariate analysis was the type of teacher using the art textbook. Questionnaire item number 25 from the pilot study addressed five categories of type of teacher. Since no other demographic information was required to complete bivariate analysis, five items addressing demographic information were deleted. These included items 26 through 30 from the pilot study questionnaire.

After further review of the pilot study questionnaire, it was apparent that questionnaire items 11 and 12 addressed 'feelings'. The items queried whether the teachers 'felt' pressured and if so, by whom did they 'feel' pressured. Rather than building a scale or index of 'feelings of being pressured' this
researcher chose to delete the item. The reason for this deletion was to concentrate instead on ways in which the art textbook was used in the classroom keeping those items that addressed that construct.

In addition, the review of questionnaire items provided insight into the actual focus of the study which was current art textbook use. Questionnaire items 14 and 15 addressed whether or not the teacher used an art textbook prior to this school year and if so, requested the title. Since these two items did not address the current year they were deleted. The revised survey instrument contained 21 items (Appendix A).

E. The Actual Study

Once the final instrument was completed, the questionnaire was mailed out to the population of 64 teachers participating in Year Two of the Ohio Partnership for the Visual Arts Regional Institute for Educators. Each participant was mailed a 21-item, two-page questionnaire printed on green paper with an identifying code number hand written in the top right corner of page one. The numbers ranging from A-01 to A-64 were used to determine the participants who did
not respond to the first mailing so they could be sent a follow-up questionnaire.

Instructions for completion of the questionnaire appeared at the top of page one of the questionnaire. The 21-item questionnaire was mailed in a large manila envelope to each of the 64 teachers in the population. Included in the envelope was a cover letter explaining the research study and identifying the researcher as a doctoral candidate in the Department of Art Education at The Ohio State University (Appendix F). A requested date of return was included in the letter. Also included in the manila envelope was an incentive to encourage teachers to respond. Each incentive consisted of a Folk Art postcard (Appendix F). A stamped and addressed business-size envelope was included for the return of the questionnaire. Large, colorful, commemorative stamps were used on the return envelopes and on the large, manila envelopes. Each envelope was hand-addressed.

Fifty-six of the 64 questionnaires were returned by the due date. Following one week past the due date, the remaining eight participants who did not respond to the initial mailing were each sent a follow-up cover letter with a due date (Appendix F), an identical
questionnaire printed on green paper, a postcard with another Folk Art reproduction, and a stamped and addressed return envelope. The questionnaire was coded differently using the letter 'B' before their identifying number instead of an 'A'. Five of the eight responded to the second mailing. Following a comparison of these late respondents with those who responded on time to the first mailing, no significant differences were found. Consequently, the remaining three non-respondents were not contacted further.

One week after the due date printed on the follow-up letter, fifteen respondents were randomly selected from those respondents who indicated art textbook use to be interviewed by telephone. Each respondent was mailed a package including a cover letter explaining the need for interviews (Appendix G); a reply form, with each teacher's identifying number, requesting a telephone number at home and/or school with appropriate times (Appendix G); an incentive in the form of a postcard with a reproduction of a Monet painting (Appendix G); and a stamped, addressed return envelope. The contents of each package were mailed in a large, manila envelope and hand-addressed.
Nine out of the 15 teachers responded to the first request. Following one week past the due date of the first cover letter, the six remaining teachers were mailed another identical package with a new cover letter (Appendix G). The reply forms were coded differently with the letter 'B' before the identifying number instead of an 'A'. Only one of the six responded. Following a comparison of the teacher's responses in the telephone interview with the initial nine respondents' interviews and finding no significant differences, the remaining five were not contacted further. A total of 10 telephone interviews were conducted which was 67% participation.

F. Analysis of the Data

The method of analysis employed in this study was primarily descriptive in nature. This method of analysis is based on the work of J. Kenneth Brown (1973) who did a similar study on textbook use. This researcher will describe and explain the results of the mailed questionnaire through the use of item analysis and bivariate analysis.

Bivariate analysis was selected as the method of analysis for two reasons. Bivariate analysis is aimed
primarily at description and explanation (Babble, 1973). A more complicated subgroup description is not required to answer the research questions and therefore, the use of multivariate analysis was not chosen as the method of data analysis. The six research questions were answered using bivariate table construction. The six research questions include:

1) what percentage of elementary classroom teachers and elementary, middle and high school art teachers use the art textbook?
2) what text(s) is(are) being used?
3) how are the texts being used, and
4) how often are the textbooks used in the art curriculum?
5) what are the reasons for using that particular text?
6) how valuable is the text viewed by the elementary classroom teacher and the elementary, middle and high school art teacher?

Research questions five and six were answered further through the analysis of in-depth interviews. The in-depth interviews are explained in greater detail following the discussion of the bivariate table construction.
As previously mentioned, bivariate tables are constructed using one independent variable and one dependent variable (Babbie, 1973). Research question one regarding the percentage of elementary classroom teachers and elementary, middle and high school art teachers that use the art textbook was answered using the type of teacher as the independent variable with five levels including 1) classroom teacher, 2) elementary art teacher, 3) middle school art teacher, 4) high school art teacher, and 5) other special teacher. There were two levels of the dependent variable of textbook use and listed as 1) yes and 2) no.

Research question two regarding the art textbooks that are used was answered using two bivariate tables. Table number one consisted of the type of teacher as the independent variable, with five levels, and textbook title as the dependent variable. Four levels of the dependent variable were used in the table construction including 1) Discover Art, 2) Understanding and Creating Art, 3) Discovering Art History and 4) other. Table two consisted of the type of teacher as the independent variable and the use of
other textbooks as the dependent variable with two levels, 1) yes and 2) no.

Research question three regarding how the art textbooks are used was answered using four bivariate tables. The first table consisted of the type of teacher as the independent variable (five levels) and ways of using the text as the dependent variable. There were five levels of the dependent variable including 1) every lesson in the arranged order, 2) every lesson in my own order, 3) some lessons in the arranged order, 4) some lessons in my own order and 5) use only the visuals.

The second bivariate table consisted of the type of teacher as the independent variable and extent one relied on information from the text as the dependent variable. There were five levels of the dependent variable including 1) use some information from text and some from other sources, 2) use some information from the text and no other sources, 3) use much information from the text and some other sources, 4) use much information from the text and no other sources, and 5) only use information from the text.
Table three consisted of the type of teacher as the independent variable and textbook distribution as the dependent variable. There were five levels of the dependent variable and include 1) a copy for each student in class, 2) a copy for each student brought to class, 3) two students share one copy, 4) three or more students share one copy and 5) only one copy for entire class.

The fourth bivariate table to answer research question three consisted of teacher type as the independent variable and textbook reading patterns as the dependent variable. There were four levels of the dependent variable including 1) students read text orally in class, 2) students read text silently in class, 3) students read text outside of class and 4) students do not read from the text.

Research question four regarding how often the art textbooks were used was answered using one bivariate table. Teacher type with five levels was the independent variable and 'how often textbooks are used' was the dependent variable. There were four levels of the dependent variable and include 1) rarely, 2) sometimes, 3) often and 4) always. An operational
definition of the four options was listed on the questionnaire (Appendix A).

Research question five regarding the reasons for using a particular text were answered using one bivariate table. Teacher type with five levels was the independent variable and 'most liked component of textbook' was the dependent variable with six levels including 1) everything, 2) content, 3) organization of ideas, 4) visuals and printed words, 5) the questions and activities and 6) nothing.

Research question six regarding how valuable the text is viewed by teachers was answered using two bivariate tables. The first table consisted of teacher type as the independent variable and 'usefulness of the textbook' as the dependent variable with three levels including 1) not useful, 2) somewhat useful and 3) very useful. The second table consisted of teacher type as the independent variable and 'the extent the textbook had changed art teaching methods' as the dependent variable with three levels including 1) not changed, 2) somewhat changed and 3) completely changed.

Two of the six research questions were answered with additional information obtained from the interviews. The two research questions are:
1) What are the reasons for using a particular textbook? and
2) How valuable is the text viewed by elementary classroom and elementary, middle and high school art teachers?

Interview questions consisted of the following:

1) Why do you think art textbooks can serve as a resource to teaching?
2) Why do you use the textbook (rarely, sometimes, often, always)?
3) What are your reasons for using the art textbook?
4) In what ways is the textbook useful to your teaching?
5) What one thing do you like most about the art textbook and why?
6) What one thing do you dislike most about the art textbook and why?
7) Has the art textbook made a difference in the way you teach art? If so, how?
CHAPTER IV
RESULTS

Although an estimate of reliability for three sections of the 30-item pilot study questionnaire was reported in Chapter I, the subscales were not used in the actual study since the 30-item questionnaire was modified. Rather, the analysis of the data was completed using item analysis for seven of the 21 questionnaire items and bivariate analysis was completed for the remaining 14 items. The manner in which the returned questionnaires were completed will be discussed followed by a discussion of item analysis, bivariate analysis and results from the interviews.

Since not all respondents answered every item, the results are subdivided in the item analysis section and in the bivariate analysis section. In item analysis the subdivisions include: 1) 55 respondents, 2) 47 respondents, and 3) 42 respondents. The subdivisions in the bivariate analysis section include: 1) 47 respondents and 2) 42 respondents.
A. Returned Questionnaires

Of the 64 questionnaires mailed out, a total of 61 were returned. However, due to incomplete and improperly completed forms, six could not be used in the study and were, consequently, rejected. A total of 55 questionnaires were usable. Individual results of the 55 respondents, identified by code numbers, are listed in Appendix H.

One of the six teachers, whose questionnaire was rejected, had attached a hand-written note. She wrote that she was "constantly reminded that the Ohio Partnership is completely unaware of who is involved in their program and why" and indicated she "never" teaches art.

Although five of the 55 usable questionnaires were not fully completed, all five answered items one through seven properly. However, it seems apparent each misread item seven regarding the use of other art textbooks. All indicated they did not use another art textbook other than the one provided. Each one then failed to answer questionnaire items eight through 20.

According to the questionnaire, the respondents should have continued to answer the remaining 13 questions. Instead, they proceeded to the final
question, number 21. The questionnaire item read that if they answered no to question number seven and no to question number two they should proceed to question number 21. All five answered yes to question two and should not have proceeded to question 21.

Since they did answer questions one through seven and question 21 properly, those questions for the five respondents were included in the tabulation of statistics. Therefore, four questionnaire items are based on a total of 55 respondents, four questionnaire items are based on a total of 47 respondents and 13 questionnaire items are based on a total of 42 respondents. Percentages were calculated from the total number of possible respondents for the individual questionnaire items rather than on the total number minus the number who failed to respond to the individual questions. In both item analysis and in bivariate analysis the number of those who failed to respond to individual questionnaire items is noted.

B. Item Analysis

1. Item Analysis for 55 Respondents

Questionnaire item one regarding whether an art textbook could serve as a resource to strengthen the
art program is directly related to research question six. Research question six asks how valuable is the art textbook viewed by the teachers.

In answer to questionnaire item number one, all but one of the 55 respondents indicated they thought an art textbook could serve as a resource to strengthen the art program. The one respondent who indicated the art textbook could not serve to strengthen the art program was a high school art teacher from the Columbus Public Schools.

Questionnaire items two and seven regarding the provision of art textbooks is related to research question two. Research question two asks what texts are being used.

In response to both questionnaire items number two and number seven, fifteen percent of the 55 respondents indicated they were not provided with an art textbook in their classroom and they did not have any other art textbooks in their classroom. In accordance with the questionnaire directions, all of the eight teachers disregarded the remaining 17 questions and answered the final question regarding teacher type. These teachers included one elementary classroom teacher, three elementary art teachers, one middle school art teacher,
one middle school English teacher, one high school art teacher and one elementary resource teacher.

