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PREPARING PRESERVICE TEACHERS TO WORK WITH DIVERSE STUDENT POPULATIONS:
IMPLICATIONS FOR VISUAL ART TEACHER EDUCATION

DISSERTATION

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

By
Wanda Bridges Knight, B.A., M.Ed.

* * * * *

The Ohio State University
2000

Dissertation Committee:
Professor Vesta Daniel, Adviser
Professor Arthur Efland
Professor Susan Witten

Approved by

Vesta V.A. Daniel
Adviser
Department of Art Education
ABSTRACT

This research investigates how future art teachers are being prepared to teach diverse student populations. This topic is particularly important because today's art teachers are being required to work with increasingly diverse student populations in the classroom. The review of literature suggests there are multiple interpretations of what multicultural education is. Further, the review of literature indicates there is no consensus among teacher educators on how to prepare teachers for classrooms representing multicultural student populations.

The study contains three research questions. One research question in this study asks: how and to what extent are visual arts preservice teachers being prepared to work with learners whose backgrounds are different from their own and from that of others? Another question asks: how and to what extent are visual arts preservice teachers being prepared to function non-ethnocentrically within pluralistic classrooms and schools? The final question asks: how and to what extent are visual arts preservice teachers being prepared to provide discipline-based art education instruction about the pluralism of U.S. society?

A case study design was utilized to obtain data on the art teacher education program. Sources of data collection included classroom observations and survey research. The open and close-ended questionnaire was designed and mailed to 170
University's art teacher education program. Information from the survey questionnaire is presented descriptively and in tables and figures.

Consistent with anticipated outcomes, the results of the study revealed that a large number of teachers were not provided with the instruction or experiences in their teacher education program that would allow them to meet the needs of diverse student populations. The study concludes that there is a need to redefine/reshape teacher training to improve the capacity of teachers to teach in a multicultural context.
Dedicated to my children, Franchesca and Mark, with the hope that they will continue to strive for and benefit from an increasingly equitable American education system.
ACKNOWLEDGMENTS

First and foremost, I must acknowledge the creator from whom all of my blessings have come. Next, I would like to express my gratitude to the Ohio State University and the Getty Foundation for their support in funding this research project.

I offer a special thank you to my committee members, Dr. Vesta A. H. Daniel, Dr. Arthur Efland, and Dr. Susan Witten, for their critical advice and support as I undertook this research. I am especially indebted to Dr. Daniel, my adviser, who welcomed me into the world of educational research, and through her humane wisdom and keen insight advised, stimulated, challenged, and nurtured me throughout my graduate career.

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grounded. His bountiful support and endless patience served as a source of motivation
and inspiration for me. For him, I am truly grateful.

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interested in and supportive of my work. The love and support of my parents, Major and
Mary Jane Bridges, prompted me to try my new wings as I learned how to fly.

Finally, I would like to thank my husband, Julius, and my children, Franchesca
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have helped shape my vision of education for children, especially children of color. They
have helped me fully realize that the journey that I have undertaken is far more than an
exercise in academics.
VITA

July 23, 1957..............................................................Born – Reidsville, North Carolina

1979..........................................................B.A. Art Education, North Carolina Central University

1993..........................................................M.Ed. Education Administration and Supervision

1981-1984..........................................................Middle School Art Specialist, Stafford, Virginia

1985..........................................................Recognition of Excellence in Teaching Award, Jacksonville, North Carolina

1984-1987..........................................................Elementary Art Specialist, Jacksonville, North Carolina

1987-1988..........................................................Registrar and Curatorial Assistant, Albany Museum of Art, Georgia

1988..........................................................Teacher of the Year, Albany, Georgia

1987-1990..........................................................Elementary Art Specialist, Albany, Georgia

1990-1993..........................................................Young Adult Art Specialist/Elementary Art Specialist, Clinton Township, Michigan

1990-1993..........................................................Michigan Art Education Association State Liaison Officer, Lansing, Michigan
1991-1993 ......................................................... Art Curriculum Council
Clinton, Township, Michigan

1994 ................................................................. J. Eugene Grigsby Award for
Outstanding Contribution to the
Field of Art Education

1994 ................................................................. The Ohio State University
Dean’s Fellowship

1994-1995 ......................................................... Graduate Teaching Associate.
The Ohio State University

1994-1995 ......................................................... President, Graduate Art Education
Association. The Ohio State University

1996 ................................................................. Graduate Research Award, The Ohio
State University

1996 ................................................................. Getty Dissertation Fellowship Award

1996-2000 ....................................................... Chair of NAEA Affiliate Committee
on Multiethnic Concerns

1997-Present .................................................. Board of Trustees. The Ohio Alliance
of Arts Education

PUBLICATIONS


FIELDS OF STUDY

Major Field: Art Education
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CHAPTER I
INTRODUCTION

In this introduction, I provide a context for the climate of reform that spurred my
investigation of the art teacher education program at the Ohio State University and which
helped to form the research questions and methodology that guided my inquiry. This
dissertation is intended to provide insight into preservice teacher education. Each chapter
is organized under broad categories. The first chapter outlines the “Background to the
Problem”. Topics discussed included: Students Entering U.S. Classrooms, Future
Teachers for Our Nation’s Schools, Demographic Composition of Teacher Education
Faculty, and Demographic Implications, to name a few. The chapter also contains
working definitions of terms pertinent to this research.

The second chapter describes the local antecedents of The Ohio State University
and its Department of Art Education. Antecedents are discussed in terms of governance,
curriculum, students, faculty, and resources. The third chapter is a “Review of
Literature”. Topics are organized under three major categories: Teacher Education
Responsibility, Teacher Education Challenge, and Teacher Education Opportunity. The
Teacher Education Responsibility Section examines educators’ roles in empowering
students to advance in public schools. The Teacher Education Challenge section looks at
some of the problems and issues associated with implementing multicultural art
education programs. The Teacher Education Opportunity section examines opportunities
presented by challenges. The fourth chapter describes the research methodology. Topics
dealt with in this chapter include: participants/location of search, research design,
procedures and methods of data collection. In addition, I define the limitations posed by
time and by the nature of the research. The fifth chapter is a discussion of the findings.
Tables are included as methods of analyzing the questionnaire responses. Some general
conclusions are drawn from the data reported. Chapter VI returns to some of the findings
discussed earlier in Chapter V, placing them in context and considering their implications
for preparing art teachers to teach diverse student populations.

BACKGROUND TO THE PROBLEM

The education of the next generation of teachers for the nation's public schools
has been the subject of much attention, review, revision, and reform. Educators and their
performance in the classroom present a gloomy image of teaching as an occupation, the
state of current pedagogical practices, and the outcomes of school practices (Carnegie
Forum on Education and the Economy, 1986; The Holmes Group, 1986). Likewise,
reports and position statements generated through the press and media depict an equally
depressing picture of our public school systems and their seeming inability to provide an
appropriate education for the majority of our nation's youth (Beck, Namuth, Miller, &
Wright, 1988; Drucker, 1989). Schools have also been accused of being insensitive to
students' cultural backgrounds and thus of failing to serve some student populations
because curricula are designed for middle-class children (Zeuli & Floden, 1987).
Historically, art teacher preparation programs have focused on content and pedagogy (Dunn, 1995) and have prepared their future teachers to work effectively with only one cultural group, dominant mainstream America (Callas & Clark, 1983; Gollnick & Chinn, 1986; Lindsey, 1985). Today considering the changing demographics in our public schools, content and pedagogy alone will not suffice: teachers also need to have a multicultural perspective. My framework for multicultural education is broad and inclusive. I believe multicultural education is for everyone despite one's ethnicity, language, race, social class, gender or sexual preference.

In a newsletter of the National Council of the Accreditation of Teacher Education (NCATE), president Arthur Wise (1991) declared that states and school districts insist that every child be taught by teachers prepared to teach effectively so that every child has a genuine opportunity to learn. I have focused this research on reform as it relates to teaching students from non-dominant ethnic, racial, and linguistic groups.

Any work which sets out to deal with such a relatively controversial aspect of education is obliged to furnish the reader with a definition, description, and/or discussion of that aspect. The section below defines, describes, and discusses various terms that have resulted in considerable confusion. Understandably, there will be differences of opinions about the use of these terms, and they are certainly open to debate. Terminology and language, like multicultural education, are in a state of constant flux, that is, they are ever changing.
Definition of Terms

The American educational system serves an extremely diverse student population. The student population in U.S. classrooms is more racially and ethnically diverse now than in any previous generation in American history (Burstein and Cabello, 1989). To understand the implications of reform for a diverse population of students, I have provided a definition of various terms related to the study so that terms which are likely to cause confusion or which are unclear and ambiguous are well defined. Though the meanings of the terms used will perhaps become clearer as the study unfolds, I feel it is necessary to establish some common ground at the outset of this research project.

“Culture”, “micro-cultures”, “ethnocentric”, “diversity”, “multiculturalism”, “multicultural education”, “multicultural teacher education”, “pluralism”, “race”, “ethnicity”, “ethnic group”, “language group”, “dominant group”, “minority”, “people of color” - all are terms that may be used at various points in this research. All are subject to misuse and misunderstanding, and all “evoke philosophical and emotional associations linked to complex social issues” (Farr and Trumball, 1997, p. 5).

Culture

“Culture” is difficult to define, and as such it would be difficult to affix one definition to serve all occurrences. Current sociological definitions include the following: systems of knowledge and values of groups; ways of being; knowing; behaving; acquired and transmitted by symbols that distinguish a group. Some of the components of a culture are values, behaviors, languages, dialects, nonverbal communication, arts.
artifacts, and worldview (Farr & Trumball, 1997). Culture as defined by Nieto (1992) includes the traditions, social and political relationships, and worldview shared by a group of people bound together by a combination of factors that can include a common history, geography, location, language, social class, and/or religion.

There are all sorts of "culture"—street culture, middle-class culture, working-class culture, gender culture, school culture, and so on. Clearly the term is multidiscursive and can be used in a number of contexts. This research defines culture as "the sum total of ways of living built up by a group of human beings and transmitted from one generation to another" (Webster's Encyclopedic Unabridged Dictionary of the English Language, 1985). Daniel (1995) refers to culture as "the way things are done around here."

**Ethnocentric(ism)**

Ethnocentrism, according to many anthropologists, is considered to be at the root of racial and ethnic prejudices (Bernardi, 1992). Being conscious of one's culture is a fundamental aspect of personal identity and as such ethnocentrism may be considered to be of positive value. However, if personal and ethnic identity is used to scorn others and support superior attitudes towards those who are not affiliated with one's own ethnic group, then ethnocentrism may be conceived of as a social disease.

Sociologist William G. Sumner was the first to conceptualize ethnocentrism as "the view of things in which one's own group is the center of everything, and all others are scaled and rated with reference to it" (p. 21). Social Anthropologist Maurice
Freedman describes ethnocentrism as "an attitude which uncritically presupposes the superiority of one's own group or culture" (p. 20).

This research project views ethnocentrism as a cultural phenomenon and assumes that most individuals may not have a balanced view of their own culture, and as such are not cognizant of the basic needs of other cultural groups.

**Micro-cultures**

This research project recognizes that human beings are in reality members of various smaller cultural groups, including groups defined by gender, race, religion, social class, and learning style. There are numerous aspects of diversity in every individual, representing a complex set of values, roles, experiences and perceptions (Loden & Rosen, 1991).

**Diversity**

"Diversity" as applied to human beings can refer to a wide range of physical, psychological, and social differences. "From the subjective point of view, diversity is 'otherness' or those human qualities that are different from our own and outside the group to which we belong, yet present in other individuals and groups" (Loden and Rosener, 1991, p. 5). "Otherness is not situated in certain students: where one sees differences is relative to where one stands" (Farr and Trumball, p.6).

For the purposes of this research, "diversity" is viewed in its broadest sense. "Diversity" is not considered as portraying only those students which
represent particular ethnic, racial, or linguistic groups. When related to student populations, “diversity” may refer to differences in race, ethnicity, religion, culture, language, social class, age, gender, learning styles, abilities, or sexual orientation. Though I refer to various kinds of diversity in my research, I am particularly interested in race, gender, ethnicity, and language. I call these the visible differences. These are the chief issues that provide a lens through which I view diversity as it relates to multicultural education. This perspective is likely based on my own experiences.

**Dominant Group/Culture**

When I speak of dominant group or culture, I am referring to those who are in power or are dominant in society—White Americans.

**Multicultural(ism)**

The term “multicultural” has been used by teachers and other practitioners often without any attempt at any definition: it has been the practice to assume that the reader will deduce meaning implied through the context (Patel, 1994).

“Multi” by definition means “many”. The perspectives described in this research are many and are broader than the term “multicultural” implies. First, the term encompasses many facets of human diversity besides race, culture, socioeconomic status, age, gender, sexual orientation, or various other physical traits. Second, it is relevant to all children, even those who live in markedly homogeneous settings. Third, it expands beyond the boundaries of the United States to beliefs and attitudes about people all over the world. Nieto (1992) touts that there are two kinds of multiculturalism: Additive
Multiculturalism builds on previous knowledge and experiences of (in) the first culture. Subtractive Multiculturalism ignores previous knowledge and experiences in the first culture and this detracting from the development of more extensive knowledge and awareness of other cultures.

Multicultural Education

Multicultural education is a response to diversity and is itself considered one of the most controversial issues facing schools today. At one end of the continuum is the assimilationist approach, which considers multicultural education as something teachers do with students from particular racial and ethnic groups in order to teach them the culture of the dominant group. (Hirsch. 1987). Implicit in this approach is a deficit view of non-dominant cultures. It ascribes little or no value to preserving or drawing from students' home cultures or sharing aspects of those culture with dominant culture students. Other multicultural education programs build on home cultures to promote "positive group identity" or self-concept (Sleeter and Grant. 1987).

A third approach to multicultural education includes the goals of empowering all students from various racial and ethnic groups and promoting a school culture that reflects perspectives of all students and that allows groups to maintain their identities. The latter two approaches to multicultural education assume (as does this research project), that it is beneficial to incorporate aspects of more than one culture in the classroom and that doing so is congruent with the goals of a democratic society.
Multicultural Teacher Education

According to Ramset (1987) "Multicultural education is not a set curriculum, but a perspective that is reflected in all decisions about every phase and aspect of teaching. It is a lens through which teachers can scrutinize their options and choices in order to clarify what social information they are conveying overtly and covertly to their students." (p.6). For consistency throughout this research, "multicultural teacher education" is used to define teacher education that prepares teachers to work effectively with culturally diverse student school populations.