In response to only questionnaire item number seven regarding the presence of other art textbooks in the classroom, 71 percent of the 55 respondents indicated they did not have any other art textbooks in their classroom. This included 19 elementary classroom teachers, six elementary art teachers, six middle school art teachers, four high school art teachers and four teachers classified as other.

Twenty-four percent of the 55 respondents indicated they did have other art textbooks in their classroom. This included one elementary classroom teacher, three elementary art teachers, two middle school art teachers and seven high school art teachers. Six percent of the 55 respondents failed to answer the question. This included two middle school art teachers and one teacher classified as other.

Although teachers did provide the titles of other art textbooks on the questionnaire, they did not note the authors for all of the titles. The titles listed on the questionnaire included:

**History of Art** by H.W. Janson

**History of Art for Young People** by H.W. Janson
2. Item Analysis for 47 Respondents

Eighty-five percent of 47 respondents indicated they were provided with an art textbook in their classrooms. However, the number of art textbooks each teacher was provided varied. Some of the teachers were provided with one text for each student and other teachers were provided with only one copy for the entire class. This is explained further in the section addressing bivariate analysis.

Seventy-two percent of the 47 respondents indicated their school district did not require that they use the art textbook they were provided. These teachers included 14 elementary classroom teachers, six elementary art teachers, eight middle school art
teachers, four high school art teachers and two teachers classified as 'other'. The 15 percent who indicated their school district did require that they use the art textbook included three elementary classroom teachers; two from the Canton School District and one from the Columbus School District; and four high school art teachers, all from the Columbus School District. Thirteen percent failed to answer the question.

Eighty-three percent of 47 respondents indicated they would use the art textbook they were provided even if their school district didn't require they use it. They included 16 of 19 elementary classroom teachers, all 6 elementary art teachers, 8 of 9 middle school art teachers, 8 of 10 high school art teachers, and 1 of 3 teachers classified as 'other'. Seventeen percent failed to answer the question.

3. Item Analysis for 42 Respondents

Questionnaire item number eight, regarding whether those who did have other art textbooks in their classroom used them, applied to a total of 42 respondents. Only those 24% of 55 respondents who answered questionnaire item number seven by indicating
they had other art textbooks, should have answered either *yes* or *no*. The others should have answered *not applicable*. However, such was not the case. Forty-five percent of 55 or 49% of the 42 respondents who answered the item indicated either *yes* or *no* and consequently, confounded the results. Therefore, this questionnaire item is invalid to this study.

Of the 42 respondents, 62% indicated there was nothing they disliked about the art textbook. Fourteen percent indicated they disliked the questions and activities portion, 10% indicated they disliked the content, 7% indicated they disliked everything, 2% percent indicated they disliked the organization of ideas and 5% percent of the 42 respondents this question applied to did not answer the question.

4. Bivariate Analysis of 47 Respondents

Questionnaire item three regarding the titles of the art textbooks the teachers were provided is directly related to research question two. Research question two asks what texts are being used.

All but one of the elementary classroom teachers and all of the elementary art teachers were provided with *Discover Art* by Laura Chapman. One elementary
classroom teacher did not answer the question. Eleven percent of the 47 respondents, all middle school art teachers, were provided with Understanding and Creating Art by Goldstein et al. Four percent of 47 respondents provided with Chapman's Discover Art and four percent of 47 respondents provided with Art In Your World by Brommer and Horn were middle school art teachers. All of the teachers that were provided with Gerald Brommer's Discovering Art History were high school art teachers. One high school art teacher indicated she was provided with Discover Art. One teacher, an elementary classroom teacher, did not respond to the questionnaire item.

Two of the 47 respondents who indicated they were provided with an art textbook classified themselves as "other". Both teachers indicated they were provided with Chapman's Discover Art. They included an elementary level teacher of developmentally handicapped (DH) students and a teacher of students with severe learning disabilities (SLD).

Two middle school art teachers indicated they were not provided with any of the three titles of art textbooks listed on the questionnaire but did indicate they were provided with another art textbook. Both
middle school art teachers, from the same school, indicated they were provided with *Art in Your World* by Brommer and Horn. Table One displays additional results showing the type of teacher and the art textbook provided each type of teacher.

Table 1. What is the title of the art textbook you are provided?

<table>
<thead>
<tr>
<th></th>
<th>Discover Art</th>
<th>Disc. Art Hist.</th>
<th>Under/ Creating Art</th>
<th>Other (No Answer)</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>38%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Elem Art</td>
<td>13%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Midd Art</td>
<td>4%</td>
<td>0</td>
<td>11</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>High Art</td>
<td>2%</td>
<td>19</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>7%</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>64%</td>
<td>19%</td>
<td>11%</td>
<td>4%</td>
<td>(2%)</td>
</tr>
</tbody>
</table>

Questionnaire item four regarding whether the teacher used the art textbook is directly related to research question one. Research question one asks what percentage of elementary classroom teachers and elementary, middle and high school art teachers use the art textbook.

Ninety percent of the 47 respondents who answered question four indicated they used the art textbook they were provided. All of the middle school art teachers
used the art textbook they were provided. The breakdown of the type of teacher and textbook use is provided in Table Two.

Table 2. Do you use the art textbook you are provided in your classroom?

<table>
<thead>
<tr>
<th>Type</th>
<th>Yes</th>
<th>No</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>36%</td>
<td>2</td>
<td>(2)</td>
</tr>
<tr>
<td>Elem Art</td>
<td>11</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Midd Art</td>
<td>19</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>High Art</td>
<td>19</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>90%</td>
<td>8%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Questionnaire item six regarding typical use of the art textbook is directly related to research question three. Research question three asks how are the art textbooks used.

Fifty-nine percent of the 47 respondents indicated they used some of the lessons from the art textbook in their own order. None of the respondents indicated they used every lesson from the art textbook in the arranged order and only eight percent used every lesson in their own order. Additional results are available in Table Three.
Table 3. How do you typically use the art textbook you are provided in your classroom?

<table>
<thead>
<tr>
<th></th>
<th>Every lesson arranged order</th>
<th>Every lesson own order</th>
<th>Some lessons arranged order</th>
<th>Some lessons own order</th>
<th>Visuals (No answer) (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>0%</td>
<td>0%</td>
<td>11%</td>
<td>20%</td>
<td>2%</td>
</tr>
<tr>
<td>Elem Art</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>9%</td>
<td>2%</td>
</tr>
<tr>
<td>Midd Art</td>
<td>0%</td>
<td>2%</td>
<td>0%</td>
<td>13%</td>
<td>2%</td>
</tr>
<tr>
<td>High Art</td>
<td>0%</td>
<td>2%</td>
<td>2%</td>
<td>13%</td>
<td>2%</td>
</tr>
<tr>
<td>Other</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>4%</td>
<td>0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>0%</strong></td>
<td><strong>6%</strong></td>
<td><strong>13%</strong></td>
<td><strong>59%</strong></td>
<td><strong>8%</strong></td>
</tr>
</tbody>
</table>

5. Bivariate Analysis for 42 Respondents

Questionnaire item 16 regarding art textbook distribution is directly related to research question three. As stated previously, research question three asks how are the art textbooks used.

Although art textbook distribution varied somewhat among the different types of teachers, the majority of teachers distributed a copy of an art textbook to each student. Seventy-four percent of the 42 teachers who responded to questionnaire item number 16, indicated a copy of the art textbook was provided each student. A large majority of those teachers distributed a copy of the text during class and five percent, which included
two high school teachers, had each student bring a copy of the textbook to class. Additional results are provided in Table Four.

Table 4. How are the art textbooks distributed?

<table>
<thead>
<tr>
<th></th>
<th>Copy to each</th>
<th>Each brings share one copy</th>
<th>Two share one copy in class</th>
<th>Three/+ share one copy in class</th>
<th>Only one copy for entire class</th>
<th>(No answer)</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem class</td>
<td>32%</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Elem Art</td>
<td>7</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>(5)</td>
<td></td>
</tr>
<tr>
<td>Midd Art</td>
<td>14</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>High Art</td>
<td>14</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>69%</strong></td>
<td><strong>5%</strong></td>
<td><strong>7%</strong></td>
<td><strong>0</strong></td>
<td><strong>14%</strong></td>
<td>(5%)</td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Questionnaire item five regarding the frequency of art textbook use is directly related to research question four. Research question four asks how often are the art textbooks used.

Of the 42 teachers who indicated they used the art textbook they were provided, 50% indicated they used it often and 46% indicated they used the art textbook sometimes. The operational definition for *often* and *always* appeared on the questionnaire. Over half of the teachers who responded to this item, used or referred
to the art textbook at least every other art lesson.

Additional results are provided in Table Five.

Table 5. How often do you use the art textbook you are provided?

<table>
<thead>
<tr>
<th></th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>0</td>
<td>22%</td>
<td>19</td>
<td>0</td>
<td>(42)</td>
</tr>
<tr>
<td>Elem Art</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>0</td>
<td>(5)</td>
</tr>
<tr>
<td>Midd Art</td>
<td>0</td>
<td>17</td>
<td>5</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>High Art</td>
<td>0</td>
<td>0</td>
<td>19</td>
<td>2</td>
<td>(2)</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>(6)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2%</strong></td>
<td><strong>46%</strong></td>
<td><strong>50%</strong></td>
<td><strong>2%</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Questionnaire item 15 regarding the extent the teacher relied on information from the art textbook for art instruction and questionnaire items 17, 18, and 19 regarding reading patterns, directly relate to research question three. As stated previously, research question three asks how are the art textbooks used.

Sixty percent of the 42 respondents indicated they relied on some of the information from the art textbook and relied on information from other sources for their art instruction. None of the teachers indicated they relied on information solely from the art textbook. More results are available in Table Six.
Table 6. To what extent do you rely on information from the art textbook for your art instruction?

<table>
<thead>
<tr>
<th></th>
<th>Some from text and other sources</th>
<th>Some from text and no other sources</th>
<th>Much from text and other sources</th>
<th>Much from text and no other sources</th>
<th>Only Text (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>22%</td>
<td>2</td>
<td>17</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Elem Art</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Midd Art</td>
<td>19</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>High Art</td>
<td>12</td>
<td>0</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>60%</td>
<td>4%</td>
<td>36%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Eighty-three percent of the 42 respondents indicated they had students read from the art textbook, either silently, orally or outside of class.

Thirty-nine percent of the 42 respondents had students read silently during class, 72% had students read orally during class and 16% had students read outside of class. A large majority of high school art teachers had students read from the art textbook silently and orally during class. Additional results can be found in Table Seven.

Fifty-five percent of the 42 respondents found the art textbook very useful to their teaching. There were
no teachers who indicated the art textbook was not useful to their teaching. See Table Eight.

Table 7. Do students every read silently, orally or outside of class from the art textbook?

<table>
<thead>
<tr>
<th></th>
<th>Silently</th>
<th></th>
<th>Orally</th>
<th></th>
<th>Outside</th>
<th></th>
<th>No</th>
<th>Some</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes No</td>
<td></td>
<td>Yes No</td>
<td></td>
<td>Yes No No</td>
<td></td>
<td>Reading</td>
<td>Reading</td>
</tr>
<tr>
<td>Elem Class</td>
<td>12% 28</td>
<td>31</td>
<td>10</td>
<td>2</td>
<td>39</td>
<td>0</td>
<td>5</td>
<td>35</td>
</tr>
<tr>
<td>Elem Art</td>
<td>0 14</td>
<td>7</td>
<td>7</td>
<td>2</td>
<td>12</td>
<td>0</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>Midd Art</td>
<td>10 12</td>
<td>15</td>
<td>7</td>
<td>2</td>
<td>19</td>
<td>0</td>
<td>5</td>
<td>17</td>
</tr>
<tr>
<td>High Art</td>
<td>17 2</td>
<td>17</td>
<td>2</td>
<td>10</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>19</td>
</tr>
<tr>
<td>Other</td>
<td>0 5</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>39% 61%</td>
<td>72% 28%</td>
<td>16% 82% 2%</td>
<td>17% 83%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100% = 42</td>
<td>100% = 42</td>
<td>100% = 42</td>
<td>100% = 42</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8. How useful is the art textbook to your art teaching?