Pluralism

Cultural pluralism recognizes that while there is a common American culture, each cultural group continues to have its own unique characteristics (Ayalon, 1993). "Pluralism" entails not only recognizing various cultural, ethnic, and racial perspectives in the classroom but also the active promotion of the liberation of all groups and teaching so as not to alienate students from their home cultures (Banks, 1988). According to Nieto (1992) there are three basic models for understanding pluralism in our society. The Anglo Conformity model of pluralism supports the notion that all newcomers need to conform to the dominant European American, middle-class, and English-speaking majority. The Melting Pot model contends that differences should be wiped out to form an amalgam that is uniquely American, absent of traces of the original cultures. The Cultural Pluralism model (often referred to as tapestry, salad bowl, or mosaic) supports the notion (as does this research) that all newcomers have a right to maintain their
languages and cultures while integrating with others to form a new society reflective of all our differences.

**Race and Ethnicity**

"Race" and "ethnicty" are sometimes used almost interchangeably. Though I periodically use these terms interchangeably I prefer ethnicity. For example, rather than referring to myself as black I may choose to be more precise. In this case, African American may be more accurate or appropriate rather than black as it implies a cultural base rather than only color. According to Nieto (1992) "Race, in spite of its overarching importance in a society stratified along racial lines, does not define the complexity of a people in the same way as do race and culture together" (p. 14). Race is sometimes placed in a biological category: however, biologists and geneticists reject "race" as a biological category, citing that there are no discrete, genetically identifiable groups that have specific physical characteristics not manifested in other groups. (Lewontin, Rose, Kamin, 1984). Nevertheless, race functions socially as a distinct category: people respond to each other on the basis of perceived race, and much of social conflict is race-related. Therefore, this research project does not dismiss race as a factor in understanding the importance of diversity in the classroom.

**Ethnic Group**

"Ethnic group" is often used to refer to a micro-cultural group that has common ancestry, culture, tradition, language, religion and history. In fact, "ethnosp is derived from the Greek term "ethnos", meaning "people, culture, or race". "Ethnicity is
dependent upon one's psychological identification with a particular ethnic group, rather than some objective analysis of the degree to which one speaks a language or dialect or shares traditions or religion with the group” (Farr & Trumball, 1997).

Language Group

Language is the primary symbol system used by human beings to communicate and represent their knowledge. It is also the primary means for transmitting culture across generations. People learn to describe and interpret their environment and experience through their own language(s), and the ways in which various cultural groups organize information through language vary (Farr & Trumball, 1997).

Minority

“Minority” is a popular term frequently used. In the United States, the term “minority” typically refers to American Indians, African Americans, Mexican Americans, and Puerto Ricans, etc. Although the “term” minority is used extensively in the literature, I make a conscious effort to avoid using the term “minority” for a number of reasons. First “minority” is a misnomer and can be misleading, and is socially charged and politically driven. For example, groups that have been traditionally regarded as ethnic or racial minorities, in many cases, actually make up the majority of a given region or school district. Secondly, the term “minority” implies a status less than that afforded to other groups. “Minority” is politically driven as such terms represent deliberate attempts by those in power to define a group of people rather than to respond to their need for self-determination and autonomy. Therefore, “people of color” is treated as my
term of preference. As the term "minority" is used extensively in the literature, in such instances, I will remain true to the text.

**People of Color**

"People of color" typically refers to Hispanic, or Latino, Asian American or Pacific Islander, American Indian or Native American and Black American or African American (Cook and Helner, 1988). Although the term "people of color" is accepted and used by a growing number of people, Nieto (1992) finds the term problematic as she believes that it implies that whites are somehow colorless; and it negates the racial mixing that is a reality among every ethnic group.

**Students Entering U.S. Classrooms: The New Demographics**

The fabric of our U.S. society is changing (Gmelch & Parkay, 1995; Alley & Jung, 1995). Classrooms are diverse, and they are going to become more diverse, if present-day trends continue.

From 1990-2010, the U.S. population is expected to increase by 42 million. Hispanics are expected to account for 47 percent of the growth. African-Americans are expected to account for 22 percent. Asians and other people of color are expected to account for an expected 18 percent. and whites only 13 percent (Loden & Rosener, 1991). By the early twenty-first century, it is predicted that one-third of the American population will be people of color (American Council on Education and Education Commission of the States, 1988); and nearly half of the school-age population (46 percent) will be of color (Pallas, Natriello, and McDill, 1989).
When looking toward the 21st century, the following assumptions can be made:

(a) Diversity of cultural background will be the norm not the exception; demographic shifts in the United States indicate that non-white groups are slowly becoming the majority population in many of the largest states (California, Texas, New York, Florida). It is predicted that, by the year 2010, nonwhite students will be the majority in over 50 cities in the U.S. (Suzuki, 1987). Non-white student enrollment ranges from 70% to 96% in the nation’s 15 largest school systems (Olsen, 1988). (b) For many students English may be a second language, if it is spoken at all. (c) Family patterns and prior educational support will vary greatly. Teaching students with special needs - physical, social and/or emotional challenges- will continue to add to the complexities of teaching in the coming years. It is also reasonable to assume that, of the estimated 20% (12.6 million) of U.S. children who live in families with incomes under the official poverty rate (Reed & Sautten, 1990), many are from non-dominant ethnic and racial groups.

**Future Teachers for our Nation’s Schools**

At the same time that we are experiencing an increase in the population of students of color in our nation’s schools, the population of teachers of color for these schools is decreasing - from 12.5 percent of the teaching force in 1980 to a projected five percent in 2000 (American Council on Education and Education Commission of the States, 1988). Undoubtedly, there is a stark contrast between the demographic profile of the typical teacher-education student and public school demographics.

Students in teacher education are most often white (94%) female (75%), and middle-class (80%). Most (80%) have spent their childhoods in suburbs, small cities, or
rural areas. (Fuller, 1992). Thus, they come to teacher education with very little intercultural experience. Also, preservice teachers tend to have little knowledge about different ethnic and racial groups in the United States—their cultures, achievements, histories, contributions to the making of the nation, and especially their records of discrimination, disenfranchisement, and suffering. They tend to view diversity as a problem rather than as a resource. Further, most preservice teachers want to teach students like themselves and are not even convinced that all students are capable of learning (Gomez, 1996; Goodlad, 1990; Paine, 1989; Zimpher & Ashburn, 1992).

Demographic Composition of Teacher Education Faculty

Ducharme (1988) reports on an American Association of Colleges in Teacher Education (AACTE) survey which revealed that education faculties mirror their student bodies in homogeneity. Teacher education faculty are primarily white (94%) middle class males (76%) (Fuller, 1992). The median age for a full professor is 53; the median age for an associate professor, 47, and the median age for an assistant professors, 42 (Grant & Millar, 1992). Given such a profile, it is reasonable to assume that a great majority of our visual arts teacher educators have had little or no exposure to multicultural education during the formative years of their professional development. The Ohio State University’s Department of Art Education faculty profile is very similar to the national profile described above.
Demographic Implications

Clearly, the preservice teacher's background contrasts markedly with the public school student's background, thus making it very likely that they, unlike their predecessors, will teach children whose backgrounds are different from their own.

Generally speaking, people tend to be more comfortable with others like themselves, and preservice teachers can be expected to have greater discomfort with students they see as being unlike themselves. When a significant difference exists between the teacher's background and the student's background, teachers may misread students' aptitudes, intent, and/or abilities. They may also hold lower expectations for some students. Lowered expectations can affect what students are taught, how their performances on classroom assignments and assessments are interpreted, and the sorts of subsequent instruction and placement offered to students (Shepherd, 1991). Additionally, teachers may utilize styles of instruction and/or discipline that conflict with community norms. Given differences in cultural orientation, teacher educational practices may be well-intentioned but inappropriate and even detrimental to the academic and socio-emotional development of their culturally diverse students—often producing an ongoing cycle of decreased opportunities.

My Experience

When I consider the origins of my views, I acknowledge that my personal history contributes greatly to my current belief systems. I write from a life lived in various areas of the world.

My journey began early, notwithstanding the fact that I grew up in a rural segregated Southern community in North Carolina. My newly-integrated elementary
school and fifth grade classroom forced me to cope with overt well as subtle racism, none of which I could understand or accept. It was then that I decided that I wanted to effect change in an educational system that caused so much harm to so many children like myself.

As I saw more of the world, through family and military travels with my spouse, my level of awareness of and appreciation for obvious differences greatly increased. However, it was not until I worked in two particular settings that I began to fully understand the reality of differences.

I spent a year in Japan where I worked with students, parents, teachers, and community members. In 1990, I took a job in an all-white school district in Michigan, teaching art. My experiences in these geographically diverse settings were some of the most significant of my life. I was the "other". There was no opportunity to see myself reflected in those around me.

My experience as a parent, public school art teacher, public school administrator, and university supervisor of preservice visual arts specialists further supports my position that, in general, the American educational system -in general- is insensitive to students' cultural backgrounds and continues to underserve non-dominant ethnic, racial, and linguistic populations. Teachers in various educational settings are not able to effectively teach all children in ways that afford them a genuine opportunity to learn.

Further, it has been my experience that art teachers have not been adequately prepared to address the needs of the diverse learners that typically comprise their classrooms. They are not adequately prepared to teach students who represent a multiplicity of colors, languages, backgrounds, and learning styles (Goodlad, 1990), and
they have little knowledge of how gender, culture, ethnicity, age, socioeconomic level, physical and mental capabilities, and religion can affect student learning in the educational environment. Further, art teachers are unable to provide balanced discipline-based art education to diverse student populations, and at the same time recognize individual and cultural differences as they are reflected in learning, human relations, motivational incentives, and communication skills.

Teaching and Learning in a Diverse World

Learning is directly affected by teachers (Holmes Group, 1986). Thus, the quality of learning is dependent upon the quality of teachers. In multicultural education as all education, the teacher is the critical variable. Teachers are human beings who bring their cultural perspectives to the classroom. They also bring their prejudices, stereotypes, and misconceptions. The entire formal and informal curriculum is filtered through the minds and hearts of the teacher whose values and perspectives mediate and interact with what they teach and influence the ways messages are communicated and perceived by their students (Banks, 1994).

The teacher is in a position to help children expand their understanding of cultural diversity. Students benefit from seeing multiple ways to solve a problem. When teachers do not acknowledge or understand the differences they deny students the opportunity to be themselves and to learn from each other’s approaches to problem solving.

The striving for can result in failure to rely on students’ particular strengths and ways of knowing, disenfranchisement of students as active learners in the classroom, and a lack of motivation to participate at all (Farr and Trumbull, 1997). If the needs of this
changing student population are to be met. future teachers must be sensitive to cultural
differences and have the knowledge and skills to adapt their educational practices to their
individual students' needs (Burnstein and Cabello, 1989).

**Teacher Preparation**

In 1981, Grant recommended that multicultural education and training be added to
the curricula for teacher preparation because his research showed that most teacher
education programs did not satisfactorily prepare students to accept and affirm diversity
in race, class, gender, disability, and age. Likewise, the American Association of
Colleges for Teacher Education (AACTE) put forth a similar recommendation in 1989.
that all teachers should study and experience other cultures in preparation for the
multicultural classroom environment.

**National Council for Accreditation of Teacher Education : Assessing Institutional
Capacity to Address Diversity**

The National Council for the Accreditation of Teacher Education (NCATE)
provides a significant impetus for multiculturalism in education by referencing
multicultural education (effective January 1979) in its standards procedures and policies
for the accreditation of professional education units.

The National Council for the Accreditation of Teacher Education is an
organization that accredits professional education units in U.S. colleges, universities, or
departments of education. "The essential function of accreditation is to provide
professional judgement of the quality of the education unit, and to encourage continuous
The professional educational unit is the university, college or department of education within the institution that is primarily responsible for the initial and continuing preparation of teachers and other professional school personnel.

NCATE's *Standards. Procedures and Policies for the Accreditation of the Professional Education Units* contain 20 standards and 69 indicators against which professional education units are evaluated. “The evaluation of a unit is an examination of its capacity to effectively deliver its preparation program” (p. 7). NCATE's standards address four categories: Design of Professional Education, Candidates in Professional Education, Professional Education Faculty, and the Unit for Professional Education.

In the context of a proactive response to a national demand for educational reform NCATE has included no less than 10 standards and indicators, referencing diversity and multicultural education. They include design and content of the teacher education curriculum, the quality of instruction for teacher candidates, collaborative relationships within the professional community, the composition of the faculty and teacher candidate body, faculty qualifications and governance, and accountability of the unit responsible for preparing teachers.

NCATE defines a multicultural perspective as a recognition of “(1) the social, political, economic, academic, and historical realities experienced by individuals and groups in complex human encounters: (2) the representation and incorporation of issues related to culture, demographics, ethnicity, race, gender, sexual orientation, religion, socioeconomic status, and exceptionalities in the education process: and (3) the inclusion
of a cohesive, inclusive curriculum representing the contributions of diverse populations" (p. 74).

While the intent of NCATE is to make multicultural education a more central concern of all teacher education programs, in actuality, few programs substantively address these concerns. Gollnick (1992) reports that "although most institutions included references to multicultural education in the unit's objectives or mission statement, NCATE evaluators were often unable to detect where these were implemented in the curriculum" (p. 236).

Teacher Education Reform

Schools and the teachers who serve in them must change. Change can be viewed as the modification of existing conditions in response to present forces or future needs (Freiberg and Waxman, 1990). Changing schools, however, will not be easy as little congruence exists between schooling and life for many students from non-dominant cultures—these students must cross barriers of language, values and culture. Teacher education must also change (Holmes, 1986).

We clearly need to modify programs to deal with the teacher education students’ deficiencies implied by NCATE’s proposed refinements related to curriculum design and content, student body composition, faculty composition and qualifications, and candidate progress issues. Teacher education programs must prepare prospective teachers to address the educational needs of all learners in an increasingly interconnected society. Thus far, teacher education efforts to prepare all teachers to teach all students, have been viewed as inadequate.
Colleges of education should be leaders in improving the teaching force and thereby the process of schooling. Teacher education programs must provide experiences that help all teachers acquire attitudes, knowledge, and skills needed to deliver education to all students equitably. This, of course, implies that visual arts preservice teacher educators must examine their own programs to determine how well they are currently delivering such competencies.