<table>
<thead>
<tr>
<th></th>
<th>Not Useful</th>
<th>Somewhat Useful</th>
<th>Very Useful</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>0%</td>
<td>14</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Elem Art</td>
<td>0</td>
<td>10</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Midd Art</td>
<td>0</td>
<td>16</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>High Art</td>
<td>0</td>
<td>5</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>0%</td>
<td>45%</td>
<td>55%</td>
<td>100% (42)</td>
</tr>
</tbody>
</table>

Questionnaire item 12 regarding the most liked portions of the art textbook and questionnaire item 14
regarding the appropriateness of the reading level directly relate to research question five. Research question five concerns the reasons for using the art textbook.

Forty-three percent of the 42 respondents indicated the visuals were the most liked portion of the art textbook. Twenty-nine percent indicated the content was the most liked portion. Additional results are in Table Nine.

Table 9. What do you like most about the art textbook you are provided?

<table>
<thead>
<tr>
<th></th>
<th>Everything</th>
<th>Content</th>
<th>Organ.of Ideas</th>
<th>Visuals</th>
<th>Ques.&amp; Answer</th>
<th>Nothing (Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>17%</td>
<td>7</td>
<td>0</td>
<td>14</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Elem Art</td>
<td>0</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Midd Art</td>
<td>2</td>
<td>5</td>
<td>0</td>
<td>14</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>High Art</td>
<td>0</td>
<td>10</td>
<td>0</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>21%</td>
<td>29%</td>
<td>5%</td>
<td>43%</td>
<td>2%</td>
<td>0%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(42)</td>
</tr>
</tbody>
</table>

Regarding the appropriateness of the art textbook's reading level, 51% of 42 respondents indicated it was fair, 41% indicated it was good and 4% indicated it was excellent. None of the teachers thought the reading level for their art textbook was poor. An operational definition for the questionnaire
options was printed on the questionnaire. See Table 10 for additional results.

Questionnaire item 20 regarding the extent changed the way of teaching art is related to research question six. Research question six asks how valuable the art textbook is viewed by the teachers.

Seventy-one percent of all the 42 teachers indicated the art textbook had somewhat changed the way they teach art. Two-thirds of the elementary art teachers indicated the art textbook had not changed the way they teach art. Almost half of the middle school art teachers also indicated the art textbook had not changed the way they teach art. None of the elementary, middle or high school art teachers indicated the art textbook had completely changed the way they teach art. Additional results are available in Table 11.
Table 10. How appropriate is the reading level of the art textbook for your students?

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Excep't</th>
<th>(No Answer</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>0%</td>
<td>20</td>
<td>17</td>
<td>2</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>Elem Art</td>
<td>0</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Midd Art</td>
<td>0</td>
<td>7</td>
<td>12</td>
<td>0</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>High Art</td>
<td>0</td>
<td>15</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>0%</td>
<td>51%</td>
<td>41%</td>
<td>4%</td>
<td>(4%)</td>
<td>100% (42)</td>
</tr>
</tbody>
</table>

Table 11. To what extent has the use of the art textbook changed the way you teach art?

<table>
<thead>
<tr>
<th></th>
<th>Not Changed</th>
<th>Somewhat Changed</th>
<th>Completely Changed</th>
<th>(No Answer</th>
<th>(Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elem Class</td>
<td>0%</td>
<td>35</td>
<td>5</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Elem Art</td>
<td>10</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Midd Art</td>
<td>10</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>High Art</td>
<td>0</td>
<td>19</td>
<td>0</td>
<td>0</td>
<td>(2)</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>20%</td>
<td>71%</td>
<td>7%</td>
<td>(2%)</td>
<td>100% (42)</td>
</tr>
</tbody>
</table>
C. Interview Analysis

1. Interview Respondents

Ten teachers were interviewed out of a total of 15 randomly selected respondents who indicated art textbook use on the returned questionnaire. Nine of the 10 teachers responded to the initial request for a telephone interview. One teacher responded to the second request. Interviews were conducted to probe respondents for additional information than was provided on the questionnaire. Information gathered helped to answer research questions five and six, in addition to information gathered from the questionnaire.

The 10 respondents interviewed by telephone included one high school art teacher from the Lima City Schools, one middle school art teacher from the Dublin City Schools, one teacher classified as other (a teacher of students with learning disabilities - elementary level) from the Dublin City Schools, one elementary classroom teacher from the Dayton City Schools, three elementary classroom teachers from the Columbus Public Schools, one elementary art teacher from the Columbus Public Schools, one middle school art
teacher from the Columbus Public Schools and one high school art teacher from the Columbus Public Schools.

A verbatim record of each telephone interview was taken. Every attempt to capture the entire conversation was made, however, some words may have been lost in the manual recording process. A transcript of each interview is available in Appendix I.

The interviews are analyzed according to teacher type. That is, all elementary classroom teachers are grouped together, as are all elementary art teachers, all middle school art teachers and all high school art teachers. An attempt was made to summarize group responses, as well as provide summaries of individual responses. Questions one through four were similar and the majority of interview respondents provided similar answers to each question. All interviewees were asked each question in the identical order.

The first interview question asked why the teacher thought art textbooks could serve as a resource to teaching. As stated previously, all of those interviewed had already indicated on the questionnaire that they thought art textbooks could serve as a resource to teaching.
2. Elementary Classroom Teachers

Two elementary classroom teachers seemed to agree that the art textbook served as a resource to teaching by saving time. The other two elementary classroom teachers said the art textbook provided lesson ideas. Two of the teachers used the art textbook sometimes and two used the art textbook often. The textbook was used as a reading book, to compliment other subjects, to provide examples of art work by minority artists and to provide a wealth of ideas. One of the elementary classroom teachers said she used the art textbook as a sequence of ideas. Three of the elementary classroom teachers commented on the prescriptive nature of the art textbook, in that it provided objectives, materials and simple, step-by-step instructions. All four elementary classroom teachers liked the visuals.

The most liked portions of the art textbook included the visuals and the self-contained format with all elements present.

One teacher disliked the many black and white prints of art work noting that color prints are more descriptive. Another commented that more information was needed on individual artists and another teacher
said more information was needed on how paintings are grouped in an art museum.

As to how the art textbook made a difference in the way the elementary classroom teachers taught art, one teacher taught more art during the past year with the art textbook. One teacher was more focused using the art textbook and another teacher was able to provide more sophistication to the art lesson through the use of the art textbook. The fourth elementary classroom teacher said she used art prints much more in her teaching style.

3. Elementary Art Teacher

The one elementary art teacher interviewed by telephone indicated the art textbook could serve as a resource to teaching by providing ideas, techniques and visuals for the teacher and the students. She used the art textbook often to coordinate art lessons with the classroom teachers and for the visuals.

The art textbook was useful to her teaching by giving the students an opportunity to grasp art concepts through the use of visuals and printed word. The art textbook also gave a different perspective from the one she provided.
The most liked portion of the art textbook was the scope of the lessons, emphasizing similar concepts across the grade levels. There was nothing she disliked most about the art textbook.

Although the art textbook did not make much of a difference in the way she taught art, she thought reading from the art textbook improved the students' reading skills.

4. Middle School Art Teachers

The two middle school art teachers seemed to agree that the art textbook could serve as a resource to teaching by saving time. Everything had been researched and appeared in a concise format. The art textbook also provided the teachers with readily available visuals. One of the middle school art teachers commented that by using the art textbook, she gained more respect and credibility. She noted that since the school district purchased the art textbooks, art was seen as more credible with students, as well as with the other teachers in her building.

Both middle school art teachers used the textbook sometimes; as a resource and for the visuals. The art
textbook provided both with new ideas for lessons and with visuals.

One middle school art teacher liked the format of the art textbook most because the students could read about art from a book. The other teacher liked the content of the art textbook most and how an artist was related to a certain art period.

Both middle school art teachers seemed to agree the most disliked portion of the art textbook was the length of the chapters. Each indicated they were too long.

As to how the art textbook has changed the way they teach art, both indicated they taught art criticism much more since they began using the art textbook.

5. High School Art Teachers

One of the two high school art teachers interviewed by telephone thought the art textbook could serve as a resource to teaching by providing students with purpose to art. The other teacher commented that the art textbook provided students with a different perspective other than the art teacher’s.
One of the high school art teachers used the art textbook often since he taught four art survey classes. The art textbook provided vocabulary and visuals for the art survey classes. The other high school art teacher used the art textbook always as a means of providing students with information on artists and specific studio techniques for each new unit.

The art textbook was useful to their teaching by providing ready visuals and allowing the teachers to stay ahead of the students.

Both high school art teachers differed radically on the appropriateness of the reading level. One teacher indicated the most liked portion was the reading level and the other teacher indicated the most disliked portion was the reading level. Other dislikes included a lack of material on other artists and the large majority of black and white prints as compared to more color prints.

As to how the art textbook had made a difference in the way they each taught art, one indicated the use of the art textbook had made her a better teacher through good organization. Another said he was more articulate about art by using the art textbook.
6. Teacher Classified as 'Other'

The one teacher classified as other that was interviewed by telephone indicated the art textbook could serve as a resource to teaching by providing a sequential order of lessons, especially for the teacher who did not have an extensive background in art. This teacher also indicated the art textbook provided ideas and a new perspective.

She used the textbook sometimes as a resource and to integrate the art lessons from the textbook into her reading and language arts units.

The art textbook provided art concepts, lesson ideas and vocabulary. The art textbook was useful to her teaching because she could incorporate the lessons from each level into her multilevel class for learning disabilities.

The most liked portion of the art textbook was the organization of material providing a sequence from simple to complex and providing scope of material across the grade levels. There was nothing she disliked most about the art textbook.

The art textbook had made a difference in the way she taught art because she began thinking about art
much more after using the art textbook and she began displaying prints of art works in her classroom for the first time.
CHAPTER V

DISCUSSION

A. Summary

Although the history of art textbook use spans over 100 years, school district adoption or purchase of art textbooks for the classroom is a recent innovation. In the late 1980s, school districts throughout Ohio began implementing a discipline-based art education program that utilized the art textbook as one curriculum material to strengthen such a program.

Art textbooks can provide written, sequentially-organized lessons drawing from the disciplines of art production, art history, art criticism and aesthetics that are necessary to a fully developed DBAE program. Art textbooks also can provide an adequate resource of art reproductions and inquiry-related questions for student discussion.
The use of art textbooks in the classroom can be debated. But whether one agrees or disagrees with the use of these curriculum materials, art textbooks are fast becoming part of the school curriculum in school districts throughout Ohio.

Yet, similar to other fields of education where little research has been accomplished on the use of textbooks, the field of art education has no published research on how teachers use the art textbook. Therefore, the purpose of this research study was to discover ways in which the art textbook is currently being used by selected classroom teachers and art teachers in Ohio and to discover whether or not it is seen as valuable by the teacher.

This descriptive survey research study was limited to teachers in Ohio who participated in the Ohio Partnership for the Visual Arts Regional Institute for Educators for three reasons. The Ohio Partnership, one of the six institutes sponsored by the Getty Center for Education in the Arts, addressed the use of art textbooks as a way of implementing a systematic, sequential approach to art education during the three-week summer session in 1989. Secondly, it was known those teachers would be implementing a
discipline-based art education program during the school year and thirdly, it was assumed the teachers would have access to art textbooks.

Six research questions were developed to provide answers to the problem. The six research questions were answered primarily through the use of a questionnaire and tangentially through the use of telephone interviews. To reiterate, the six research questions include:

1) what percentage of elementary classroom teachers and elementary, middle and high school art teachers use the art textbook?,

2) what text(s) is(are) being used?,

3) how are the texts being used?,

4) how often are the textbooks used in the art curriculum?,

5) what are the reasons for using that particular text?, and

6) how valuable is the text viewed by the elementary classroom teacher and the elementary, middle and high school art teacher?

The first four research questions were answered only through the use of the questionnaire. Research questions five and six were answered primarily through
the questionnaire and tangentially through telephone interviews.

B. Conclusions

In a number of instances results from the field and pilot studies closely matched some of the results from the final study, which seems to strengthen the results. The results are strengthened by the fact that two separate groups of teachers at different times responded similarly to some of the questionnaire items.

Research question one addressed the percentage of elementary classroom teachers and elementary, middle and high school art teachers who use the art textbook. As mentioned previously in Chapter III, the subject of art textbook use was addressed in lectures and small groups during the three-week summer institute that was attended by all teachers in the population. This undoubtedly may have had an effect on textbook use.

It was found that most of the teachers in this study used the art textbooks they were provided. This was true for those teachers who participated in the field study and in the pilot study. While some use of the text was expected such a large majority of textbook use was unexpected, particularly in view of the long
standing tradition of art teaching without texts. The teachers, unexpectedly, made a rapid change from little or no textbook use to regular use of the art textbook.

One of the reasons influencing the extensive use of textbooks by teachers discovered by McCutcheon (1982) included the belief that if the school board ordered the texts they must be used. Since almost all of the teachers in this study used the art textbook, further research might show whether or not teachers used the texts because they were provided by the school district.

Research question two addressed the titles of art textbooks used in the classroom. As expected, most of the elementary classroom teachers and elementary art teachers used Chapman's *Discover Art*. This was true in the field and pilot studies as well. The middle school art teachers used *Understanding and Creating Art* by Goldstein et al., *Discover Art*, and *Art in Your World* by Brommer and Horn. Most of the high school art teachers used Brommer's *Discovering Art History*.

The use of these particular art textbooks was not a surprising finding but merely confirms the textbooks recommended by the Ohio Partnership for the Visual Arts: Regional Institute for Educators were used. It
was surprising to find that one high school art teacher indicated she used Discover Art. It would appear this teacher may have mistakenly checked Discover Art instead of Discovering Art History since the two titles are closely related.

Almost three-fourths of the teachers in this study indicated they had no other art textbooks in their classrooms aside from the art textbook provided by the school. This may be that since the introduction of art textbooks into the curriculum is so new, teachers may feel compelled to use what is provided. They also may have had little knowledge of other available art textbooks and may have been satisfied to have at least one art textbook. However, most of the high school art teachers did have other art textbooks in their classroom. The list of other art textbooks was provided in Chapter IV.

It was impossible to determine if those who had other art textbooks in the classroom did, in fact, use them since the results were confounded by improperly completed questionnaires and the data simply could not be interpreted, as mentioned in Chapter IV. Even if the questionnaires were completed properly, it seems
unlikely that there would be much difference in art textbook use.

Research question three addressed ways in which the art textbook was used by this special population. It is evident from the results of this study that the art textbook was used as a resource rather than as a blueprint for the entire art curriculum. This special population of teachers were not mere technicians following the art textbook page by page, but used the text as a resource material to enhance their art program.

The majority of teachers in this study distributed one copy of the art textbook to each student during class. The same was true in the pilot and field studies, as well. Almost two-thirds of the teachers in this study relied on some information from the art textbook and relied on information from other sources. The same was true for the teachers in the pilot study.

Over half of the teachers who participated in this study used some of the lessons from the art textbook in an order determined by the teacher rather than the textbook author. Almost two-thirds of the teachers in the pilot study also indicated they used some of the lessons in the art textbook in their own order. This
style of textbook use is similar to selective omission, one of five styles of textbook use identified by Freeman, Belli et al. (1983).

None of the teachers in this study used every lesson from the art textbook in the arranged order which seems to support Freeman and Porter (1989) who found that even the ardent textbook follower did not cover all of the topics in the textbook.

Although these findings are only true of this special population, they are significant. As mentioned, art textbooks are sequentially-organized and textbook authors may assume teachers will follow the sequential order. Obviously, from this study, it is evident this special population of teachers did not rely solely on the art textbook to determine the lessons they taught or the sequence in which they were presented. Questions may arise as to the necessity of a sequentially-arranged art textbook, the appropriate authority for determining the sequence of material, and the particular type of sequence that is necessary.

A large majority of teachers in this special population had students read from the art textbook. Most of those teachers had students read orally during class. In the field study, half of the teachers had
students read orally from the art textbook during class. This may be due in part to the fact that slightly under half of the teachers in this study found the reading level of the art textbooks appropriate for the majority of the students and the remainder found the reading level appropriate for some of the students.

In answer to the fourth research question regarding how often teachers used the art textbook, it was discovered that the art textbook was used with some regularity. About half of the teachers in the study used the art textbook at least every other art lesson and the remaining half used it at least once a month. Half of the elementary classroom teachers who participated in the field study used the art textbook during every art lesson.

Research question five addressed the reasons for using the art textbooks. One predominant reason for using the art textbook was for the visuals it provided. Another reason for use was the content. Information gathered from the in-depth interviews also substantiated this finding. This seems to support the finding by Spiegel and Wright (1984) who discovered that high school biology teachers considered the most important function of the textbook was to provide
content input to the students. Freeman, Kuhs et al. (1983) also found that although teachers differed in the style of textbook use, textbooks had an important influence on the decisions the teachers made regarding what content to include in the curriculum.

Teachers also indicated that the art textbook provided a sequence to the art curriculum. Brown (1973) reported a similar finding noting that one of the three most important functions of a textbook according to teachers included determining the sequence of the subject matter.

Research question six addressed the value of the art textbooks as determined by the teachers. Teachers viewed the art textbook as a valuable curriculum material and found it did have an impact on how they taught art. Although these teachers viewed the art textbook as a valuable curriculum material they did not rely on the art textbook to dictate the art curriculum.

A large majority of the teachers indicated the art textbook had changed the way they taught art and over half found the art textbook very useful to their teaching. This was also the case in the pilot study where two thirds of the teachers indicated the art
textbook was either useful or very useful to their teaching.

All but one of the teachers in the study thought an art textbook could serve as a resource to strengthen the art program. Most of the teachers who participated in the pilot study indicated the same. A large majority of the teachers in the field study indicated the art textbook was important to their art curriculum.

Generally, the teachers who were interviewed thought the art textbook served as a resource to teaching by saving them time, providing sequentially-arranged lesson ideas, providing visuals and offering a different perspective other than their own. Alverman (1987) also found that teachers used textbooks as a resource to verify different points of view.

C. Further Research

As with other fields of education where over 90 percent of the time in classroom is spent with textbooks (Blosser, 1986), art textbook use may increase. School districts throughout Ohio that are implementing a DBAE program are purchasing curriculum
materials, such as art textbooks, to strengthen their DBAE program.

The principals and teachers in these districts, as well as other districts, may need to know whether or not student learning is enhanced or undermined by the use of art textbooks. Research on art textbook use through case studies could provide information about the positive and negative uses of art textbooks. Additional research on art textbook use could provide teachers with information on successful and unsuccessful approaches to teaching art using the art textbook.

Additional research on how teachers use art textbooks through the development of a scale or index ranging from very heavy textbook use to very light textbook use could serve to describe a more in-depth look at art textbook use.

The art textbook is one curriculum material that is readily available for teacher use, providing sequentially-organized content and visuals. It is evident from this study that these selected classroom teachers, inexperienced in teaching art, relied on the art textbooks for content expertise; yet, little or no research has been published regarding a content
analysis of these textbooks. If teachers are relying on the art textbook for authoritative information, certain questions must be asked including, 1) how authoritative is that information?, and 2) how does that information compare to what experts in the various disciplines say about works of art? An analysis of content may help to determine if the information included in the textbook compares to that of discipline experts. With this information, teachers serving on curriculum and textbook committees could make educationally-sound decisions about textbook adoption.

Related research addressing an analysis of the content in art textbooks could also provide an in-depth look at what artists, art periods and art processes are included and excluded. Teachers relying on the art textbook for authoritative information need to be made aware of any biases or discriminations inherent in the content, in hopes they would supplement inadequate content with other works of art, other art processes and other artists that were excluded.

If art textbooks such as Chapman's (1985) Discover Art, Goldstein's et al. (1986) Understanding and Creating Art and Brommer's (1988) Discovering Art History are widely used and adopted by school
districts, the education of classroom teachers and art teachers will need to undergo changes. As noted by Ball and Feiman-Nemser (1986) preservice education should prepare prospective teachers to use textbooks as a guide to strengthen teacher development. Further research is needed to discover what preparation preservice classroom teachers and art teachers are given in the use of art textbooks and what preparation they should receive.

Although art textbooks typically have not been part of the art curriculum, they are increasingly becoming an adopted curriculum material in school districts throughout Ohio. This may be true for other states, although there has been no published research to support this.

With art textbook use on the increase, it is imperative that the field of art education begin to encourage, promote and support research on the use of the art textbook, as well as, the effects art textbooks will undoubtedly have on the curriculum and student learning. It is hoped this research study will serve as a catalyst for additional research related to art textbooks.
APPENDIX A

ACTUAL STUDY QUESTIONNAIRE
QUESTIONNAIRE

Thank you for taking the time to complete this questionnaire. Please choose ONLY ONE response that is most appropriate by placing a checkmark on the line next to your chosen response.

1. Do you think an art textbook can serve as a resource to strengthen your art program?
   ___ no
   ___ yes

2. Are you provided with an art textbook in your classroom?
   ___ no (Please proceed to question #7)
   ___ yes

3. What is the title of the art textbook you are provided?
   ___ Discover Art by Laura Chapman
   ___ Discovering Art History by Gerald Brommer
   ___ Understanding and Creating Art by Goldstein, et. al.
   ___ Other: ____________________________

4. Do you use the art textbook you are provided in your classroom?
   ___ no (Please proceed to question #7)
   ___ yes

5. How often do you use the art textbook you are provided?
   ___ rarely (use or refer to it about once or twice a year)
   ___ sometimes (use or refer to it about once a month)
   ___ often (use or refer to it every other art lesson)
   ___ always (use or refer to it during every art lesson)

6. How do you typically use the art textbook you are provided in your classroom?
   ___ I use every lesson in the arranged order.
   ___ I use every lesson but in my own order.
   ___ I use some of the lessons in the arranged order.
   ___ I use some of the lessons but in my own order.
   ___ I only refer to the visuals in the textbook.

7. Do you have any other art textbook(s) in your classroom?
   ___ no (If you also answered no to question #2, please proceed to question #21)
   ___ yes (If so, what is/are the title(s))?___________________________

8. Do you use the other art textbook(s) in your classroom?
   ___ no
   ___ yes
   ___ not applicable

9. Does the district require you use the art textbook you are provided in your classroom?
   ___ no
   ___ yes

10. Would you use the art textbook you are provided in your classroom if the district didn't require it?
    ___ no
    ___ yes

11. How useful is the art textbook to your art teaching?
    ___ not useful
    ___ somewhat useful
    ___ very useful
12. What do you like most about the art textbook you are provided?
___ everything
___ content
___ organization of ideas
___ visuals and printed words
___ the questions and activities
___ nothing

13. What do you dislike most about the art textbook you are provided?
___ everything
___ content
___ organization of ideas
___ visuals and printed words
___ the questions and activities
___ nothing

14. How appropriate is the reading level of the art textbook for your students?
___ poor (it is not appropriate for any student in the class.)
___ fair (it is appropriate for some of the students.)
___ good (it is appropriate for a majority of the students.)
___ excellent (it is appropriate for almost all of the students.)