Significance of the Study

The push toward a more substantive, comprehensive art program has required future art teachers not only to learn studio competency, art history and culture, art criticism, and aesthetics, but also to move beyond the Western tradition and address the many cultures of the world. Further, the increasing population of culturally diverse students entering U.S. classrooms has forced many teacher education professionals to begin to reconceptualize their programs toward diversity as they must equip future teachers with knowledge and skills to effectively work with diverse student populations.

Research on the preparation of visual arts teachers to work with diverse student populations has not been investigated in a sustained way. Reports of practicing teachers as well as national studies of teacher preparation programs (Grant & Secada, 1990; Holmes Group, 1986) clearly indicate the lack of attention given to working with diverse populations. Further, the paucity of research concerning the impact of multicultural education on prospective art teachers indicates that there is a need for more information about the scope of effective educational practice, program design, course content in the disciplines of art making, art history and culture, art criticism, aesthetics, and field
experiences and placements. This study was designed to advance knowledge in the field of art education as it relates to preparing preservice teacher to address issues of diversity in art classrooms using Discipline Based Art Education as a platform.

The upcoming chapter describes the antecedents of the teacher education program and art teacher education program at the Ohio State University in categories used in NCATE’s Standards for the Accreditation of Teacher Education: governance, curriculum, faculty, students, and resources.
CHAPTER II
ANTECEDENTS

The Ohio State University

The Ohio State University is a comprehensive public teaching and research university, recognized throughout the nation and world for its innovative programs, exceptional faculty, and state-of-the-art facilities. The main campus is located in Columbus, the state capital and major metropolitan center for more than 1.37 million people.

Ohio State’s four regional campuses, the Agricultural Technical Institute, educational telecommunications programs, cooperative extension service, and health care programs serve the entire state. Its state-wide constituencies include of students of all ages and backgrounds: businesses; corporations; government agencies; and persons across the state whose work relates to the arts and sciences, agriculture, business, education, engineering, health sciences, human services and law.

The university has 19 colleges, seven schools, and six interdisciplinary centers. Offering over 170 majors and more than 11,000 courses, Ohio State allows students to tailor their education to their interests through double majors, minors, and personalized study programs.
GOVERNANCE

The University’s Mission

The official Mission Statement of the Ohio State University reads as follows:

"The Ohio State University has as its mission the attainment of international distinction in education, scholarship, and public service. As the state’s leading comprehensive teaching and research university, Ohio State combines a responsibility for the advancement and dissemination of knowledge with a land-grant heritage of public service. It offers an extensive range of academic programs in the liberal arts, the sciences, and the profession."

"Ohio State provides accessible, high-quality undergraduate and graduate education for the qualified student who is able to benefit from a scholarly environment in which research inspires and informs teaching. " At Ohio State, we celebrate and learn from our diversity, and we value individual differences. Academic freedom is defended within an environment of civility, tolerance, and mutual respect."

The Functional Mission Statement is organized around and extends the university’s official Mission Statement. Adopted by the Board of Trustees in December 1992, that statement sets forth the overall purpose and commitment of the institution. Each sentence in the mission statement provides the theme for one of the Functional Mission Statement’s five parts, detailing the priorities it suggests.

Ohio State’s Commitment to Diversity

Recognizing the need to continue transforming its campus community into one that reflects the rich diversity of the country. The Ohio State University along with other institutions of the Committee on Institutional Cooperation (CIC), reaffirmed its commitment to this goal in 1996. This commitment reflects the recognition of both "the
historical exclusion of women and minorities from various academic disciplines and occupations and the importance of educating students to live and work in an increasingly diverse society.” ————Source Advancing Diversity, Achieving Excellence———

Part 5 of the mission statement speaks to the university’s commitment to diversity. It states: “At Ohio State, we celebrate and learn from our diversity, and we value individual differences. Academic freedom is defended within an environment of civility, tolerance, and mutual respect.”

The university is committed to improving faculty, student, and staff diversity. The university takes pride in its proactive stance in ensuring the success of this commitment. For example, the Office of Minority Affairs manages a campus-wide effort to recruit and retain minority students.

The university’s website indicated that Ohio State has become more diverse in recent years. It further indicated the portion of women faculty rose from 15 to 25 percent from 1976 to 1992, despite a decline in total faculty numbers. The proportion of women staff increased from 48 to 62 percent. “Compared to the progress with women, progress for minority faculty…has been slower.” For example, only three percent of faculty are African American. The funding of Affirmative Action is important, for both faculty and staff: for faculty through the Faculty Hiring Assistance Program, which has subsidized in part the hiring of women and minorities; and for staff through the Department of Human Resources.

Ohio State has a long tradition as a national leader in affirmative graduate student recruitment, ranking fourth in the production of African American Ph.Ds. A minimum of seven Ohio State Ph.D. recipients have served as presidents of historically black
colleges. "Currently (Date here) 1,044 American minority graduate students are enrolled and, significantly, more than 90% of minority graduate fellowship holders attain graduate degrees" at Ohio State.

The adoption of selective admission policies has improved minority recruitment. "African American enrollment rose from five to nearly nine percent; Hispanic, from one to two percent; and Asian American, from two to five percent. The overall increase was eight to 16 percent." Ohio State recognizes the need to recruit and retain a higher proportion of minority students. Thus, Ohio State is committed to supporting programs in such as Minority Affairs, Student Affairs, scholarship, and recruitment endeavors in the MINORITY Fellowship Programs, and the Freshman Foundation Program. The University hopes to achieve the goal of a five percent annual increase in the number of graduates over the next five years. The university objectives are as follows:

1. Ohio State will continue an aggressive pursuit of diversity among faculty, staff, and students. Essential to this effort is retention as well as recruitment.

2. Ohio State will continue to view selective admission as an important aid in enhancing the diversity of its student body. This is essential in attracting and supporting more of the finest students who would want to pursue their studies at Ohio State.

3. Ohio State will remain a leader in the graduate education of minority students. This is essential in providing opportunity and expertise in our most highly educated workforce.
4. Ohio State will continue efforts to make the campus environment one in which we celebrate and learn from diversity, and in which respect and civility are promoted. This is essential to the quality and future well-being of our society.

CURRICULUM

The Ohio State University, Ohio's premier institution of higher education, is consistently ranked among the country's best institutions in terms of overall academic reputation. Information on Ohio State's web page indicated that it has one of the most comprehensive course offerings of any university in the nation, "allowing a rich, varied, and interdisciplinary approach to the pursuit of knowledge and an extraordinary ability to respond to the diverse learning needs of Ohio's citizens".

Features of The Ohio State University's Teacher Education Program

Background

In 1988, the Ohio State University College of Education joined the Holmes Group. This is a group of approximately 100 of the nation's major research universities committed to improving the ways in which teachers are prepared at their institutions.

Early Field Experience

Freshman and sophomore students who indicate an interest in teaching are placed in field settings for an exploratory experience which includes four half-days per week for an entire quarter. The FEEP (Freshman Early Experiencing Program) is an exploration of
the process of learning to teach and becoming an educational professional through readings, discussions, and actual classroom experiences.

Observation and Participation

All preservice teachers are required to spend time in field settings, typically during the sophomore, junior and senior years, for the purpose of observing and participating in instructional activities.

Student Teaching

Student teaching is the culminating field experience in the College of Education at the Ohio State University. In the College of Education’s Student Teaching Handbook, it is described as “a time for the student teacher to experiment with teaching methods, styles, and techniques…a time to reflect on and critically analyze what has occurred”. In the handbook student teaching is conceptualized as a laboratory experience designed to help the preservice teacher transition from student to professional teacher.

Student teaching is offered to eligible students each autumn, winter and spring Quarters. It is a full-quarter experience, beginning on the first day of each quarter and ending two days before commencement. Autumn Quarter preservice teachers are provided an orientation on the first day of the quarter and report to assigned schools the following day. Winter and spring quarter preservice teachers receive an orientation prior to the beginning of the quarter and report to assigned schools the first day of the quarter.
University Seminars

Preservice teachers are required to attend weekly student teaching seminars. These seminars are usually held one half day per week, following the student teaching day.

Placement Policies

Though there is consideration of student teacher’s request for a specific placement, various factors determine the way a placement is made. First, it is expected that each student have field experiences in settings reflecting diversity, to include socioeconomic, ethnic, and exceptional populations. Secondly, sites selected must have a philosophy congruent with that of the particular certification program. Other factors and/or considerations must be considered as well, including the grouping of several student teachers in one site to facilitate supervision, and accommodation of the wishes of the particular district.

Student Teaching Eligibility

The College of Education has prescribed eligibility standards. Students must be admitted to and pursuing a teacher education certification program: they must have completed a minimum of 135 quarter hours prior to enrolling in student teaching, they must have a cumulative point-hour ratio of 2.50; they must have a 2.50 cumulative average in all courses in the teaching major (and in the area of concentration for the elementary program): they must have attained a 2.50 cumulative average in all courses in professional education: and must have successfully completed all of the methods courses applicable to the certification program.
When all criteria are met, the college office forwards the names of the student teaching applicants to the certification programs for review against knowledge, skills, attitudes, and values appropriate to the certification area and for the final recommendation for student teaching placement.

**Special Courses/Programs Related to Multicultural Education**

Various colleges in the university offer courses and program related to multicultural education. These include: Black Studies, Religious Studies, Urban Studies, International Studies, and Women Studies. A number of special programs that provide either content background or experiences in multicultural education are available through the School of Education and other units of the University as described.

The following describes the multicultural education aspects of the teacher education programs at the Ohio State University in categories used in NCATE's Standards for the Accreditation of Teacher Education: governance, curricula, faculty, students, and resources.

**The Ohio State University College of the Arts**

The Ohio State University College of the Arts houses the School of Music and the Departments of Art-Art Education: Dance; History of Art; Industrial, Interior, and Visual Communication Design; Theatre; and the Advanced Computing Center for the Arts and Design. The College of the Arts has its own dean and each department is headed by a department chairperson.
The Ohio State University Department of Art Education

The Scope of the Department

Programs within the department are designed to "promote cognitive understanding of art and education for all students through a curriculum that balances studio work with art criticism and the study of historical and intellectual contexts. Understanding of the visual arts in a global, multicultural, and technological society is emphasized through cognitive approaches to art learning and student assessment, critical inquiry of traditional and contemporary artworks, the analysis of public and educational policy in the arts, and inquiry in the philosophical, historical, and policy foundations of art education and arts management and administration...curriculum includes attention to understanding multimedia technologies in art making and in teaching, learning, and assessment in art".

GOVERNANCE

Mission Statement

The mission of the Department of Art Education is to prepare teachers, researchers, and policy makers for research and practice in art education and arts management and administration. The Department of Art Education seeks to maintain its position of national and international leadership in preservice and inservice art teacher education: in its graduate programs for teachers and researchers: in its preparation of faculty for higher education: in the quality of theoretical research and practical presentations and publications by faculty and graduate students: and in the breadth of its academic interests.
Features of the Department of Art Education's Teacher Education Program

Admission

To apply for admission to the Department of Art Education, students must have completed 30 credit hours in liberal arts studies, at least one art history course, and 15 credit hours in visual art requirements, with a cumulative point hour ratio of 2.00 or better in English 110 and Art Education 225. Completion of the math requirement is recommended.

The maximum number of students admitted each year is 25. The group is known as a cohort. Students in the cohort have the opportunity to know each other well and to form informal learning and support groups. Special admission considerations may be given to honors students, or to students from cultural, ethnic, gender-based or other groups who are underrepresented in the department.

All graduates receive the Bachelor of Art Education (B.A.E.). There are two options within the degree program: preparation for teacher education and alternative studies. Students who take the first option may apply to the graduate program for an additional year's study for art (Grades K-12) teacher certification in Ohio. Review of applications takes place during the spring quarter. Students must meet four criteria before being admitted into the certification/licensure part of the art education program at the graduate level. These include:

1. Completion of all core and teacher preparation courses with a C- or better.
2. A cumulative point hour ratio of 3.00 or better, the minimum standard established by the graduate school.
3. Submission of graduate application and transcripts to graduate school.
4. Application to the Department of Art Education

Course work includes: 90 hours in general studies, 48 hours of visual arts, 35 hours of art education studies, and 21 hours of teacher preparation.

Option 2 is for the student who seeks employment in one of many alternative settings, such as museums, galleries or art centers. Course work includes: 90 hours of general studies, 48 hours of visual arts, 35 hours of art education, and 21 hours of alternative study, arranged according to personal interests.

CURRICULUM

The General Education Curriculum

National Association of State Directors of Teacher Education and Certification (NASDTEC) (1991) states: "General education is that component of a teacher education program providing the knowledge, skills, understanding, and appreciation associated with a well-educated, sensitive individual (p.11).

Most students enter University College upon enrolling at Ohio State and remain enrolled in University College until they have qualified for or have been accepted into their chosen major and college. While enrolled in University College, students begin taking courses which will meet the General Education Curriculum (GEC). The GEC consists of those courses commonly required of all degree-seeking college students. To meet the GEC requirements, credit hours must be completed from eight areas of academic study: writing and related skills, quantitative and logic skills, foreign language
and culture/international experience, social diversity in the United States, natural sciences, social sciences, arts and humanities, and the capstone experience.

The Specialty Studies Curriculum-Art Education

The specialty studies courses are intended to provide the preservice teacher with a specialized knowledge in the particular content area or discipline they will teach (in this case, art). The specialty studies component, according to NCATE (1992), is “a well planned sequence of courses and experiences that include academic, methodological, and clinical knowledge necessary for professional competence in teaching or other professional education assignments” (p. 49). Specialty studies Core Course Offerings include:

- 225 Introduction to Art Education
- 603 History and Philosophy of Art Education
- 604 Teaching Studio Activities
- 605 Social and Cultural Factors in Art Education
- 606 Computers in Art Education
- 607 Concepts in Planning Art Education
- 608 Art Education for Exceptional Children

Other requirements include three teacher preparation courses:

- 640 Critical Dialogue About Art
- 601 Curriculum Design for Art History (Prerequisite: Art Education 160, 607 plus 10 credit hours of Art History)
  12 hours of electives.

The Professional Studies Component

The professional studies component is “made up of elements which contribute directly to the prospective teacher’s skills in guiding student learning” and is intended to
build upon the “knowledge, attitudes, and abilities developed in the study of general education and the area of content specialization” (NASDTEC, 1991, p. 12). The professional studies component typically includes the foundations of education (humanistic and behavioral studies), teaching and learning theory, clinical and field-based experiences, and practicum (student teaching).

One portion of the required student teaching experience for the K-12 art certification is completed in an urban school setting. Students are usually placed in an elementary setting during one quarter and in a secondary setting during the second quarter.

**Graduate Programs**

Graduate study in the Ohio State University Department of Art Education is individually designed. Each graduate study program is constructed by the student in consultation with a faculty advisor. Courses in several university colleges which include the College of the Arts, The College of Education, and The School of Public Policy and Management, can be credited toward the two graduate degrees offered, Master of Arts or Doctor of Philosophy.

**Courses Related to Multicultural Education**

Courses related to multicultural education are offered at both the undergraduate and graduate levels. Aspects of multicultural education are also integrated into the content of other courses.
Arts Policy

The College of the Arts in conjunction with the School of Public Policy and Management, offers the degree of Masters in Arts Policy and Administration. The program is housed within the Department of Art Education. This degree is designed to serve students who intend to either intend to: 1) seek employment as administrators of public arts agencies or not-for-profit performing, visual and literary arts organizations; 2) continue their academic studies at the doctoral level in preparation for teaching, research, and/or administrative roles in higher education, museums, and other educational and research-oriented institutions; or 3) become self-employed artists and arts education consultants to federal, state, and local arts and arts service organizations.

Resources

Library System

The Ohio State University Library System contains more than 4 million titles. The Fine Arts Library houses more than 75,000 of those in volumes, periodicals, and microfiche sets. The Music and Dance Library is one of the largest and most comprehensive in the United States.

The Lawrence and Lee Theatre Research Institute includes a large library and a vast array of theatre materials. Housed in the Department of Dance, the Dance Notation Bureau Extension for Education and Research includes an extensive collection of dance scores and notated materials. The Wexner Center for the Arts
presents exhibitions and performances by artists of international stature and sponsors artists' residency programs and other activities.

The library system has made a concerted effort over the last few years to increase holding on ethnic studies and multicultural education.

Advanced Computing Center for the Arts and Design (ACCAD)

ACCAD is an internationally-noted interdisciplinary center for graduate instruction, research and design in the arts. ACCAD offers computer graphics and animation, scientific visualization, software development, computer mediated art, telecommunications, multi-media, and virtual reality. Graduates in the Department of Art Education may elect to specialize in any of these areas as they relate to arts education.

Instructional Media Center

The Emerging Technologies Studio (ETS) is a center for the study of new and emerging media technologies. The facility incorporates the use of multimedia and emerging technologies in faculty projects which enhance classroom learning. The ETS consists of three separate labs: one for faculty research and development, an intelligent classroom, and one for general project work. The lab is housed within (ACCAD) and serves faculty and graduate students in the University, College of the Arts, and the Columbus community. The studio is furnished with state-of-the-art hardware and software. The ETS is supported by the College of the Arts and the Ohio State University Academic Enrichment Program.
Additionally, the Department of Art Education has a host of other supportive services and equipment to include: work spaces, academic/lecture classroom areas, academic/multipurpose areas, an instructional laboratory studio area, an administrative office area, seminar/conference areas, a teaching/gallery area, office spaces, storage areas, and instructional equipment.

Students

There are approximately 50,000 students enrolled at the Ohio State University, with students representing each state in the United States and more than 100 other countries. The College of the Arts has more than 1,200 undergraduate and 500 graduate students engaged in art majors. The student population is multiethnic, with white Americans making up the largest group.

The 1996 ethnic counts indicate that the students primarily come from Ohio. Undergraduate students at in the Department of Art Education are primarily from Ohio and are predominately White American.

Of the 5,986 freshman enrolled at the Ohio State University, during the 1999 Autumn Quarter the vast majority are white Americans. Five hundred and sixty four are African-American, 141 are Hispanics, 28 are American Indians, and 331 are Asian American.
Admissions

Students are required to meet six criteria prior to admission as a major into the undergraduate program in art education and prior to admission into art education core courses beyond the required introductory course (Art Education 225). Students who are currently enrolled at Ohio State must transfer into the College of the Arts upon completion of these criteria and acceptance by the department's review committee. Transfer students must have their transcripts evaluated by the chair of the undergraduate and certification program prior to application. Admittance is only on an annual basis; the deadline for application is the second week in April. Admission and enrollment criteria are as follows:

1. Art Education 225. grade of C- or better.
2. English 110. grade of C- or better
3. 30 quarter credit hours in Liberal Arts Studies, including English 110 and one art history course. It is recommended to have completed the math requirement.
4. Completion of at least 15 quarter hours in visual art requirements.
5. A cumulative point hour ratio of 2.0 or better. the minimum standard established by the College of the Arts.
6. Submission of a portfolio: must include:
   - Application form (in this packet the student must provide the his or her full name, student ID number, mailing address, telephone number, and program data).
   - Most recent OSU transcript, or copy of the most recent OSU academic advising report
   - Self-assessment form from Art Ed 225.
   - A statement of intent written specifically for the portfolio- no more than one typewritten page in length.
   - Slide portfolio- a variety of media is suggested.
   - Two samples of the student's writings. These may be original essays, reviews, research papers or other compositions.
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Supervision of professional laboratory experiences, including student teaching, is done by faculty and by several university supervisors who are typically graduate students. Such responsibilities regularly take faculty and university supervisors into schools and classrooms of all types. This involvement keeps faculty aware of what is going on in the classroom—including those classrooms in schools serving children of all cultures and racial/ethnic groups.

The literature review in the upcoming chapter concentrates on the multi-layered teacher training, responsibility, challenge, and opportunity, and their implications for multicultural education in the art classroom.
CHAPTER III

Review of Literature

Burgeoning diverse student populations entering U.S. classrooms and criticisms of our failure to provide successful school experiences for those students have resulted in conditions that have powerful educational implications for schools and colleges and universities engaged in teacher preparation. Ultimately, teacher preparation programs in universities and colleges across America will have to prepare their future teachers to meet the needs of the increasingly diverse student populations. This is an area of concern for most colleges and universities as they begin to reconceptualize their programs toward diversity. This chapter synthesizes literature in Art Education and Teacher Education related to multicultural education.

My investigation began with a computer search of literature using the descriptors: teacher education, preservice teacher education, multicultural education, preservice art teacher education, and art education. The return of information in the areas of preservice art teacher education and art education was limited; however, an extensive body of research was found in the areas of teacher education, multicultural education, and preservice teacher education. The search yielded a few resources on current teacher education efforts to prepare preservice teachers for diversity.
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for discussion: Teacher Education Responsibility. Teacher Education Challenge. Teacher Education Opportunity

**Teacher Education Responsibility**

At a time when the percentages of students of color in the U.S. schools is increasing and the cultural diversity within schools includes recent immigrants from various countries of the world, we can no longer afford to perpetuate Western European values and norms (Banks, 1988). This statement implies that it is the responsibility of educators to provide an education that is multicultural or culturally responsive. A multicultural education is a commitment to basic human rights which implies that teachers in a pluralistic society have the ethical, legal, and moral responsibility to provide each child with a chance to succeed academically.

A culturally responsible pedagogy "means that schools and colleges, and departments of education have a moral and ethical responsibility to prepare teachers to be culturally responsive, that is, to enable teachers to respond to the educational needs of their diverse student populations" (Smith, 1994, p. 7). Further, to have a culturally responsive teacher education program, schools, colleges, and departments of education, ideally, would have a mission statement that agrees that multicultural teacher education is teacher education and would provide a succession of multiculturally rich experiences (Smith, 1994).

Schools, colleges, and departments of education have the responsibility of preparing all educators, regardless of race, to teach in culturally diverse classroom settings (Garibaldi, 1992). This responsibility includes that the culturally diverse nature
of the U.S. is reflected in the curriculum, student body, faculty, and policies (Banks, 1977; Zimpher & Ashburn, 1992).

Further, teacher educators have the responsibility to establish classroom context that affirm and value cultural differences (Nieto, 1994; Bennett, 1988). This responsibility is critical to the realization of equality in the schools. Moreover, the preparation of candidates to teach in multicultural classroom settings is a shared responsibility in both colleges and universities (Gollnick, 1992).

Teacher Education Challenge

The cultural, racial, ethnic, and religious diversity that we face is a challenge. It is a challenge because ethnocentrism, intergroup hostility, and other forms of conflict erupt when groups with divergent values and cultures interact. The challenge of educating teachers for diversity is one of educating white, monolingual, and mostly white female teacher education students during preservice teacher education. Several aspects of the challenge are outlined in this section to include: Defining Multicultural Education, Reconceptualizing Teacher Education Towards Diversity, Curriculum, Accepting the Challenge, Changing Attitudes of Teacher Candidates, Expanding the Cultural Diversity of Teacher Education, and Funding.

Attitude Toward Diversity and Multicultural Education

Diversity is touted by some as a threat to the unity of the greater society and by others as something to celebrate. Those opposing diversity see it destroying the fabric of society, creating divisions and introducing conflict in beliefs and values (Bloom, 1987;

D'Souza (1991a. 1991b) characterizes changes in the name of "diversity" in higher education as primarily the work of former radical student protesters of the 1960s who have returned to the university as professors to complete their conquest of it. Sykes and Billingsly (1992) characterize multiculturalism in higher education as a movement by a small group of "multicultural mafia" who are aware that bullying would be required to bring about change within the university. Schlesinger (1992) complains that "ethnic ideologues" and "unscrupulous hucksters" have "imposed ethnocentric. Afrocentric. and bilingual curricula on public schools. well designed to hold minority children out of American society" (p.130). Feuer (1991) charges that multiculturalism is partly a product of Blacks who "repudiate the sciences they cannot master" during a time when scientific culture is dominant (p.21). The myth that difference equals deficits is an entrenched one with a long history which has it roots in racism. classism. and ethnocentrism. Clearly. the fear of radicalism in the U.S. -- coupled with such foregoing criticisms and myths -- makes it increasingly difficult to address inequality and bring about change in teacher education programs.

**Defining Multicultural Education**

It is not uncommon to find an increasing number of visual arts teacher educators and visual arts specialists who support the notion that multicultural education should be infused throughout all art education curricula. Unfortunately. many art educators who
would like to infuse multicultural perspectives into art education curricula do not have a clear understanding of what multicultural education is. "Consequently, they incorporate diversity into their work simplistically, often within a Eurocentric framework" (Grant & Sleeter, 1992, p. 7). The findings in chapter four of this research project supports the notion that multicultural education means different things to different people as there are varying and conflicting definitions of multicultural education among art educators. This section surveys challenges associated with the variety and scope of definitions of multicultural education.

The National Council for Accreditation of Teacher Education (NCATE) defines a multicultural perspective as "a recognition of: 1) The social, political, and economic realities that individuals experience in culturally diverse and complex human encounters and 2) the importance of culture, race, sex, gender, ethnic, religion, socioeconomic status, and exceptionalities in the education process" (NCATE, 1987, p.57). As stated by the American Association of Colleges for Teacher Education (AACTE) (1973), multicultural education is education that values cultural pluralism. Banks (1994) defines multicultural education as a way of viewing reality and a way of thinking. He asserts that multicultural education is not just content about various ethnic and cultural groups.

The lack of an agreed-upon definition is a challenge to multicultural education (Banks, 1977; Grant & Sleeter, 1985; Sleeter & Grant, 1988). This lack of definition contributes to multiple interpretations and competing notions, thus permitting critics to reject multicultural education or view it as a concept without theoretical underpinnings. The impact of this state of confusion can be recognized in curriculum frameworks.
textbooks, and teacher education programs that claim to be "multicultural" yet lack any coherent guiding philosophy.

Five approaches, or meanings to multicultural education have been identified from a synthesis and analysis of the various ways that multicultural education is taught in English-speaking countries: 1) Teaching the Exceptionally and Culturally Different; 2) Human Relations; 3) Single Group Studies; 4) Multicultural Education; 5) Education That is Multicultural and Social Reconstructionist (EMC-SR) (Sleeter & Grant, 1988; Grant & Sleeter, 1989).

1) **Teaching the Exceptional and Culturally Different Approach.** This approach helps fit students into the existing social structure and culture. It builds bridges between the students' background and the schools. This approach accommodates students who are exceptional and/or culturally different by altering regular teaching strategies to match student learning styles. Education that prepares teachers for teaching culturally different children would, by extension, not question the dominant culture's traditional aims. Rather the emphasis would be on techniques for building bridges between children and schools and helping students adapt to the norms of the dominant culture. The problem of cultural discontinuity remains the students'.

2) **Human Relations Approach.** This approach seeks to foster positive affective relationships and assimilation among individual members of diverse racial and cultural groups. To strengthen each student's self-concept and to increase school and social harmony. The human relations curriculum includes lessons about stereotyping and individual differences and similarities. Teacher education based on the Human Relations Approach prepares teachers to honor diverse student backgrounds and to promote harmony among students. Real conflicts between groups are often glossed over in this effort, in lieu of supporting the "I'm OK. You're OK. Everybody is OK" ideology.

3) **Single Group Studies Approach.** This approach promotes social structural equality for and immediate recognition of an identified group. Usually implemented in the form of ethnic studies, or women's studies. This approach assumes that because of past curriculum biases, knowledge about particular oppressed groups should be taught separately from conventional classroom
knowledge in either separate units or separate courses. The Single-Group Studies Approach seeks to raise people's consciousness concerning an identified group by teaching both of its members and all others about the history, culture, and contributions of that group, as well as how that group has been oppressed by or has worked with the dominant group in society.

4) Multicultural Approach to Education. This approach promotes social equality and cultural pluralism. Curriculum, in this approach, is organized around the contributions and perspectives of different cultural groups. It pays close attention to gender equity. The Multicultural Approach also builds on students' learning styles, adapts to their skill level, and actively involves students in thinking and analyzing life situations. It encourages native language maintenance for students whose first language is not English and multilingual acquisition for all students.

5) Education That is Multicultural and Social Reconstructionist Approach. This approach extends the previous approaches and teaches students to analyze social inequality and oppression by helping them develop skills for social action. This approach promotes social structural equality and cultural pluralism and prepares students to work actively toward equality for all peoples (Grant. 1992, pp. 21-22).