15. To what extent do you rely on information from the art textbook for your art instruction?
___ I use some of the information and information from other sources.
___ I use most of the information from the art textbook and some information from other sources.
___ I use much of the information from the art textbook and no other sources.
___ I only use information from the art textbook.

16. How are the art textbooks distributed?
___ a copy of the text is distributed to each student during class
___ each student has a copy of the text that s/he brings to class
___ two students share one copy of the text during class
___ three or more students share one copy of the text during class
___ there is only one copy of the text for the entire class

17. Do students ever read silently from the art textbook during class?
___ no
___ yes

18. Do students ever read orally from the art textbook during class?
___ no
___ yes

19. Are students ever asked to read from the art textbook outside of class?
___ no
___ yes

20. To what extent has the use of the art textbook changed the way you teach art?
___ It has not changed the way I teach art.
___ It has somewhat changed the way I teach art.
___ It has completely changed the way I teach art.

21. What is your present position?
___ Elementary classroom teacher
___ Elementary art teacher
___ Middle school art teacher
___ High School art teacher
___ Other (Please specify: __________________________)
APPENDIX B

VALIDITY STUDY QUESTIONNAIRE AND LETTER
Thank you for taking the time to complete this questionnaire. Your questionnaire is coded with a special identifying number. Please be assured that no one other than myself will have access to the list of coded numbers and the names associated with the numbers. Once I have all questionnaires returned, I will destroy the names and corresponding code numbers.

Please choose one response that is most appropriate by placing a checkmark on the line next to your chosen response.

1. Do you think an art textbook can serve as a resource to strengthen your art program?
   ___ no
   ___ yes

2. Are you provided with an art textbook in your classroom?
   ___ no (Please proceed to question #7)
   ___ yes

3. What is the title of the art textbook you are provided?
   ___ Discover Art by Laura Chapman
   ___ Discovering Art History by Gerald Brommer
   ___ Understanding and Creating Art by Goldstein, et. al.
   ___ Other: __________________________

4. Do you use the art textbook you are provided in your classroom?
   ___ no (Please proceed to question #7)
   ___ yes

5. How often do you use the art textbook you are provided?
   ___ rarely (use or refer to it about once or twice a year)
   ___ sometimes (use or refer to it about once a month)
   ___ often (use or refer to it every other art lesson)
   ___ always (use or refer to it during every art lesson)

6. How do you typically use the art textbook you are provided in your classroom?
   ___ I use every lesson in the arranged order.
   ___ I use every lesson but in my own order.
   ___ I use some of the lessons in the arranged order.
   ___ I use some of the lessons but in my own order.
   ___ I only refer to the visuals in the textbook.

7. Do you have any other art textbook(s) in your classroom?
   ___ no (If you also answered no to question # 1, please proceed to question # 25)
   ___ yes (If so, what is/are the title(s)?) ____________________________

8. Do you use the other art textbook(s) in your classroom?
   ___ no
   ___ yes
   ___ not applicable

9. Does the district require you use the art textbook you are provided in your classroom?
   ___ no
   ___ yes

10. Would you use the art textbook you are provided in your classroom if the district didn't require it?
    ___ no
    ___ yes
11. Do you feel pressured to use the art textbook you are provided?
   ___ no (Please proceed to question #13)
   ___ yes

12. If you do feel pressured to use the art textbook you are provided, by whom do you feel pressured?
   ___ principal
   ___ art supervisor
   ___ other art teachers
   ___ other classroom teachers
   ___ other (Please specify: ____________________________)

13. How useful is the art textbook to your art teaching?
   ___ not useful
   ___ somewhat useful
   ___ useful
   ___ very useful

14. Have you used an art textbook before this school year?
   ___ no (Please proceed to question #16)
   ___ yes

15. What was the title of the art textbook you used prior to this school year?

16. What do you like most about the art textbook you are provided?
   ___ everything
   ___ content
   ___ organization of ideas
   ___ visuals and printed words
   ___ the questions and activities
   ___ nothing

17. What do you dislike most about the art textbook you are provided?
   ___ everything
   ___ content
   ___ organization of ideas
   ___ visuals and printed words
   ___ the questions and activities
   ___ nothing

18. How appropriate is the reading level of the art textbook for your students?
   ___ poor (It is not appropriate for any student in the class.)
   ___ fair (It is appropriate for some of the students.)
   ___ good (It is appropriate for a majority of the students.)
   ___ excellent (It is appropriate for almost all of the students.)

19. To what extent do you rely on information from the art textbook for your art instruction?
   ___ I use some of the information and information from other sources.
   ___ I use some of the information from the art textbook and no other sources.
   ___ I use much of the information from the art textbook and information from other sources.
   ___ I use much of the information from the art textbook and no other sources.
   ___ I only use information from the art textbook.

20. How are the art textbooks distributed?
   ___ a copy of the text is distributed to each student during class
   ___ each student has a copy of the text that s/he brings to class
   ___ two students share one copy of the text during class
   ___ three or more students share one copy of the text during class
   ___ there is only one copy of the text for the entire class
21. Do students ever read silently from the art textbook during class?
   __ no
   __ yes

22. Do students ever read orally from the art textbook during class?
   __ no
   __ yes

23. Are students ever asked to read from the art textbook outside of class?
   __ no
   __ yes

24. To what extent has the use of the art textbook changed the way you teach art?
   __ It has not changed the way I teach art.
   __ It has somewhat changed the way I teach art.
   __ It has completely changed the way I teach art.

25. What is your present position?
   __ Elementary classroom teacher
   __ Elementary art teacher
   __ Middle school art teacher
   __ High school art teacher
   __ Other (Please specify: ______________________)

26. What is the highest degree you hold?
   __ Bachelors degree
   __ Masters degree
   __ Doctor of philosophy degree

27. How many years of teaching experience do you have?
   __ First year teacher
   __ 1 to 4 years
   __ 5 to 9 years
   __ 10 to 15 years
   __ 16 or more years

28. What is your art background?
   __ I have not had any undergraduate or graduate courses in studio fine arts or art education.
   __ I have had one or more undergraduate or graduate studio fine arts course(s).
   __ I have had one or more undergraduate or graduate art education course(s).
   __ I have had both undergraduate or graduate studio fine arts and art education courses.
   __ I have a degree in art education or studio fine arts.

29. What is your age bracket?
   __ 20 or under
   __ 21 to 25
   __ 26 to 30
   __ 31 to 35
   __ 36 to 40
   __ 41 to 45
   __ 46 to 50
   __ 51 to 55
   __ 56 to 60
   __ 61 and over

30. What is your sex?
   __ female
   __ male
Laurel Lampela  
Department of Art Education  
The Ohio State University  
340 Hopkins Hall  
120 North Oval Mall  
Columbus, Ohio 43210  

January 30, 1989  

To: Dr. Ayres D'Costa  
Dr. Judith Koroscik  
Dr. E. Louis Lankford  
Dr. William Loadman  
Dr. Nancy MacGregor

Attached is a questionnaire I developed that addresses how elementary classroom teachers and art teachers use the art textbook in the classroom. I plan to use this questionnaire as one of the instruments for gathering information for my dissertation.

Because this is a new instrument, I need to obtain expert advice on the validity of the instrument. I am asking that each of you read over this questionnaire and give me feedback as to whether you believe this actually measures what I intend it to measure.

There are five research questions I hope to answer through this questionnaire for my study. They are: 1) the percentage of classroom teachers and art teachers who use an art textbook, 2) the name(s) of the textbook(s) that is/are being used, 3) the reasons for using the textbook, 4) how the textbooks are being used and 5) how often the textbooks are used in the art curriculum.

I hope these five questions give you enough to go on to evaluate this questionnaire. I will be happy to talk with you and try to clarify any questions you may have.

Thank you for agreeing to help me in my study. I know how precious your time is. I am very grateful.

Sincerely,

Laurel Lampela  
Graduate Research Associate
APPENDIX C

RELIABILITY COEFFICIENTS
JES 2 JOB LOG -- SYSTEM WSU -- NODE N1

14.12.21 JOB 1339 TSS7011 S2025 LAST-USED 16 FEB 90 13:57 SYSTEM=WSU FACILITY=TSO
14.12.21 JOB 1339 TSS7021 COUNT=00035 NODE=FAIL LOCKTIME=HOME NAME=LAURA LARPELA (OSU)
14.12.21 JOB 1339 $SHSP373 S2025A STARTED - INIT 12 - CLASS G - SYS WSU
14.12.46 JOB 1339 -
14.12.46 JOB 1339 -JOBSMERE STEPHANE PROSTEP RC EXCP CPU SHB CLOCK SERV PG PAGE SWAP VIO SW
14.12.46 JOB 1339 S2025A GO 00 981 .01 .00 .0 24844 1 9 0 0
14.12.46 JOB 1339 -S2025A ENDED. NAME=LARPELA TOTAL CPU TIME=.01 TOTAL ELAPSED TIME=.0

----- JES2 JOB STATISTICS -----

16 FEB 90 JOB EXECUTION DATE
133 CARDS READ
2,550 SYSTOUT PRINT RECORDS
0 SYSTOUT PUNCH RECORDS
188 SYSTOUT SPOOL KBYTES
0.44 MINUTES EXECUTION TIME

16-DEC-90 05 MVS/IX
14:12:35 WRIGHT STATE UNIVERSITY IBM 3083

PRECEDING TASK REQUIRED 0.06 SECONDS CPU TIME; 0.62 SECONDS ELAPSED.
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>ARIABLES.

****** METHOD 2 (COVARIANCE MATRIX) WILL BE USED FOR THIS ANALYSIS ******

THERE ARE 3011248 BYTES OF MEMORY AVAILABLE.
THE LARGEST CONTIGUOUS AREA HAS 3011248 BYTES.

****** 11888 BYTES OF SPACE REQUIRED FOR RELIABILITY ******
### RELIABILITY ANALYSIS - SCALE (ALL)

#### ANALYSIS OF VARIANCE

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<th>Mean Square</th>
<th>F</th>
<th>Prob.</th>
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**Grand Mean = 13.6181**

**Tukey Estimate of Power to Which Observations Must Be Raised to Achieve Additivity = 0.7502**

Not Enough Cases to Compute Hotelling's T-Squared.

#### Reliability Coefficients

- **30 Items**
  - **Alpha = .9525**
  - **Standardized Item Alpha = .9497**
**Reliability Analysis - Scale (All)**

**HOTELLING T-SQUARED = 1269.0438**  
**F = 279.1896**  
**PROB. = .0000**  
**DEGREES OF FREEDOM:**  
**NUMERATOR = 4**  
**DENOMINATOR = 22**

**Reliability Coefficients**  
5 Items

**ALPHA = .5128**  
**STANDARDIZED ITEM ALPHA = .4966**
PRECEDING TASK REQUIRED 0.04 SECONDS CPU TIME; 0.72 SECONDS ELAPSED.

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>VARIABLES.

****** METHOD 2 (COVARIANCE MATRIX) WILL BE USED FOR THIS ANALYSIS ******

THERE ARE 3011248 BYTES OF MEMORY AVAILABLE.
THE LARGEST CONTIGUOUS AREA HAS 3011248 BYTES.

****** 656 BYTES OF SPACE REQUIRED FOR RELIABILITY ******

RELIABILITY ANALYSIS - SCALE (ALL)

HOTELLING S T-SQUARED = 104.9853  F = 17.6375  PROB. = .0000
DEGREES OF FREEDOM: NUMERATOR = 5  DENOMINATOR = 21

RELIABILITY COEFFICIENTS 6 ITEMS

ALPHA = .9606  STANDARDIZED ITEM ALPHA = .9815
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>VARIABLES.

****** METHOD 2 (COVARIANCE MATRIX) WILL BE USED FOR THIS ANALYSIS ******

THERE ARE 3011248 BYTES OF MEMORY AVAILABLE.
THE LARGEST CONTIGUOUS AREA HAS 3011248 BYTES.