Art Education

Although there are challenges inherent in teaching in general, there are challenges that are unique to the field of art education. One such challenge is that graduation requirements in 42 states require some form of arts education; yet, the degree to which the arts are actually taught varies greatly (Viadero. 1993). Furthermore, the arts are the first to go when school districts face tight budgets. In New York City, for example, a survey discovered that two thirds of public elementary schools have no art or music teachers (Viadero. 1993). In the survey a music teacher describes trying to teach 900 or more elementary school students in a trailer that is shared with an art teacher. Some art teachers grumble that they must teach art from a cart, while others gripe that they teach in
excess of eight classes per day while seeing their students 30 minutes or less per class session.

Reports also have focused attention on the extreme variations of how the arts are supported and represented in schools in the U.S. (Fowler, 1988; Leonard, 1991; Toward Civilization. 1988). Art education in general is held in low esteem (Toward Civilization. 1988). “The arts are the ‘minority’ in American education, and they suffer all the indignities of the downtrodden—low status, neglect, poverty, and powerlessness...” (Geoghegan. 1994. p.456). In many schools art classes often are associated with entertainment and play, and the amount of time relegated to the study of art is minimal at best.

Daniel (1990) claims that artists, art educators, and persons interested in supporting a “promising future for art”, have the “...responsibility of thinking clearly about the status of art in the context of a world society that is rapidly becoming a technological wonder” (p.84). She posits that our challenge reaches beyond schools. It “...extends into our daily environments, communities, homes, museums, galleries and various media. We are confronted with the need to understand, and consequently harness and manage, the potential for technological developments to maintain and add clarity to existing cultures and societies while securing a place for art in the future” (p. 84).

**Discipline-Based Art Education**

Over the last few decades, there has been a broadening of the belief that art education is more than the identification and cultivation of unskilled talent in the gifted few and a taste of civilization for the rest. Taking this broadened definition of art
education even further, the Getty Center for Education in the Arts has promoted “discipline-based art education.” The discipline-based art education approach focuses upon the integration of ideas and activities derived from the disciplines of art production, art history and culture, art criticism, and aesthetics (Clark, Day, & Greer, 1987).

The push toward a more substantive, comprehensive program has challenged teacher educators to teach art from a much broader perspective than from which they themselves were taught (Cohen, 1987). In some cases, teacher educators have not been willing to take risks. In other cases, teacher educators simply have not modeled the instruction they espouse. Art teachers at higher education institutions advocate the integration of art production, art history and culture, art criticism, and aesthetics into their instruction, but they frequently prepare preservice teachers by stressing studio production and having them participate in activities that are not relevant to classroom practice (May, 1989).

Sevigny (1989) views the preservice challenge as translating reform theory into educational practice. Simply increasing the preservice requirements in the four disciplines is not enough to implement a more comprehensive, substantive curriculum. Sevigny notes that teachers need choices. “rather than control” (p. 15).

**Discipline-Based Art Education and Cultural Diversity**

Developing curriculum which effectively integrates cultural diversity into the art discipline, has been a long-standing goal of art educators (Barbanell, 1994). However, criticisms leveled against DBAE present a challenge to teacher educators who must prepare future teachers to teach diverse student populations using DBAE as a platform.
For example, some researchers have questioned whether DBAE is capable of recognizing and addressing issues of diversity. It has been implied that DBAE focuses only on Western art (Blandy & Congdon, 1988); defeminizes art education (Collins & Sandell, 1988); is a source of alienation of students (Collins and Sandell, 1988); and is a specific curriculum (Jones, 1988). Thurber (1992) noted that many of the charges leveled against DBAE may result from misunderstandings due to its highly flexible format. Achieving a multicultural approach relies on how the format is translated into practice. However, this still raises the question of whether DBAE is open to multiculturalism at the conceptual level (Thurber, 1992).

According to Grant (1992), the vision of what visual arts education should be, as described in a monograph by Kaagen (1990), is admirable; however, he asserts that it fails to directly confront multicultural education. Multicultural education needs to be included in the conceptualization and practice of DBAE. “It needs to be explicitly stated that the curriculum of art history, aesthetics, art criticism, and art production must be developed and organized from a multicultural perspective.” (p. 26).

It is argued that teachers knowledgeable in art, especially discipline-based art, are able to expand and enrich students’ opportunities to better see and understand the diversity and similarities in the world in which they live. Further, “discipline-based art education offers an avenue to help stimulate intellectual activity among all students in schools, and since art is vital to humankind, it offers an opportunity to use art in helping the marginalized to gain social and structural equality” (Grant, 1992, p. 28).

Discipline-based art education also encourages a wide range of learning activities and addresses multiple learning styles (Day, 1992). Further, it is also an excellent
platform for teaching "a broad range of the visual arts, including folk, applied, and fine arts from Western and non-Western cultures, from ancient to contemporary times" (Day, 1992, p. 23). Despite public assertions that DBAE is an "elitist, Eurocentric, formalist...approach to art education" (p. 23), a culturally diverse study of the visual arts will likely provide students with a broader and deeper understanding of the world in which they live and they will perhaps become more tolerant leaders and citizens. Additionally, through studying the arts of their own cultural heritage, they will likely gain a feeling of cultural belonging and self-esteem (Day, 1992). Such a commitment to cultural diversity means more than simply embellishing old comfortable paradigms.

"Multiculturalism must be consciously embedded in the way we convey the content and inquiry processes of the disciplines" (Thurber, 1992, p. 29).

Limited Frame of Reference Among Preservice Teachers

As noted previously, there are many challenges in designing an effective art teacher education experience that is sensitive to student diversity. Perhaps the greatest challenge to the vigorous infusion of a multicultural perspective throughout the teacher education process is what Zimpher and Ashburn (1992) refer to as countering parochialism. According to Websters Illustrated Dictionary (1978), parochialism is defined as "restricted in scope or narrow-minded."

Four years of data describing today's teacher education candidates (American Association of Colleges for Teacher Education [AACTE], 1987, 1988, 1989, 1990) provide a profile of future teachers that is very much like the contemporary profile of teachers. The findings from a random sample reveal that the average preservice student
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is that we have created, in most schools, institutions of isolation. We support the notion that students are clients of “professional educators” who are met in the “office” of the classroom where their deficiencies are remediated and their intellectual “illness” healed. “No where do we foster inquiry into who our students really are or encourage teachers to develop links to the often rich home lives of students. Yet, teachers cannot hope to begin to understand who is before them unless they can connect with families and communities from which their students come” (p. 179).

**Expanding the Perspectives of Preservice Teachers**

Since teacher education candidates are typically severely limited in their experience and/or understanding from a sociodemographic perspective, teacher education is challenged with broadening the learning and awareness experiences of its current population (Zimpher & Ashburn, 1992). Barnes (1989) has offered guidance in this area. He suggests redesigning teacher education programs, beginning with a learner-centered conception of teaching, drawn from the learner’s prior knowledge and experiences.

**Reconceptualizing Teacher Education Toward Diversity**

Educational research has shown that educators acknowledge the ideals of cultural pluralism, but that, traditionally educational institutions have not adopted pedagogy to reflect the needs of students from diverse cultural, socioeconomic backgrounds, and racial and ethnic groups (Barton & Wilder, 1964; Winfield, 1991). Additionally, schools have made little progress in incorporating information into curricula concerning the
achievements of traditionally underrepresented groups as a Euro-centric bias has dominated the American educational system. Changing schooling to better serve children from diverse backgrounds, particularly African American students, is a goal that the American public school system has been reluctant to accept (Maeroff, 1989). Garcia and Goebel (1985) assert that the challenge associated with reconceptualizing teacher education toward diversity is that new plans for teaching about differences have been formulated largely through the eyes of mainstream scholars and historians. As a consequence of this mainstream perspective on diversity, Green (1983) observed that those not in the mainstream remain invisible.

A further challenge to reconceptualizing teacher education toward diversity is that the process of education occurs within a social framework and is designed to perpetuate the aims of society (Apple, 1979). Schools, for the most part, have not been an instrument of positive social change. Schools/educational institutions are usually the main agencies of transmission of an effective dominant culture (Apple, 1979). Apple asserts that schools and educational institutions do not help to create the class system as much as to reproduce it from one generation to the next, resulting in the process of cultural reproduction. Similarly, bell hooks (1994) notes that as classrooms become more diverse, teachers are faced with the way politics of domination are often reproduced in the educational setting. For example, she states, "white male students continue to be the most vocal in our classes. Students of color and some white women express fear that they will be judged as intellectually inadequate by their peers" (p.39). Finally, other authors have also argued that schools and educational institutions function largely as
vehicles for the reproduction of society in its own image. (Katz. 1975; Bowles & Gintis. 1976).

**Curriculum**

At the university level, prospective teachers are not being adequately prepared for the twenty-first century. Curricula (courses) tend to primarily reflect the lives of white western men. Courses at the university level often times teach what white Western men have to say about diverse cultures, rather than what writers and thinkers of diverse cultures have to say about themselves, their history, music, art, literature, politics, and so forth (Delpit. 1995).

There is a rapidly growing tendency among art education faculty and students to reject traditional curriculum and course content as "androcentric" and 'Eurocentric." recognizing that the art curriculum in higher education has been dominated by a Western European, male-focused perspective. A male-focused, Eurocentric perspective conveyed in the art classroom has the potential to become a critical part of the overall climate, to the extent that the students who are not able to identify with these perspectives become at risk academically.

Proposals for reconceptualizing teacher education, include suggestions for adding courses or infusing courses with multicultural perspectives and changing the nature of field experiences to expose teacher candidates to culturally diverse school settings (Banks. 1994; Banks. 1993; Gay. 1988). In the following section of this literature review I have highlighted some colleges and universities who have accepted the charge to be leaders in providing the impetus for the inclusion of multicultural education through
university workshops, university courses, university programs, university field experiences, field immersion plus programs, and placement in culturally diverse classrooms and communities.

Responding to the Challenge: Colleges and Universities preparing teachers to teach diverse student populations

University Workshops

Workshops (Baker. 1973. 1977; McDiarmid & Price. 1990) or multicultural instruction in a short concentrated period of time (Henington. 1981; McDiarmid. 1990) have been shown to have some benefit; however, they do not have a lasting impact on preservice teachers. For Example. McDiarmid and Price (1990) studied the impact of a multicultural workshop on preservice teachers. McDiarmid and Price (1990) claim:

The Accepting Behaviors for Cultural Diversity (ABCD) project (3 working days) did not seem to have a major effect on student teachers’ views of learning, the context, or learning the teachers’ role in teaching the culturally diverse students. This should not be surprising....Prospective teachers do not enter preservice programs as blank slates: they have served an apprenticeship of observation...equal to 1740 working days— that is how long they have spent watching teachers. (p.8).

Similarly. McDiarmid (1990) reports that a five-day program in multicultural education for teacher trainees in the Los Angeles Unified School District produced no change. He declares. Student teachers’ views of cultural differences and their role in the classroom appeared unchanged as a result of the program” (p. 20). Hennington (1981). arrives at a similar conclusion, after studying the impact of short concentrated periods of multicultural instruction on preservice teachers. His study focused on preparing teachers to teach k-12 students to assimilate into mainstream society.
These studies support the claim that workshops and other short periods of multicultural instruction do not have a long-term effect on the stereotypic thinking of preservice teachers. Although, in a few instances, it is believed they may be somewhat beneficial, they are not nearly sufficient enough for preparing preservice teachers to teach in urban schools and/or to teach students of color.

**University Courses**

Much of the research in preservice teacher education examines courses that include instruction in multicultural education. Some of the courses provide a knowledge base about race, gender, and societal groups. Other courses address the history and background of urban students and offer strategies to implement multicultural education.

Ladson-Billings (1991) reports the attributes of a required course for elementary education majors at Santa Clara University in California. The course, "Introduction to Teaching in a Multicultural Society", encourages a critical examination of racism and other forms of oppression with the objective of developing student empathy and advocacy. The course uses documentary films and videos to present students with graphic and controversial views of the United States and world. Additionally, the students read articles about race and ethnicity from various perspectives. Further, to increase social awareness, they are required to volunteer for 10 hours at a human services agency.

Weiseman and Portis (1986) report on the courses in multicultural education and personal relations at Auburn University in Montgomery, Alabama. A course, at the undergraduate level, acquaints prospective teachers with issues of diversity. The three
courses, at the graduate level, focus on establishing culturally sensitive learning environments, curricula, and instruction. Engan (1994) presents a case study on the development of a multicultural class in Minnesota that helped preservice teachers make their classrooms multicultural.

A few articles report attempts to reduce racism and stereotyping attitudes. Such was the objective of the course reported by Tran (1994). Pre-and posttests results reveal that the course appears to have had a significant effect on changing the attitudes of preservice teachers toward various ethnic groups. Reed (1993) describes a similar course aimed at changing attitudes at Virginia Common Wealth University. This course, however, did not change the attitudes of the preservice teachers enrolled in the course.

The University of Maryland's teacher education program requires preservice students to interact directly with parents of different social groups and cultural backgrounds. Three students recount their experiences and changed attitudes as a result of such encounters (Harry. 1993).

Banks (1991) describes the strategies employed by one teacher in an ethnic studies course. Another course, entitled "Race and Education", is reported by Osajima (1991). This course teaches students to think reflectively and analytically about the nature and impact of racism. The students are given opportunities to examine their own educational institutions and educational experiences.

The teacher education program at Mexico State University requires that all preservice teachers enroll in a multicultural education course. Chavez (1994) reports on a study which assesses preservice teachers' ideas, beliefs, and attitudes about multicultural issues, and how the course may potentially affect their views of the world. The findings
indicate that the majority of the preservice teachers entered the course with attitudes and beliefs that reflected the racial status quo; and, for the most part, the course had little effect on the students’ developing perspectives.

**University Programs**

Davidman (1990) asserts that multicultural education needs to be integrated throughout the preservice teacher education program. Several recent research studies also document the increasing support for the infusion of a multicultural perspective throughout the preservice teacher education program (Diez & Murrell, 1991; Maher, 1991; Noordhoff & Kleinfield, 1991; Stallings, 1992).

Stallings (1990) reports on the Houston Teaching Academy’s efforts to prepare its teachers to teach in multicultural inner city schools. The program implementation is described, and results of the formative and summative evaluations are presented.

In a case study described by Fuller and Ahler (1987), their program helps monocultural preservice teachers achieve an increased understanding and sensitivity towards diverse cultural group. Dottin (1984) touts the multicultural program at the University of West Florida which enhances multicultural perspectives in teacher education through foundations of education courses.

Cox (1984) describes a teacher education program implemented by Eastern New Mexico University. The program helps prepare prospective teachers to use multicultural teaching strategies in their classrooms.

Noordhoff & Kleinfield (1991) discuss an alternative approach to multicultural education through the Teachers for Alaska (TEA) program at the University of Alaska.
Fairbanks. The program is a fifth-year certification program for secondary teachers which emphasizes preparation for extremely small high schools in remote Indian and Eskimo villages.

Eastern New Mexico University's Bilingual/Multicultural Education and Counseling Program is designed to prepare bilingual teachers for the underserved limited-English-speaking Hispanic populations in the surrounding communities through undergraduate bilingual teacher training and graduate bilingual counseling and guidance training (Lopez et al., 1989).

A two-year elementary teacher education program is described in a document by the Wisconsin Center for Education Research, Madison (1988). This program, as described, is a collaborative effort between the Madison Metropolitan School District and the University of Wisconsin-Madison, which focuses on developing effective strategies for school-university collaborations in preparing students to teach effectively a racially, ethnically, and socioeconomically diverse student population.

Freehouf (1994) describes the efforts of the Westchester Teacher Education Group (WTEG) to incorporate multicultural concepts into teacher preparation courses. Part one of the literature provides an overview of the WTEG and the activities of its task force on diversity and the family. Revised preservice teacher education syllabi which reflect ways in which multicultural education can be integrated into foundations courses, methods courses, and specialized courses are presented in part two of the literature.

Northern Michigan University's (NMU) teacher education program incorporates multicultural and global perspectives throughout the professional studies component. as
reported by Clarken and Hirst (1992). The university also continuously engages in ongoing efforts to recruit, support, and retain students and faculty from among the Native American, African American, and Hispanic populations of the state. Moreover, attention is given to arranging field placements in culturally diverse settings. Clarken and Hirst (1992) make several recommendations featuring specific strategies in the following four areas: Knowledge as the centerpiece of the teacher education curriculum, field experiences, student recruitment and retention, and faculty teaching strategies.

**University Field Experiences**

It is fairly common in the educational literature to find field experiences or student teaching referred to as the most valuable component of the preservice teaching experience (Zeichner, 1981, 1982). There is research which supports the notion that the field experiences or other practicum experiences should be located in ethnically/racially diverse communities, and that preservice teachers have experiences teaching and interacting with culturally different students (Cooper, Beare, & Thorman, 1990; Diez & Murrell, 1991; Gomez & Tabachnick, 1992; Mahan, 1982; Maher, 1991; Noordhoff & Kleinfeld, 1991). For example, Diez and Murrell (1991) note that "While the faculty have designed effective learning experiences for a diverse student body, the most important context for developing this ability is in the final fieldwork seminar and student teaching" (p. 12).

Liebert (1989) reports on a course "Field-Based Experience in Multicultural Education" at Whitemore College's in Washington, which sends its preservice teachers to various multicultural field sites.
A successful field-based program in elementary education at Mercer University is detailed by Peek (1985). Prospective teachers observe in public school classrooms, beginning the first quarter of their junior year. Opportunities to work directly with children commence in the second quarter of the prospective teacher's junior year. Seniors attend an intensive two-week campus-based workshop prior to their final year's field experience. The workshops focus on professional ethics, dress, lesson planning, and coping with stress in culturally diverse settings. Following the workshop, seniors are assigned to teach two different grade levels in two culturally different communities before they are permitted to student teach.

Gonzales (1993) reports on the experiences of the first year of the Quality Urban Elementary Teachers (QUEST) program, a field-based program of teacher preparation for working in urban schools. The focus, through three case studies, is on how the undergraduates in the program begin to develop into competent and community conscious teachers.

Field Immersion Plus Program

There is research which supports the notion that prospective teachers need both preservice courses that infuse multicultural perspectives throughout the program and field experiences in which students live full-time in a multicultural community. Research in this area suggests that students acquire a greater knowledge and understanding from this combined experience. For example, Cooper, Beare, and Thorman (1990) examines the effects of a varied field experience on two groups of student teachers from Moorhead State University after they had taken three multicultural courses that addressed "the
values inherent in a pluralistic society"). One group was placed in a culturally different
classroom. The second group of students lived in a Mexican community in Texas.
Results from the study, based upon self-assessment questionnaires, reveal that the student
teachers who lived in Texas were able to demonstrate multicultural competencies
significantly greater than the student teachers who were placed in Minnesota.

Mahan (1982, 1984) reports that the students in the preservice program that he is
responsible for receive a multicultural education, which includes field experiences in the
local community. His preservice teachers live in and work with the Hopi and Navaho
communities. Mahan (1984) believes that “Young teachers, who are immersed in the
local culture, do make culturally relevant adjustments in their teaching styles” (p. 109).

Nava (1990) claims that preservice teachers who participated in a cross-cultural
training program, and lived with a Mexican family while student teaching in Mexico, had
greater cultural sensitivity as teachers in the United States than teachers without similar
experiences.

Hao (1993a) discusses the changes being made in Hawaii’s Preservice Education
for Teachers of Minorities (PETOM) program. The article highlights the changes in
graduate support and networking, total immersion in the program, partnerships between
faculty and field experience teachers, and educational technology. Several other pieces
of literature report on the (PETOM) program. Kent (1993a) describes the field-based
component; Hoa (1993b) describes the program’s integrated interdisciplinary approach;
Pickard and young (1993) explain the teaching methods that are unique to the PETOM
program: and Kent (1993b) discusses the PETOM recruitment plan.
Placement in Culturally Diverse Classrooms and Communities

Research has shown that there is an increasing need for the present cadre of preservice teachers, who are mostly white, to have a practicum or student teaching experience in classrooms and/or communities with culturally, linguistically, and socioeconomically diverse students (Diez & Murrell, 1991; Gomez Tabachnick, 1991). Research has also shown that studies on the results of placement in culturally diverse classrooms or communities is very limited (Ladson-Billings, 1991; Lark, Wiseman, & Bradley, 1990; Mahan 1982). Further, the results from the reported studies of preservice teachers working in culturally diverse settings reveal mixed results. For example, Lark et al. (1990) reports that a preservice teaching experience in tutoring students of color positively did “change the attitude and perceptions of the preservice teachers towards African American and Mexican American children” (p. 7). On the other hand, Ladson-Billings (1991) indicates that these experiences are not “some kind of magic bullet” and that there were no significant differences between the beliefs and attitudes of the students who have taken her course and those who have not. The next section of this research project addresses the issue of changing the attitudes of our future teachers.

Changing Attitudes of Teacher Candidates

It has been noted that the majority of teachers in U.S. public schools reflect common attitudes held in the larger society (Apple, 1979). Many see the world in individualistic personal and apolitical terms. Apple warns against this: education is not neutral (1979). Apple further asserts that the majority have seldom examined, questioned or challenged their taken for granted acceptance of the world view that they hold. It is
difficult for them to shed the layers of such socialization without assistance and resistance.

Teachers' attitudes are crucial to their ability to convey multicultural content. Teachers' attitudes affect their behavior toward children, which in turn, has an effect on the self-esteem and performance of children. Moreover, children's attitudes and beliefs are influenced by their teachers as they directly affect their interactions with and behavior towards others unlike themselves. Such interactions can be positive and growth enhancing, or they can be negative and result in hate, distrust, and rejection (Pang, 1988). It is imperative that future art teachers be prepared in ways that will make them more accepting of diversity.

Expanding the Cultural Diversity of Teacher Education

If teacher education of the future is to present a model of the positive incorporation of racial, ethnic, and gender diversity, its student body and faculty must become more culturally diverse (Grant & Gillette, 1987). Recruitment can and does influence the diversity in the teacher population.

The importance of having minority representation in the corps of professional teachers has been recognized: one reason given is that teachers serve as role models for children (Carnegie, 1986). Graham (1987) asserts that students from non-dominant groups may benefit more from a teacher role model when the teacher is a member of the students' own minority group. Non-minority students benefit as well from experiences with minority teachers (Middleton et al., 1988): interactions with teachers representing
minority cultures will result in familiarity with minorities in general and minorities in professional roles in particular.

A diverse teacher education faculty is essential also. It is the faculty who creates, designs, delivers, and evaluates the curriculum and determines the quality of the experiences in the classroom. They are the core of the institution. In my opinion, without the contributions of these underrepresented individuals, no faculty or institution can be complete. Green (1987) offers a variety of strategies to recruit diverse student and faculty populations in teacher education programs. They will be discussed later in the study.

Funding

The difficulties associated with culturally homogeneous teacher education will not be adequately addressed without financial assistance from federal, state, and private sources. Peseau (1990) declares that most colleges and universities interested in curriculum reform must do so with limited funding from within their institutions. He further notes that most institutions of higher education are in a state of crisis, meaning that they are distinguished by inadequate resources and retrenchment threats. Clearly, such conditions impact programs of research and training associated with the challenges of preparing teachers for multicultural populations.

Challenges can become opportunities if educational leaders "respond positively to the challenges posed by this increased diversity" (Banks, 1987, p.62). The upcoming section discusses the teacher education opportunity.
Teacher Education Opportunity

Tomorrow's schools will bring new challenges and opportunities as they undergo curricular, structural, and cultural changes in order to meet the diverse student populations in a constantly changing world. An education that is multicultural offers an opportunity for art teacher educators to prepare a new generation of art teachers capable of meeting the needs of culturally diverse learners. New teachers entering the field of art education have the power to shape their students' ability to understand and value art in a pluralistic society. Further, they have an unprecedented opportunity to influence the future.

The cultural, racial, ethnic, and religious diversity that Western nations are facing is a challenge. It is a challenge because ethnocentrism, intergroup hostility, and other forms of conflict erupt when groups with divergent values and cultures interact.

Challenges can become opportunities if educational leaders "respond positively to the challenges posed by this increased diversity" (Banks. 1987. p.62). bell hooks (1994) notes that "The classroom, with all its limitations, remains a location of possibility. In the field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom" (p. 207).

If the educational profession does not exercise its opportunity to participate in the formulating and restructuring of government policies affecting education. "it will not only leave the destiny of American education in the hands of others. it will be abdicating a good part of its professional responsibility to our society as well." (Molnar. 1987. p.6).
Finally, Molnar captures the challenge succinctly: “We cannot escape our responsibility for the world we turn over to our students” (p. 6).

**Statement of the Problem/Research Questions**

The American educational system serves an increasingly diverse student population. Students come to school speaking an array of languages and dialects and with various levels of English proficiency. They have diverse learning, communication and behavior styles based on their ethnic, socioeconomic, and regional backgrounds. Unfortunately, a great majority of these students fail to succeed because teachers have not been adequately prepared to provide instruction that is appropriate, inclusive, and sensitive to their students’ needs (Beck, Namuth, Miller, & Wright, 1988; Drucker, 1989).

Colleges and universities engaged in the preparation of teachers play a critical role in the positive development of our culturally pluralistic society. Thus, those who administer and instruct in programs of teacher education have a special responsibility to evaluate their programs (NCATE, 1993) and prepare all their future teachers, regardless of race, to teach in culturally diverse classroom settings.

My interest in teacher education has its roots in personal biography. Having acquired a degree in art education in the late 70s, I had the privilege of teaching in several districts throughout the country and abroad.

My interest in teacher education emerged from my experiences supervising preservice teachers at the Ohio State University, a major mid-western university in
Columbus, Ohio. The teacher candidates I supervised and others in the program, in
general, were severely limited in their experience and/or understanding from a
sociodemographic perspective. Also, many of the teacher candidates appeared to be
limited in their ability to perceive and cope with diversity. Recognizing that the
increasing population of culturally diverse students entering U.S. classrooms means that
future teachers will likely teach students whose backgrounds are different from their own.
I designed this study to provide insight into the nature of their visual arts preservice
teacher education. My research investigates how and to what extent visual arts preservice
teachers at the Ohio State University are being prepared to provide balanced discipline-
based art education/comprehensive arts instruction to diverse student populations
represented within their classrooms and schools. I have focused my research not only on
what type of knowledge future art teachers acquire as a consequence of their general
education, but also how they are taught to share that knowledge in an educational setting
or classroom. Specific questions investigated are as follows:

1. How and to what extent are visual arts preservice teachers being prepared to
work with learners whose backgrounds are different from their own and from
that of others? (The focus is on processes and experiences that help future
teachers acquire the knowledge, skills, and dispositions needed to effectively
work with diverse student populations in educational settings).

2. How and to what extent are visual arts preservice teachers being prepared to
function non-ethnocentrically within pluralistic classrooms and schools? (The
focus is on processes and experiences that affect practices in art history and
culture, art criticism, art making, and aesthetics, and prepare future teachers to
work equitably with all learners).

3. How and to what extent are visual arts preservice teachers being prepared to
provide discipline-based art education instruction about the pluralism of U.S.
society? (The focus is on processes and experiences that will help future art
teachers provide pluralistic curricula and instructional experiences to all
learners).
Chapter IV

Methodology

People spend inordinate amounts of time judging and/or evaluating. We do it everyday when we buy household goods, clothing, cars, select our means of entertainment, subscribe to magazines, and choose the foods that we will eat. Educational institutions make judgements and decisions about the effectiveness of programs, student progress, and instructional methods. In these days of reform, educators are continually faced with the challenge of evaluating their programs. A generally accepted definition of educational evaluation is an assessment of merit, or the making of judgements of value or worth (Scriven, 1991). This study seeks to provide insight into the art teacher preparation program at the Ohio State University. The overarching research question is: How and to what extent are preservice visual art teachers being prepared to teach diverse student populations?

A case study design was used to obtain data on the art teacher education program. This chapter describes the exact steps taken to test the research questions that have given direction to the study. Having argued that cases study research is best suited for the investigation, I go on to define case study research and various other components of survey methods such as questionnaires and surveys. I also examine some of the problems associated with survey methods.
Design of the Study

The case study is commonly used to gather qualitative information about a program and should be understood within the framework of qualitative research (Worthen, Sanders & Fitzpatrick, 1997; Nieto, 1992). Thus, a case study was used to better understand the nature of visual arts preservice teacher education at the Ohio State University and its effects on teachers' beliefs, knowledge, and teaching practices with diverse learners. A brief description of evaluative case study follows the description of the case study.