****** 848 BYTES OF SPACE REQUIRED FOR RELIABILITY ******
**RELIABILITY ANALYSIS - SCALE (ALL)**

**ANALYSIS OF VARIANCE**

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<th>Mean Square</th>
<th>F</th>
<th>Prob.</th>
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**Grand Mean = 9.5582**

**Tukey Estimate of Power to Which Observations Must be Raised to Achieve Additivity = 0.0105**

**Hotelling's T-squared = 121.5068**

**Degrees of Freedom:**
- Numerator = 6
- Denominator = 20

**Reliability Coefficients 7 Items**

**Alpha = .9358**

**Standardized Item Alpha = .9349**
### Spearman Correlation Coefficients

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**Spearman Correlation Coefficients**

Note: The table provides correlation coefficients between different variables. The values indicate the strength and direction of the relationship between the variables. Positive values indicate a positive correlation, while negative values indicate a negative correlation. The significance level is also indicated for each correlation coefficient.
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### SPEARMAN CORRELATION COEFFICIENTS

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APPENDIX D

FIELD STUDY INSTRUMENT AND LETTER
QUESTIONNAIRE

Thank you for taking the time to fill out this short questionnaire. Please choose the response that best suits you by placing a checkmark on the line next to your chosen response.

1. What is your art background?
   ____ I have no art background.
   ____ I have taken one art methods course.
   ____ I have had two or more art methods courses.
   ____ I have had some courses in studio fine arts.
   ____ I have an extensive art background.

2. Are you provided with an art textbook for use in your classroom?
   ____ yes
   ____ no (Please proceed to question #4)

3. What is the title of the art textbook with which you are provided?

4. Do you use any other art textbook in your classroom?
   ____ no
   ____ yes (If so, what is/are the title(s)?)

5. How do you typically use an art textbook in your classroom?
   ____ to supplement art instruction
   ____ as a sequenced order of art lessons
   ____ as a source for art activities
   ____ for assigned reading
   ____ I do not use an art textbook (This concludes your portion of the questionnaire. Thank you for your participation.)

6. Why are you using an art textbook in your classroom?
   ____ The district requires it.
   ____ I find it useful in sequencing my art lessons.
   ____ I have little background in teaching art and the textbook is very helpful.

7. How often do you use the art textbook?
   ____ never
   ____ rarely (use it about once or twice a year)
   ____ sometimes (use it about once a month)
   ____ often (use or refer to it every other art lesson)
   ____ always (use or refer to it during every art lesson)

8. How important is the art textbook to your art curriculum?
   ____ very unimportant
   ____ somewhat important
   ____ important
   ____ very important
   ____ critical

9. Have you used an art textbook before this school year?
   ____ yes
   ____ no (Please proceed to question #11)
10. What was the title of the art textbook you used prior to this school year? ___________________________________________ 

11. What do you like about your art textbook? 
   ___content 
   ___organization of ideas 
   ___visuals, graphics, print 
   ___end of chapter questions and activities 
   ___readability 
   ___overall; everything 

12. What do you dislike about your art textbook? 
   ___content 
   ___organization of ideas 
   ___visuals, graphics, print 
   ___end of chapter questions and activities 
   ___readability 
   ___overall; everything 

13. How appropriate is the reading level of the art textbook for your students? 
   ___poor (it is not appropriate for any student in the class.) 
   ___fair (it is appropriate for some of the students) 
   ___good (it is appropriate for a majority of the students) 
   ___very good (it is appropriate for almost all of the students) 
   ___excellent (it is appropriate for every student in the class) 

14. Do you rely on text information for your art instruction? 
   ___yes 
   ___no 

15. How are the art textbooks distributed? 
   ___A copy of the text is distributed to each student during class. 
   ___Each student has a copy of the text that s/he brings to class. 
   ___Two students share one copy of the text during class. 
   ___Three or more students share one copy of the text during class. 
   ___There is only one copy of the text in the classroom. 

16. I give students time to read from the text silently during class. 
   ___yes 
   ___no 

17. I ask students to read from the text orally during class. 
   ___yes 
   ___no 

18. Would you use an art textbook if the district didn't require it? 
   ___yes 
   ___no 

19. Has the art textbook made a difference in the way you teach art? 
   ___yes (Please also answer #20) 
   ___no (This concludes the questionnaire. Thank you for your participation.) 

20. How has the art textbook made a difference in the way you teach art? 

   ___________________________________________ 

This concludes the questionnaire. Thank you for your participation.
Dear Classroom Teacher,

I am a graduate student at Ohio State University currently enrolled in a research class in art education. A class requirement is to conduct survey research and I am doing this through a questionnaire.

Attached is a questionnaire concerning the use of an art textbook in the curriculum. I would greatly appreciate it if you would take a few minutes of your time and complete the attached questionnaire. I am only sending this to classroom teachers involved in the Ohio Partnership for the Visual Arts: Regional Institute for Educators.

Completing the questionnaire should take about 10 minutes. Once you have completed it, you can return it to me in the enclosed, self-addressed, stamped envelope. I also am asking that you return this to me before Wednesday, Nov. 30. I apologize for the quick turn around time but I have encountered some problems in distributing this questionnaire.

Please be assured your responses will remain anonymous. And thank you for your willingness to complete and promptly return this questionnaire and assist me in my course requirements.

Sincerely,

Laurel Lampela
Graduate Student
Department of Art Education
Ohio State University
APPENDIX E

PILOT STUDY LETTERS AND FORMS
April 12, 1989

Dear Teacher,

You have been selected to participate in a pilot study to determine how art textbooks are used in the classroom. Your name was randomly selected from the list of teachers participating in the Ohio Partnership for the Visual Arts: Regional Institute for Educators. Please be assured your responses will remain confidential.

Your input and involvement in this pilot study is extremely valuable and crucial to the success of my research under the direction of my advisor, Nancy MacGregor. This study is in partial fulfillment of the requirements towards my doctoral degree in art education at The Ohio State University.

Enclosed you will find a 30-item questionnaire that I would like you to complete and return to me in the attached addressed stamped envelope by April 19, 1989. The questionnaire should take only 10 minutes to complete.

I have also enclosed a very modest token of my appreciation for your willingness to take time out from your busy teaching schedule to complete this questionnaire.

Thank you for your help.

Sincerely yours,

Laurel Lampela
Graduate Student
Department of Art Education
The Ohio State University

Nancy MacGregor
Associate Professor
Department of Art Education
The Ohio State University
THE IMPRESSION
POSTCARD BOOK

30 full-color photographs of Impressionist masterpieces on postcards to mail, share, and cherish.
April 24, 1989

Dear Teacher,

Your input is very important to me. In case you misplaced the first questionnaire or thought you wouldn't make the deadline, I am enclosing another questionnaire for you to fill out. This questionnaire, regarding the use of the art textbook in the classroom, is for a pilot study in partial fulfillment of my doctoral degree requirements in art education.

With all of the deadlines and responsibilities of teaching, it is often difficult to find any free time. But if you could find some time to fill out this 30-item questionnaire I would really appreciate it. It should only take about 10 minutes. I've enclosed self-addressed stamped envelope and would like this returned by May 1, 1989.

Thank you for your help.

Sincerely yours,

Laurel Lampela
Graduate Student
Department of Art Education
The Ohio State University
Dear Teacher,

Thank you for returning the first questionnaire so promptly. Your responses are very important to this pilot study. And as a pilot study, I must insure that the questionnaire I have developed is reliable. A reliability check is important to the quality of this kind of research.

To do this, I must once again ask you to complete the questionnaire as before. I will then compare responses from the first questionnaire to the second questionnaire. Be assured this is the last time you will need to complete this questionnaire.

Enclosed you will find a similar 30-item questionnaire that I would like you to complete and return to me in the attached addressed stamped envelope by May 3, 1989.

I have again enclosed a modest token of my appreciation for your willingness to complete and return this questionnaire.

Thank you for your help.

Sincerely yours,

Laurel Lampela
2912 Kilbourne Ave.
Columbus, Ohio 43229

April 24, 1989

Laurel Lampela
Graduate Student
Department of Art Education
The Ohio State University

Nancy MacGregor
Associate Professor
Department of Art Education
The Ohio State University
30 full-color photographs of inspired American originals to mail, share, and cherish
Dear Teacher,

Thank you for returning the first questionnaire. Your input is very important to me. I am enclosing the second and final questionnaire for you to fill out. This questionnaire, regarding the use of the art textbook in the classroom, is for a pilot study in partial fulfillment of my doctoral degree requirements in art education. To determine reliability of this questionnaire, I must compare the responses you gave on the first questionnaire to your responses on the second questionnaire. That's why I'm asking you to complete this a second time.

With all of the deadlines and responsibilities of teaching, especially near the end of the school year, it is often difficult to find any free time. But if you could find some time to again fill out this 30-item questionnaire I would really appreciate it. It should only take about 10 minutes. I've enclosed a self-addressed stamped envelope and would like this returned by May 27, 1989.

Thank you for your help.

Sincerely yours,

Laurel Lampela
Graduate Student
Department of Art Education
The Ohio State University
APPENDIX F

FINAL STUDY LETTERS AND FORMS
Laurel Lampela
508 Pleasant Street
Yellow Springs, OH 45387

January 22, 1990

Dear Teacher,

You have been selected to participate in a research study to determine how art textbooks are used in the classroom. Your name was selected from the list of teachers participating in Year Two of the Ohio Partnership for the Visual Arts: Regional Institute for Educators. Please be assured your responses will remain confidential.

Your input and involvement in this research study is extremely valuable and crucial. This study is in partial fulfillment of the requirements towards my doctoral degree in art education at The Ohio State University.

Enclosed you will find a 21-item questionnaire that I would like you to complete and return to me in the attached addressed stamped envelope by February 5, 1989. The questionnaire should take only 10 minutes to complete. The questionnaire is coded with a special identifying number. Please be assured no one other than myself will have access to the list of coded numbers and the names associated with the numbers. Once I have all questionnaires returned, I will destroy the names and corresponding numbers.

I have also enclosed a very modest token of my appreciation for your willingness to take time out from your busy teaching schedule to complete this questionnaire.

Thank you for your help.

Sincerely yours,

Laurel Lampela
Doctoral Candidate
Department of Art Education
The Ohio State University
30 full-color photographs of inspired American originals to mail, share, and cherish.
Dear Teacher,

A few weeks ago I sent you a questionnaire regarding the use of the art textbook. I haven’t heard from you and I am writing again in hopes of getting your response. I know how busy you must be but your input is very important to me.

In case you thought you wouldn’t make the deadline, I am enclosing another questionnaire for you to fill out. This results of this questionnaire are the essence of my dissertation. Whether you use an art textbook or not I am very interested in your response.

With all of the deadlines and responsibilities of teaching, it is often difficult to find any free time. But if you could find some time to fill out this 21-item questionnaire I would really appreciate it. It should only take about 10 minutes. I’ve enclosed a self-addressed stamped envelope and would like this returned by February 20, 1990.

Thank you for your help.

Sincerely yours,

Laurel Lampela
Doctoral Candidate
Department of Art Education
The Ohio State University
March 1, 1990

Dear Teacher,

Thank you for returning the questionnaire I sent you on the use of the art textbook. Your responses are very valuable to my research. I am now conducting telephone interviews with a random sample of teachers who indicated art textbook use. Your coded number was selected from the group of teachers who responded.

Would you be willing to be interviewed by me over the telephone? I would greatly appreciate your additional help with my research. The interview with several prepared questions should take only about 15 minutes of your time. I can phone you either at school or at your home. My work schedule permits me to make calls only on Thursdays, Fridays, Saturdays and Sundays. I hope one of these days is suitable to your schedule. I will begin conducting telephone interviews on Thursday, March 16, 1990.