The Case Study

The focus of a case study is on the case itself. Such an approach is appropriate in evaluation where there is a need to provide in-depth information about the unit, or case, at hand, not so much to generalize to a general population. In case studies, generalizability is obtained not through scientific external validity but through logical "naturalistic generalization". The goal is to develop "thick descriptions" or a thorough, complete understanding of the case, to help others understand or judge the worth of the context within which it has operated (Lincoln & Guba, 1985).

The case study has been described by Merriam (1991) as "empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which
multiple sources of evidence are used” (p.23). Case studies have four essential characteristics, as noted by Merriam (1991). They are as follows:

1. **Particularistic.** Focusing on a particular person, situation, event, or phenomenon.

2. **Descriptive.** Yielding an end product that is a rich, thick description of the incident or entity being investigated.

3. **Heuristic.** Illuminating the reader's understanding of the phenomenon under investigation in order to bring about the discovery of new meaning of the phenomenon.


**The Evaluative Case Study**

In evaluative case studies a single case or collection of cases is studied in depth with the purpose of providing educational players or decision makers (administrators, teachers, parents, students, etc.) with information that will help them judge the merit and worth of policies, programs, and/or institutions (Stenhouse. 1988). This study may be likened to an Evaluative Case Study of sorts.

**The Case Study and Qualitative Data**

Case studies usually make use of several methods of data collection. These methods may include testing, classroom observations, content analyses of records and materials, interviews with staff and students, and descriptions of physical facilities and resources. Advocates of the case-study method note its advantages of allowing evaluators to deal with variables that are hard to quantify - staff and student interactions
and program vitality, for example (Stake, 1994; Yin 1984; Lincoln & Guba, 1985; Herbert, 1986).

Conceptually, teacher education is a multifaceted, layered, interactive, and ongoing mix of people, roles, ideas, contexts, beliefs, and activities. Qualitative designs depend upon a unitary reality, whereas qualitative investigations assume that reality is affected by personal interactions, perceptions, and beliefs (Merriam, 1991). Thus, qualitative designs, which use descriptive data, can emphasize the uniqueness of the phenomenon or individual in ways quantitative data cannot.

Qualitative data from descriptions, observations, documents, and quotations will allow for the triangulation of data as frequently recommended in qualitative case study research (Jaeger, 1988; Fraenkel & Wallen, 1990; Merriam, 1991). Triangulation in this study was achieved by utilizing data from various sources (questionnaire, documents, faculty vitae, observations, student advising reports, and descriptions) to corroborate, elaborate, or illuminate the research in question (Rossman & Wilson, 1985). Triangulation is defined as two or more methods of data collection in the study of some aspect of human behavior. Triangulation techniques in the social sciences attempt to explain human behavior by studying it from more than one perspective and, in so doing, by making use of both qualitative and quantitative data. For example, if the outcomes of a questionnaire corresponds to those of an observation or documents of the same phenomena, the researcher can be confident about his/her findings.
Importance of the Theoretical Framework

In case study research, the hypothesis or propositions are derived from the data rather than being stated decisively ahead of time on the basis of theoretical propositions derived from a review of the literature (Strauss & Corbin, 1990). However, qualitative case studies are not started in the absence of a theoretical formulation. Case study researchers must hold some assumptions, concepts or theories which organize the image or the phenomenon to be investigated, direct the selection of facts to be gathered, and guide the search for order among them (Patton, 1990). "Armed with an interest in a particular phenomenon and perhaps some notion about what one might find, case study researchers immerse themselves in the totality of the case. The researcher (then) looks for underlying patterns—conceptual categories—that make sense out of the phenomenon" (Merriam, 1991, p.60). The common thread of case study research is the identification, conceptualization, and elaboration of an individual case, while setting the particular case within a larger theoretical and naturalistic context (Grossman, 1990).

Participants/ Location of Research

In order to secure the desired information, obviously one would need to ask the right people. Thus, in survey research it is important to define the target group carefully in order to set the limits for the study as well as to specify the population to which the results of the study may be generalized. In the case of securing information about the art teacher education program at The Ohio State University, the sample was drawn from a list of all art education faculty and staff who teach art education core and teacher preparation courses in the Department of Art Education. Undergraduate and graduate preservice art teachers seeking certification through the Department of Art Education at
the Ohio State University, supervisors of preservice art teachers, cooperating teachers from preservice teachers' school placement sites, and visual art teachers involved in the program from the Columbus Public Schools, were also included in the study. Art educators are a specific, well defined group, so it was reasonable to direct the questions to them.

My focus on the Columbus Public Schools is not coincidental. Columbus Public Schools was selected primarily because it serves the greatest number of extremely diverse students in all of central Ohio. Columbus Public Schools, close in proximity to The Ohio State University's main campus, also serves as the primary site where the majority of the art educators teach and where many of the Department of Art Education's preservice teachers receive their field based experiences.

The Sampling Unit

The selection of respondents from the target population is based on a sampling plan or design. The question of what constitutes sufficient size is not easily answered as "there are no rules for sample size in qualitative inquiry" (Patton. 1990. p.184). However, for statistical accuracy, a minimum sample size of 100 is recommended for descriptive research (Frankel & Wallen. 1990). Patton indicates that sample size depends on the purpose of the investigation, what the researcher wants to know, what's at stake, what will be beneficial, what will have credibility, and what can be accomplished with adequate time and resources (p.184).

The sampling frame used for this study was derived from the Department of Art Education faculty, graduate and undergraduate student rosters. A computerized list of all
art teachers in Columbus Public Schools was requested and received from the Kingswood Data Center in Columbus Public Schools. The list was reduced by cross-referencing it with the rosters of graduate students, cooperating teachers, graduate teaching associates, and other current and past program participants. If the art teachers listed from Columbus Public Schools were not representative of the study population they were eliminated.

**Procedures**

A variety of data collection methods are associated with qualitative evaluation designs. These include participant-observation, observation, interviews, open-ended questionnaires, and document collection. Characteristics shared by these methods are that they are unobtrusive, inductive, labor and time intensive, and generally result in narrative data. The goal of these types of data collection methods is to generate data from the perspectives of participants in programs being evaluated (Payne, 1994).

In order to determine how the work of teacher education occurred at this institution data collection procedures depended largely on document review—to include student records, faculty vitae, course syllabi, observations, and a questionnaire. My study focuses on three domains and their linkages: antecedent conditions, processes, and outcomes as suggested by research in teacher education (Nelli & Nutter, 1984).

**Data Collection from Local Antecedent Conditions**

Descriptive or narrative studies are basic to research on teacher education (Nelli & Nutter, 1984). These studies were used to analyze local antecedent conditions. Antecedent conditions refer to any condition existing prior to teaching and learning that
may relate to the outcomes (Stake, 1976) (e.g. student selection, program structure, student and faculty characteristics, physical environment, political/social context). They consist of program descriptions of the teacher education activity. In this sense, they describe and inform. As I was not able to examine all available data, when studying local antecedent conditions, my first task was to screen data for that which was relevant to my study. Local antecedent conditions were described in terms of students, faculty, and resources.

Student characteristics data was gathered from student records, university academic advising reports, college grades, standardized test scores, and other available information. The student characteristics were noted with reference to program intentions. If particular student traits are systematically assessed among the program applicants.

Faculty characteristics data was collected from faculty vitae, evidence of involvement in professional organizations and activities, and other available information. Data on resources was gathered by examining the facility (space, accessibility, equipment, etc.). For example, an essential antecedent for training preservice teachers to use computer technology in instruction would be the availability of the necessary hardware and software. The study looked at whether these materials were available, accessible, and operational. All data collected of local antecedent conditions was written in descriptive form using a laptop computer.
Data Collection from Processes: Classroom Observations

Participant observation is the most common data collection method in qualitative evaluation (Payne. 1994). The role assumed by the evaluator could range from total researcher to total participant (Gold. 1958 in Payne. 1994).

Participant observational studies were used to research the processes in the implementation of the art teacher education program. Processes refer to those practices used to educate teachers and prospective teachers: those essential aspects associated with the actual delivery of the teacher education experience.

The purpose of observational data (Patton. 1990) is to describe: the setting, the people who participated in those activities, and the meaning of what was observed from the perspectives of the participants. Direct, personal contact with and observation of a program has several advantages for researchers (Patton. 1990). First, by directly observing program operations and activities, the researcher is better able to understand the context within which the program operates. Second, firsthand experience with a program allows an investigator to be open, discovery oriented, and inductive in approach. By being on-site, the investigator has less need to rely on prior conceptualizations of the program (Patton. 1990). A third strength of observational fieldwork is that the researcher has the opportunity to see things that may routinely escape conscious awareness among participants and staff (Patton. 1990).

This phase of my research involved the observation of all core and teacher preparation courses in the Department of Art Education at the research site, during the 1995-1996 academic year. First, a schedule of observations was established and cooperation was elicited from professors and instructors. All core teacher preparation
courses were observed at least once, excluding one which I was unable to attend. All observations lasted for the duration of the class, anywhere from 2-3 hours. Most observations began either the first or second class session. Observations were scheduled to include the beginning and endings of lessons. It was made clear at the outset that the purpose of such observations was to gather information about the program, not to judge the instructor's effectiveness.

In selecting evidence to be considered, I examined only the formal or planned activities as outlined by the syllabus. The syllabi course objectives studied consisted of those competencies—knowledge, skills, abilities, attitudes, or aspirations—that the instructor or program planner intended to inculcate in preservice art teachers. Further, I considered what took place on the periphery of the lesson and/or activities. According to Patton (1980), "a major part of a program's impact may take place on the periphery of structured activity" (p. 147). A number of factors may cause the curriculum not to be implemented as intended. Classroom dynamics, students' reactions to readings, activities, and discussions, and extra curricular activities may well affect the program. Variations in course staffing and sequence, quality of instruction, instructor's contact with students outside the classroom, and interactions with field sites can increase or reduce curricular impact.

Observations of classroom interactions were expected to produce data illustrative of two distinct areas: intended occurrences and unintended occurrences. In other words, intended outcomes are those aspects of the teacher education program that are deliberately planned, for instance, whatever is written in a syllabus is what the teacher intends to have happen, a goal, an expected outcome. Unintended occurrences are those
aspects that are not planned. Negative student attitudes, after working collaboratively, on an assignment is an example of an unintended occurrence. Intended occurrences were documented through questionnaires, course descriptions, syllabi, and actual observation of classroom and field situations.

Observation of classrooms entailed observing, and audio-tape recording some lesson presentations. Documentation of such observations included: dates, where the observation took place, who was present, what was the physical setting like, description of classroom experiences, the duration of specific activity, the frequency of particular teaching strategies, the sequence of content and skills practiced, and the nature of students’ participation.

Data Collection from Outcomes

An accepted form of descriptive research in education is the survey method, which I used to collect data on the outcomes of the program. Outcomes, for the purposes of this study, are defined as “those effects attributable to the program: those occurrences, whether intended or unintended and whether positive or negative, that manifestly result from the program” (Nelli & Nutter. 1984. p.18).

Survey research is typically used to describe large groups of people, objects, or institutions (Jaeger. 1988). Prior to selecting a survey research method, I consulted sources on research methods to gain useful insight on effective survey research methods (Rossi. Wright & Anderson. 1983: Fink & Kosekoff. 1985: Berdie & Anderson. 1974: Jaeger. 1988). Several methods were identified to include: face-to-face interviews.
telephone surveys and questionnaires or mail surveys. Each had particular strengths and weaknesses:

1. A face-to-face interview may be thought of as an oral questionnaire, a conversation of sorts, where the interviewer tries to obtain information from-and sometimes impressions about—a teacher education program's participants. Interview formats can vary from highly structured evaluation directed question and response guides to informal conversations whose focus and direction are directed by participants. The structured interview has its content and procedures standardized in advance. It can be likened to an objective, self response questionnaire where the response options are listed (except that it is administered orally by an interviewer). The unstructured interview can be likened to a free-response or open-ended questionnaire, except that the interviewer allows greater flexibility. since the interviewer can adapt the questions to preceding responses and vary the length of responses. The selection of interview format is determined by the type of information that is desired, the amount of time available to the evaluator to collect data, and the level of compatibility of findings that is desired. There are continuing debates over the relative merits of questionnaires and face-to-face interviews in evaluative research. Questionnaires are certainly less expensive to administer per subject and are generally preferred when large samples are sought. The face-to-face interview provides greater opportunity to obtain a representative sample of respondents, requires no reading or writing by the respondent, and permits the study of complex issues. On the
other hand, face-to-face interviews require trained interviewers, and no matter how well trained the interviewers, interviewer characteristics may systematically affect the responses obtained. In some instances the interviewer misperceives what the person being interviewed is saying; in other instances the person being interviewed misperceives what the interviewer is asking making interviews susceptible to variable and unpredictable interviewer bias. Interviewers’ interpretation of responses and choice of follow-up questions can be leading, and the lack of anonymity can influence responses. Additionally, the volume of responses, in face-to-face interviews, tends to be large and difficult to structure and is highly cost intensive.

2. Telephone surveys are far less expensive than face-to-face interview surveys; however, they have many of the same advantages of face-to-face interview research. As is true in face-to-face interview research they tend to have high response rates as there is one on one contact. The opportunity to follow up when a respondent’s answer is unclear or off the mark is present in both types of survey. Additionally, both interview survey methods allow questions to be asked one at a time, in the order prescribed by the survey researcher. On the other hand, in a mail survey, the respondent can read through all questions before answering any of them, and can provide answers in any order. Unlike, face-to-face interview surveys, telephone surveys remove the interviewer one step from the respondent making it easier to
follow a script. A major disadvantage of the telephone interview survey is
the inability to obtain a representative sample due to difficulty in obtaining
phone numbers.