Enclosed is a reply form indicating available times for a telephone interview. If you agree to an interview please complete this form and return it in the stamped, addressed envelope by March 10, 1990. I've also enclosed another modest token of my thanks for your help.

Best wishes,

Laurel Lampela
Doctoral Candidate
Department of Art Education
The Ohio State University
YES, I am able to participate in a telephone interview on the use of the art textbook in my classroom. It is best to phone me:

___ at SCHOOL - the number is ______________________
   ___ on Thursday at ____________ a.m./p.m.
   ___ on Friday at _______________ a.m./p.m.

___ at HOME - the number is ______________________
   ___ on Thursday at ____________ a.m./p.m.
   ___ on Friday at _______________ a.m./p.m.
   ___ on Saturday at _______________ a.m./p.m.
   ___ on Sunday at _______________ a.m./p.m.
The artist's impressions, in 30 full-color postcards to mail, share, and cherish
March 16, 1990

Dear Teacher,

A few weeks ago I sent you a letter with a request to interview you over the telephone. I haven't heard from you and I am writing again in hopes of getting your response. I know how busy you must be but your input is very important to me and this research study.

In case you thought you wouldn't make the deadline, I am enclosing another reply form indicating times you are available for a telephone interview. I would greatly appreciate your help in my study. The interview should only take about 15 minutes of your time. I assure you that your responses will remain anonymous.

I would like you to complete the enclosed reply form indicating available times for a telephone interview and the number where I can reach you. I have enclosed a stamped, addressed envelope and would like this returned by March 24, 1990. Thanks for your help.

Warmest wishes,

Laurel Lampela
Doctoral Candidate
Department of Art Education
The Ohio State University
APPENDIX H

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Interview with A-04

1) Why do you think art textbooks can serve as a resource to teaching?

First of all because we have to get across to the kids that art is not a vacuum...there is a purpose to art...it's a process...to show that art is more than a vacuum, that artists do not live in a vacuum...art is part of society and artists have a purpose.

2) Why do you use the textbook always?

Whenever I introduce a new project in art, I at least go someplace in the textbook to get an idea of a studio project...where it refers to an artist, technique or colors...I pull back to it in the text to be familiar with it always.

3) What are your reasons for using the art textbook?

Familiarity...so they understand these people lived and were a product of their times...so they understand they reflect real human beings...they embodied the spirit of their time...their artwork...because of something that happened during that time.

4) In what ways is the textbook useful to your teaching?

I refer to it all the time...we have prints and I select some that are of other works...not only those in the book...sometimes we use the prints in the book to refer to.

5) What one thing do you like most about the art textbook and why?

I use the Brommer text (Discovering Art History)...what I do like is their categories...everything is brief and easy to read. The kids can understand without being totally bored.

6) What one thing do you dislike most about the art textbook and why?

I don't think it has enough and it's understandably dated...a lot more artists need to be addressed...I also don't like the black and white prints. The kids think since it appears in black and white in the textbook that it looks like that in reality.

7) How has the art textbook made a difference in the way you teach art?

I can introduce more artists...I can use more artists to make a point. I can talk better about art...the critiques are a lot better if an artist is mentioned in the book. If it's in print they'll take to it verbatim compared to me talking about it. The textbook presents it and it is more real to the students...also they can go back and see it again. I like the permanence of it.
Interview with A-13

1) Why do you think art textbooks can serve as a resource to teaching?

The textbook simplifies art history at the grade level...it's easier than looking through a college text. It also saves me time and gives me ideas of what principles, elements and projects with artists, art forms or particular periods of art.

2) Why do you use the textbook sometimes?

I’ve used it more this semester than last...basically the same as what I answered in question one. It’s available to help in my classroom and towards conducting a DBAE (discipline-based art education) program.

3) What are your reasons for using the art textbook?

The same as I’ve already answered.

4) In what ways is the textbook useful to your teaching?

It strengthens art history where I wasn’t using it before. It strengthens my program by giving me new ideas and stimulates me by giving me new ideas.

5) What one thing do you like most about the art textbook and why?

Relating an artist or certain art period to a project in the classroom. It’s not just drilling them on studio work.

6) What one thing do you dislike most about the art textbook and why?

I don’t dislike anything. I wish I had the time to cover the lessons though. The lessons are too long for my time period. Some lessons are quite lengthy and I cannot use the whole lesson because of this.

7) How has the art textbook made a difference in the way you teach art?

The main point is that it has brought art history and art criticism into the classroom. Before we only touched upon it. I didn’t have the background and strength the text gives me. It gives me background and strength in art history and art criticism.
Interview with A-23

1) Why do you think art textbooks can serve as a resource to teaching?

Well, one of the things I find valuable is they come up with ideas and I don’t have to create...plus in the particular book I’m using I’ve been given a tremendous amount of material that is interesting. I’m a kindergarten teacher and I have to teach everything including reading, spelling...and I like the layout of the art textbook...it has a logical format, good sequence...it’s been researched, has biographies of the artists and it saves me a tremendous amount of time. It also gives me ideas of things that would never have occurred to me before. I can copy what I want and there is a wealth of material.

2) Why do you use the textbook often?

Well quite honestly, for the first semester I never had the textbook...problems with federal funding in a magnet school system...I’ve been using it often now to get ideas because I wanted to get across all of the idea. I also depend on the class. I have two very different classes. My morning class is more mature. I had a parent bring in a book on Mary Cassatt. My afternoon class is very immature. I can’t do things in depth. It all depends on the class. The material came so late in the year. There is so much and I wanted to get to it all so I had to do a lot more in a shorter amount of time.

3) What are your reasons for using the art textbook?

Well, first is the sequence of ideas and the second reason is the wonderful visuals. The kids don’t have a textbook but the materials...the large visuals are there and they’re in my room at all times. I don’t have to go to the resource room and dig them out. To be the only person who has the materials is wonderful. The quality of the prints is really nice. I’m very impressed with them. The suggestions are really interesting.

4) In what ways is the textbook useful to your teaching?

Well, one of the things we have been doing is screening the kids for developmental lag... and many times we have had no effective way to determine it...the first part of the year we used Mommy it’s a Rengir and the kids could really use the visual skills. Although they
couldn't verbalize why these things were done by some artist but I knew they were making some visual generalities. The same thing with the Laura Chapman material. The second half of the year the kids had picked up a lot of vocabulary and it has been marvelous for tying the visual elements they were seeing and putting them into more verbalization. For example, my principal has spent money on the Shorewood prints and has had them matted and framed...over 100 prints are hanging all over the school. As we walk down the hall the kids can recognize it's a landscape and can understand, somewhat, the difference between a landscape, still life and portrait. We moved from learning about just color and shapes to more complex elements like comparing and contrasting different types of art work. I haven't done much in the studio with them though.

5) What one thing do you like most about the art textbook and why?

The fact that it's all there...all the elements, all the materials are there. In my particular case you buy the book and you get the prints and materials in one box...it's all there.

6) What one thing do you dislike most about the art textbook and why?

I can think of things that...but the problem with any kind of textbook is that it takes more time than what I can do...when we go to all day kindergarten it will make a big difference...but now I don't have time to get to it all.

7) How has the art textbook made a difference in the way you teach art?

I never taught art before. We did little projects like gluing and cutting but we never discussed prints...we just didn't do it. I don't think the textbook has made a difference as much as the summer institute has made a difference in the way I teach art. The awareness of what is there is so much stronger. I wouldn't have thought kids could have handled this but they certainly can pick out three prints by the same artist...because they are aware...it's a fun thing.
Interview with B-29

1) Why do you think art textbooks can serve as a resource to teaching?

Most art teachers, including myself, base the course in studio (production) as trying to teach technical things and art vocabulary. It is necessary to have the textbook other than just the teacher's input. I use the textbook as a resource and it helps the kids to see a perspective other than mine, my own expertise. We read the text more than once. It's a better source for a variety of art techniques and adds to what I can add to their art program.

2) Why do you use the textbook often?

I mainly use it with art survey. I teach four art survey classes and we do go over chapters sequentially up to Chapter Four. We cover basically two chapters in depth every nine weeks and spend a lot of time at least 35 percent of the time dealing strictly with the book. We do a lot of different things like vocabulary. I have them go through the chapter and write the definition of words. In studio I refer to the book as a reference. A lot of times the students will pick up the book... we were doing something on color and painting... short, choppy brushstrokes and the students looked through the textbook for the impressionist style in the book.

3) What are your reasons for using the art textbook?

The same as I answered in the first two questions.

4) In what ways is the textbook useful to your teaching?

I use it to back me up and it also helps me stay ahead of the students. It reinforces things I learned a long time ago. It helps me bring back what I learned 18 years ago and keeps me posted on new trends in art. Initially I thought students would resist the textbook, but the students have accepted that there is a textbook in art and they don't resist it.

5) What one thing do you like most about the art textbook and why?

The pictures... that is really something they can tune into. At my school in particular using Brommer's Discovering Art History a lot of students are EMR, DH, and LD and it is tough for them... and the textbook is
even tough for the kids who aren't disabled. The students can relate to the pictures and we do have a lot of discussing too. I read to them a lot and they follow along. Then we discuss the pictures and what the artists' intentions are.

6) What one thing do you dislike about the art textbook and why?

The reading level...it becomes difficult for some kids. I have to really work hard to keep them involved. One chapter covers a 200 year span and it's hard for some kids to comprehend that. They have trouble understanding. I teach dictionary skills by having them go back and look up the vocabulary words but being a textbook you have to live with that.

7) How has the art textbook made a difference in the way you teach art?

It has made me a better teacher. I'm more organized and I'm more conscious. I also grade tests now and the other teachers consider me a 'real' teacher. The textbook also increase my knowledge and has helped me look for outside resources. (Looking) over the last five or six years I'm making more use of the textbook over all and I give more to my art students this year than in the last five or six years. We just had a meeting with all of the high school art teachers involved in the (Ohio Partnership) project and we're all doing very much the same thing. The kids need to be monitored and helped along with reading. Last year I had them do outside reading and the students got frustrated with the concepts and words. This year they have gotten more out of the textbook since we use the classroom set and discuss in class.
Interview with A-39

1) Why do you think art textbooks can serve as a resource to teaching?

I would say the textbook saves the teacher from having to make her own textbook...it saves time...we can copy visuals, write an outline, lecture and write notes from it. Also a lot of information is printed so that students can read it. Visuals are also important...it helps to have visuals with the printed word. The teacher doesn't have as much research to do with a textbook. The text also gives art education more respect..."I've got a text now"...and students take art more seriously now. The text also gives teachers more structure than before. The text helps with different learning styles...one student can learn better by reading. It also makes different activities available...I can have students read the text and write about what they read.

2) Why do you use the textbook sometimes?

I use it as a resource because there are many pages of reading and we only read 15 minutes at a time. The chapters are too long...so long that there is not enough time to cover the text in a nine-week period. With my majors and minors I have an alternative program...each student has to choose a major and minor so we use it as we need it.

3) What are your reasons for using the art textbook?

I use it as a resource and for the visuals. It's a good way of getting information across to the students and it also puts you in an academic setting. This curbs the behavior of the students. Take a roudy class...if I put books in front of them it changes the students behavior. The text allows me to share information and give it to other teachers...I have a way of presenting the information to somebody. Most information is in my head but if I do a unit on Pop Art, I know a lot about it but it's not on paper and the textbook lends credibility even though I already know the information but to other people. Art teachers are confident but the textbook adds a little bit of respect and credibility...art is important if they're spending money on textbooks. At the beginning of the year I introduced the art textbook to the staff and they responded well.
4) In what ways is the textbook useful to your teaching?

I already basically answered that but in the middle school level the students aren't used to taking lecture notes. The students can't take lecture notes as well but they can take notes from the textbook...or do more with the text...they're more familiar with it. Plus, I learn from the textbook when people read aloud...I learn more about other students...how well they read...what vocabulary they know and understand. It's good that it repeats visuals over and over...gives close-ups...breaks down the artwork into pieces...you can't do that with one visual or print.

5) What one thing do you like most about the art textbook and why?

The format...reading out of a book. It offers you that format. I can do the research but this way it's presented in a written form.

6) What one thing do you dislike most about the art textbook and why?

The chapters are really too long and drawn out. The students lose continuity. I don't allow the students to take the book home...I need to guard our texts because it's hard to get more copies...I've seen how they treat their other textbooks but they can get more in other subjects...with the art textbook I'm more guarded. It's also impractical...the length of the chapters. I wish they had more variety...19th and 20th century American artists and I wish they had more cross-cultural artists. I think the students may be more interested then.

7) How has the art textbook made a difference in the way you teach art?

Not that much...I'm always presenting them information and visuals but this way I don't have to. It hasn't changed the way I teach art very much but it does get us more into formal criticism than I used to before. The author is so educated on criticism and puts more emphasis on criticism. The text makes it more organized than I would...the thought and expertise...I teach more in depth...my line of thought is more organized. It has made a difference in the actual style in which I'm teaching...where part of the time now they spend reading instead of just listening. If I could assign them (textbooks) to take home and read about 20 pages...but in class I get the kid who starts stuttering so I break them up into small groups and read...the text is real long...maybe I could find ways to work around them...use the textbook as behavior modification...two years ago I had a really horrible class...we had Art and Man and they would read in small groups to teach each other and they would start to understand why I did this...they understood how frustrating it is to be interrupted...the textbook eliminates me talking.
Interview with A-43

1) Why do you think art textbooks can serve as a resource to teaching?

My first response is teachers who are not as creative...the textbook is useful if you need an idea...if you're studying weaving...in the Laura Chapman series...it tells what it relates to.

2) Why do you use the textbook sometimes?

Because I'm not really creative and the Laura Chapman series has wonderful ideas. The first nine weeks we studied painting and Henri Matisse and we studied Henry Moore and sculpture...Laura Chapman had neat sculpture ideas. The textbook stimulates me to think of other ideas.

3) What are your reasons for using the art textbook?

We had met Laura Chapman...the author...and it was very interesting to meet her...to actually know the author of the textbook we're using and how she thinks somewhat. It makes me want to use the textbook more...and also when you tell your kids you met the woman who wrote this book.

4) In what ways is the textbook useful to your teaching?

I teach primary SLD (specific learning disabilities) and when you don't have a lot of time to real creative the textbook is useful. I can pick out an art activity and put them (the students) to work. They look at the book when we have them. There is only one set of each grade level for the entire school. The second grade teacher has the books for second grade...the third grade teacher has the books for third grade. I don't have a set and I have to borrow them. My students can't follow well but with the pictures it gives them something to start with on their own.

5) What one thing do you like most about the art textbook and why?

The instructions are very simple and very easy. I like the way it's laid out...the objectives are there, the materials are listed there and each project has step-by-step instructions.
6) What one thing do you dislike most about the art textbook and why?

Oh, dear...I can't come up with one...I really like it. Well, one thing I'd like to see is a page or so on famous people...on one thing specific or devoted to each major artist. We've studied about other artists and you wouldn't believe how students learn about this...I'm taking them to the Columbus Museum of Art and they're excited to see the paintings and art work that they see in the textbook...we've studied Matisse and Moore and they know works by these artists are at the Museum.

7) How has the art textbook made a difference in the way you teach art?

I teach art more...I wasn't before this year. I despised teaching art...I taught it just to fill the state requirement and I hated it before I had seen the textbooks. Now I can just open the books and the ideas just pour out your brain.
Interview with A-55

1) Why do you think art textbooks can serve as a resource to teaching?

They have a lot of ideas with new techniques. I might not think about a different way of doing things. The textbook provides visuals or ideas for visuals and the children get a better look at them.

2) Why do you use the textbook often?

In a DBAE (disciplinary-based art education) school with the classroom teachers...we sit down and coordinate lessons and objectives and point out a lesson. They can do it to coordinate. I like the visuals. I don't necessarily use it word for word since I can improve on it.

3) What are your reasons for using the art textbook?

They're there.... the visuals I can get from the textbook....the textbook provides a better understanding of the concepts....it's helpful to have visuals....the textbook has a good variety of visuals.

4) In what ways is the textbook useful to your teaching?

Visuals...they can grasp the art concepts better with the use of the visuals. They can look at things from a different perspective by having a variety of visuals. They can also read about it and get a different perspective from what I teach.

5) What one thing do you like most about the art textbook and why?

The textbook seems to follow a certain order that I see across the grades. The text hits on the same concepts in a different way throughout the grades.

6) What one thing do you dislike most about the art textbook and why?

Nothing...I can choose to use it or not use it.

7) How has the art textbook made a difference in the way you teach art?

It hasn't made it all that different. I didn't have them last year. Now they have visuals in front of them and they do a little reading...it improves on their reading skills.
Interview with A-56

1) Why do you think art textbooks can serve as a resource to teaching?

It's certainly the readiest resource. I can lay my hands on it quickly where I often had to go to several sources before. It's the beginning of a quick start.

2) Why do you use the textbook sometimes?

We use them out of the context of art...sometimes for our reading book. The students are noticing detail and other things more now. We don't always use them in preparation for an art lesson. The textbook is complementing what I'm doing in other areas. I'm not always doing a certain page number before the art lesson with the art teacher. The children will enjoy the book on many different levels. We do not always use the textbook for the art lessons.

3) What are your reasons for using the art textbook?

The children enjoy it. They like looking at it. They're looking at some of the same pictures for different reasons...what else can we find? We use it for different reasons. The kids thought it was strange at first to have a textbook for art but...we keep the book in the library...they look at it over and over again.

4) In what ways is the textbook useful to your teaching?

In some ways it's prescriptive. We could follow it...That hasn't been the way I've used it but it could be used that way. The language is good for the kids to read and it has a variety of pictures. This is the first textbook the kids are relaxed with...it's not math or spelling...they know they won't be tested on the material and they're enjoying the textbook.

5) What one thing do you like most about the art textbook and why?

It's self-contained...I can work from it. I'm using the prints a lot but I can almost open it anywhere and it fits. It's made a big difference in other subjects for some of the students. It's made them observant in other areas. The class is more observant this year than in other years. Someone was real stumped in math division and someone said, "let's describe what we see" and they learned that from using the art textbook. We
look at the prints and say what do we see. We guess whether it was done today or yesterday, by a man or a woman, from another country. We can pull a lot out of something without having to know the facts. In other years we would go to the art museum and the kids would have been there in previous years and say they had already been there. But this year we go to the art museum at least every month and no one says, "this is boring." Not every student has been able to move along in awareness but they have been able to participate more. The students may not be grasping as much as I'd want but the kids have felt more success this year. We use the textbook for silent reading and it's a fun book to explore.

6) What one thing do you dislike most about the art textbook and why?

Some of the prints that aren't in color. I don't understand...sometimes it's hard to locate a specific print in the textbook. The teacher's manual is nice. It's so nice to have something all together. The kids might be interested in talking about some of the (historical) periods in more depth. I think it would be nice to have a small spread on how you'd see the painting in a museum...often paintings are grouped together in a museum. This does help sometime. Also the textbook could have more information on when this was done...what was their life like then...it boggles their mind to think of different time periods. They have trouble with history.

7) How has the art textbook made a difference in the way you teach art?

We never used art works so much before and the enrichment activities for other areas. It's accessible...it has quite a few pictures. I never used art work as extensively. The textbook has made our cultural studies and social studies more richer. We're observing pictures from different vantage points. We're much more sophisticated now.
Interview with A-57

1) Why do you think art textbooks can serve as a resource to teaching?

It gives a chronological order to the material and is sequential. The textbook also gives numerous categories from which to choose. Without an extensive background, the textbook helps to give me ideas and a different perspective to integrate art into the classroom. I'm learning as I teach the children. I teach vocabulary and use the text as a resource for ideas.

2) Why do you use the textbook sometimes?

I use the Laura Chapman series only as a resource. We have a regular full time art teacher. She has to teach art so I only do it supplementally. I integrate art into a reading unit or a language arts unit.

3) What are your reasons for using the art textbook?

I need a source since I don't have the information at hand. I need the textbook to get ideas and I use it to get the correct vocabulary and art concepts. I really like the Laura Chapman series...it gives me a way to present the material.

4) In what ways is the textbook useful to your teaching?

I do have more opportunities to incorporate it into my LD (learning disabilities) class. I choose what I want to from it. It gives examples on architecture and gives ideas and this triggers ideas for me...ways to use it in my classroom. The textbook opens a variety of things I wouldn't come up with on my own. I wouldn't be using it at all if it wasn't for the Laura Chapman series.

5) What one thing do you like most about the art textbook and why?

It's organized from grades one through six and the same themes and units occur in each grade but with different ideas. I have the Discover Art K through 5 in my classroom. I have units ready at each level. It's all there ready for me...it's spoon-feeding me. I'm ignorant on what to expect from a certain grade level and the Laura Chapman series has that outlined. It's written in a way that a regular teacher can use...it's concrete and easy to use lessons that can be
incorporated...they can be as simple or elaborate as one wants.

6) What one thing do you dislike most about the art textbook and why?

Since I only use it occasionally I don't think there is anything.

7) How has the art textbook made a difference in the way you teach art?

I'm thinking about art more and I'm using art more in the classroom. It's enlightened my perspective on art...it's everywhere...architecture is art. I'm more consciously aware of art now. I have more art hanging in my classroom. I put two prints up a month from Instructor magazine and put up the vocabulary words with the print and a few questions about the picture.
Interview with A-64

1) Why do you think art textbooks can serve as a resource to teaching?

I've used mine for pictures and resource to go to before going to the art teacher. Then I go to the art teacher and to the library for other sources.

2) Why do you use the textbook often?

I think because I'm old enough that I have basic things I've done that are successful and have done before like multicultural art in February...I've found things that seem to work...that I use the textbook above and beyond. I also have the art teacher for only one-half year and the first half of the year I had the benefit of an art teacher and used what he was doing. Now without the benefit of an art teacher I use the textbook more often. Maybe because we are into Black studies and African Art that I use the textbook for that.

3) What are your reasons for using the art textbook?

I had to go and get the art textbook since I'm not at a DBAE school now. I like the text as a resource but I don't think I'd like to be told to use it but I do like it. It's interesting because I met with the art teacher and asked him if he used it and when and I went through the text with him and followed it really well with my class. Again that gave me a good basis for continuing...so many lesson he had taught at the beginning of the year...I used the progression in the book and could follow along with the art teacher.

4) In what ways is the textbook useful to your teaching?

We're studying African masks, African Art and I use the visuals to show the students. Although the kids don't have the textbook I show them mine. I'd love to have the big prints. During silent reading time some students ask where the art textbook is and want to read it. I let them read the teacher's manual.

5) What one thing do you like most about the art textbook and why?

I like the visuals and I like the idea that it tells us where these prints are....I brought out to the kids this idea that this picture is hanging in a museum. I do like the progress and terminology and the kids are using that terminology. I thought the vocabulary
is beyond them but it's not. I think this is so because it's different and because it's older and more of a challenge for them. I tell them maybe your moms and dads don't even know these words or artists and they like that.

5) What one thing do you dislike most about the art textbook and why?

If I don't like it then I don't use that part...but there are lots of good ideas. I'd like to have the prints available in my own building...just the idea that if you could get a big print a little closer to what art is really like it would be awesome for the kids...they would get a feel for the realness of it.

7) How has the art textbook made a difference in the way you teach art?

I think it's kept me focused so even if I go off on a tangent I can get back into where I should be. I know what somebody else is doing and know how far off we are. I have enjoyed the art textbook.
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