3. Questionnaires or Mail Surveys have the advantage of eliciting information
from a large, wide spread sample at comparatively minimal cost. by means
of self-report. Self-report questionnaires have several distinct advantages
over face-to-face and telephone interviews: (1) Questionnaires may be
easier to administer, since they are completed by the respondent without the
interviewer present. (2) They can be distributed to respondents quickly and
through the mail, or they can be administered to an assembled group of
people(such as a group of teachers or a class of students) simultaneously.
(3) They can be completed at respondent’s convenience and at his/her own
pace. (4) They can be designed to maintain respondents’ anonymity:
presumably allowing respondents to respond with greater honesty than might
otherwise be the case. (5) They can be standardized, so that all respondents
are given exactly the same questions to answer: in an interview, a
respondent’s answers may be influenced by the manner in which the
interviewer asks the questions.

The ease with which questionnaires can be administered has contributed
to their widespread use. However, questionnaires have all the limitation of
other self-report measures. The primary disadvantage is that responses may
not be truthful or accurate and there is no easy way to verify responses
making it virtually impossible for the researcher to determine their validity.
A respondent may make careless errors (e.g. writing in an incorrect answer, checking the wrong response); the respondent may make purposeful errors in the hope of conveying a favorable impression and avoiding embarrassing admissions; or he/she may make unintentional errors because he/she misinterprets questions. Another disadvantage of mail surveys or questionnaires is the generally low response rate. The expected response rate is the lowest of the survey methods outlined, requiring a larger beginning sample. General mail surveys have response rates as low as about 20% (Anderson, Ball, & Murphy, 1975). If the response rate is low, it is difficult to extend the sample size due to the lengthy time required for mailing the questionnaires and awaiting their return. This forces the researcher to follow up the initial distribution with additional questionnaires, phone calls, and visits. All of these challenges can greatly increase the cost of questionnaire administration. Other disadvantages of mail surveys need to be recognized. Whereas questionnaires normally allow respondents to answer at their leisure, this also means that respondents will answer at different times, on different days, and in different circumstances—and that their responses may be subject to situationally induced differences. Additionally, if no time limit is imposed, respondents may vary considerably in the amount of time and care they take in answering questions. Further, a questionnaire administration must be limited to people who can read and write. As the researcher can not gear the questionnaire to the specific needs of each potential respondent, it is fairly dependent on individual interest and self-
motivation. Follow-up questions cannot be asked to clarify responses in mail surveys. Therefore the questionnaire clearly carries the burden of thoroughly explaining the directions and question meaning to avoid misunderstanding and misinterpretation.

Of the three survey research methods investigated, the mail survey or questionnaire became the method of choice for this research project because it is the generally preferred method, of the three, when information is sought from large populations, as is the case in this study. Though the face-to-face interview and telephone survey would potentially yield a greater response rate, data collection time constraints made these two methods too labor and cost intensive, as they each require interviewers to be on hand for each interview. Additionally, the volume of information generated from these interviews would be too large and difficult to manage. Further, the mail survey promised to be easier to administer, and I was able to elicit the same information from a large sample at comparatively minimal cost. An added bonus of the mail survey, unlike the face-to-face interview and telephone survey, was that it offered anonymity to the respondents and reduced interviewer/respondent bias. Anonymity was of grave concern in this evaluation project as I wanted program participants to feel that the content of their responses would not threaten their jobs security or participation in the program if they respond honestly.

The close-ended and open-ended questionnaire, constructed to elicit information related to the respondents general perceptions of the graduate and undergraduate art teacher preparation program at the research site, was distributed to 170 preservice teachers, cooperating teachers, faculty and staff, and university supervisors during the
summer of 1998. The questionnaire explored instruction and preparation received concerning working with diverse student populations: university and/or college experiences related to education that is multicultural; and use of concepts related to education that is multicultural in the classroom, such as classroom and teaching strategies. Specific questions directed the respondents to rate their ability to teach in culturally diverse setting as compared to their general ability to teach art in more traditional settings.

**Questionnaire Design**

Questionnaires are generally of two types, open and closed-ended. Open-ended types require the respondents to answer in their own words. While on the other hand Closed-ended types require respondents to select one or more responses from among those provided. The choice of item type is determined by the objective of the particular question. Generally, however, it is advantageous to design the questions in closed format so that the data can be quantified and analyzed efficiently (Borg, Gall & Gall 19; Worthen, Sanders & Fitzpatrik, 1997). The self-completion type questionnaire devised for this study contained both open-ended and closed-ended questions. The closed-ended format was primarily used as it served to facilitate recall by listing a variety of options from which to choose. In order to cover all possible answer choices, "other" and "not certain" categories were included. Two of the questions on the survey were both closed-ended and open-ended, meaning, following the list of possible answers the respondents was asked to "please explain" their answers. This was an attempt to probe. Probes can be used to deepen the response to a question and to increase the richness of the data under
consideration (Patton, 1990). Open-ended questions were used sparingly considering the fact that the questionnaires were mailed and much writing can greatly decrease the response rate. Nevertheless, open-ended items allowed me to obtain additional information about the respondents and the teacher education program under investigation. The open-ended format also gave the respondents an opportunity to voice alternative views.

At first glance, the form appeared to be quite lengthy; however the form took an average of 15 minutes to complete (Appendix A). Items calling for the same method of response were grouped together on the 46 item questionnaire. Same scaled responses were placed in one section, open-ended questions in another section, and so forth. In cases where scales and response alternatives carried over from one page to the next, they were reprinted on each new page.

The questionnaire contained four (4) sections, identified as Section I, Section II, and so on. A new set of directions were supplied for each format change. The survey instrument contained questions which elicited responses related to demographics, individual perceptions of Multicultural Education and Art Education, perceptions of art teacher preparation, and suggestions for improvement.

There were 13 questions that related to demographics. Demographic information included the respondents position/title, educational level, year highest degree was received, age range, gender, social environment primarily reared in, social environment currently living in, ethnicity, years of teaching experience, whether art teacher training was at OSU, and whether art courses had been taken related to multicultural education at the Ohio State University. The Multicultural and Art Education section, section II
questions 14-20. sought information related to the respondents perceptions of their teacher education programs.

It was hypothesized that preservice teachers at the Ohio State University are not being adequately prepared to teach diverse classrooms. thus questions 21-45 were devised to elicit responses pertaining to teacher preparation in the Department of Art Education at OSU. The section allowed the respondents to provide their overall impressions of how well they feel the art teacher preparation program is implementing multicultural education. Section four(4) sought comments and/or suggestions for improving art teacher preparation as it relates to issues of diversity.

Pretesting the questionnaire / Validity Check

An alignment check was conducted to ensure that the research questions would be answered by the questionnaire. This was accomplished by creating a simple matrix consisting of four columns. In the first column I listed the research questions. In the second column, I indicated the item types (i.e. likert 5-point scale, open-ended, close-ended) which should be used to yield the necessary data to answer the questions. The third column was used to reference the item numbers that are to answer each question. A fourth column was used to specify the means of analysis.

Pretesting is an important part of any survey research study. Pretesting can be likened to a “dress rehearsal” for the real thing (Jaeger, 1988; Rossi, 1983). Recognizing that it is impossible to predict how the items will be interpreted by respondents, prior to the distribution of the questionnaire. I pretested it –using three pretest groups- as recommended by Dillman (19 ). The first group of 5 pretest subjects. all educators not
included in the list of potential respondents, were used to further validate the instrument and to note any mechanical and/or procedural difficulties that may lead to confusion among respondents. No recommendations were made by this group. The second group of pretest subjects consisted of two art education professors, two psychology professors and the chair of the Department of Art Education at the Ohio State University. They were asked to provide similar feedback. Clarification of language was noted by this group in two questions, and ambiguity in another; otherwise, there were no recommendations made for improving the instrument. The subsequent revised instrument and cover letter was sent to a third pretest group consisting of art teachers (n=10) from the Cleveland Public Schools. These pretest subjects, like the others, were encouraged to make comments and suggestions pertaining to the questionnaire. Specifically they were asked if the questions were clear and understandable, whether the instructions for completing the questionnaire were free of ambiguities, and how long it took them to complete it.

There were no recommendations for improvement of the instrument with all affirming that the instrument was free of ambiguities and clear and easy to read. Most respondents indicated that it took them about 15 minutes to complete the survey instrument. 15 minutes falls well within the recommended time range for effective surveys as researchers must be concerned with brevity so as not to overwhelm or bore the potential respondent.

Validity and Reliability

All of the effort that goes into designing an effective survey can be to no avail if the questions asked are not clear, unambiguous, and congruous to the survey researcher's
intent. "In terms of clarity, the ideal survey question is one that will be interpreted in precisely the same way by every survey respondent" (Jaeger, 1988, p. 315). The objective, according to Jaeger, is not to have every respondent provide identical answers, but for every respondent to hear and/or read the same question.

In addition to the previously discussed measures to increase the validity of the questionnaire, several steps were taken to increase the reliability of the survey. Validity is concerned with whether the instrument measures what it purports to measure. Reliability has to do with consistency of measurement. Validity is considered to be the more important of the two concepts; however, reliability is a necessary condition for validity (Anderson, Ball, Murphy et al. 1976).

To ensure consistency of measurement, each art educator, or potential respondent, received an identically produced survey packet in the mail. Each questionnaire was accompanied by a cover letter, addressed specifically to the potential respondent, (Appendix A) explaining the purpose of the study emphasizing its importance and significance. A manila envelope (6x9) with computer generated mailing labels was used for the mailings. Additionally, a manila self-addressed, stamped envelope (6x9) was enclosed to facilitate and expedite the return of the questionnaire. A pre-inked stamp was used for the return address. Further, a fifty cents piece was enclosed, with each questionnaire, as a kind gesture of appreciation for the anticipated cooperation of the respondents.

As returns arrived, questionnaires were separated from the envelopes and dated. The majority of the surveys answered were received within one week of mailing the survey (n=57). The following week 21 surveys were answered. The rest trickled in over
the course of the following weeks (n=13). 10 surveys came back marked “return to sender”. In two instances, I was able to secure an accurate address and remail the survey. However in the case of the 8 others, the Department of Art Education and Columbus Public schools did not have accurate and/or up to date addresses on file. In three separate cases informants returned surveys with no responses at all. Each was kind enough to offer an explanation for non-completion. One informant indicated that she had retired the previous year. The two others stated that they were simply too busy to respond to the survey.

The initial survey was mailed during July of 1998. Though many people travel during the summer months. I reasoned that the art educators sampled may have more time to deeply reflect on the questions on the survey instrument if they didn’t have the stresses associated with daily planning and teaching during the school year. Subsequently, 9 informants answered with apologies for not meeting the initial deadline; vacation was to blame. 5 respondents indicated that they had received the survey after the deadline. A follow-up mailing was sent in September of 1998 (Appendix C). An additional questionnaire accompanied a revised cover letter reminding the respondents that they had previously received a survey and strongly encouraged their participation. The second mailing disappointingly yielded only 7 answered surveys. 5 surveys from the second mailing came back labeled “return to sender” Strangely enough, the names returned in this second mailing were not previously returned in the initial mailing.

Of the 170 mailed surveys. only 113 could be accounted for. Eliminating the 15 * previously discussed unusable questionnaires. made only 98 usable- a 57 % return. Return rates for mail surveys are typically low. 20%.
**Methods of Data Analysis**

There are different approaches to analyzing data. They are as follows: Phenomenological Analysis, Content Analysis, Analytic Induction and Constant Comparative Analysis. Each addresses different evaluator needs relative to the type of data collected and evaluation questions asked (Payne 1994).

**Phenomenological Analysis**

The goal of Phenomenological Analysis is to understand the program from the perspectives of its participants. In this case, it is expected that I suspend my own meaning and interpretation as much as possible and allow meaning to emerge from the data (questionnaire, observations, and documents, etc.) that have been generated by the participants (Hycner. 1985).

**Content Analysis**

Content Analysis is a well known method for analyzing documents and written communication. It is defined by Holsti (1969, p.14) as “any technique for making inferences by objectively and systematically identifying specified characteristics of messages”. Qualitative Content Analysis includes generation of categories from the data which are relevant to the purpose of the evaluation.
**Analytic Induction**

Qualitative evaluators beginning with a theory to test about a program in a particular setting (which is not the case in this research) would likely analyze the data using analytic induction. Rather than starting with holistic observations and interviewing, cases are selected using specific criteria in the setting to test the theory. As data saturation (finding no new or different cases) occurs, the evaluator stops collecting evidence to support the theory.

**Constant Comparative Analysis**

Constant Comparative Analysis results in grounded theory (Strauss. 1987). Analysis is ongoing throughout data collection. As data are displayed and reduced into categories of meaning and relations among categories, hypotheses are proposed to account for social meaning and interaction that emerge in the data. Through theoretical sampling, the evaluator is guided in data to collect, data sources to approach, and data collection methods to use.

**Antecedents**

There is no set framework for the analysis of data from research containing antecedent conditions (Nelli & Nutter. 1984). Narrative or descriptive studies were utilized to provide a written description of local antecedent conditions. Descriptions
were categorized under the major headings: student characteristics, faculty characteristics, and resources.

Observations

The analysis of data from the classroom observations began with a review of the field notes. Comments were made in the margins as a way of beginning to organize data into topics and files. The data was described chronologically and categorized to describe important processes in the implementation of the program.

The taped portions of the classroom observations were transcribed. Summaries of the sessions were written from the transcriptions. Summaries became a part of the overall description of process.

Course Syllabi

During the course of the observations, I also collected all documents handed out to students in each course, such as booklists, syllabi, copies of student assignments etc. The source of data described in this section is the syllabi from the teacher preparation courses as I believe they best describe course intentions.

Coding Scheme for Course Syllabi

During the course of my research through a review of literature, I looked for words and phrases that described multicultural education. As possible codes came to me I jotted them down on a pad of paper. The list of coding categories formulate were general and sweeping. The list of coding categories used were as follows:

- Intercultural Communication

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- Diverse Learning Styles
- Bilingualism
- Cultural Differences
- Linguistic Variations
- Gender
- Religion
- Socio-economic Factors
- Ethnicity
- Race
- Special Needs
- Cultural Awareness/Consciousness
- Tolerance/Acceptance
- Affirmation of Culture
- Context
- Cultural Sensitivity
- Multiple Voices
- Multiple Perspectives
- Prejudice
- Racism
- Discrimination
- Social Action
- Social Reconstruction
- Interrelations
- Contributions of various cultural and racial groups
- Exceptionalities
- Human Relations

After generating the coding categories, I read through the materials included within each code. In some cases subcodes were developed to assist me with further analysis.

Once I developed the list of coding categories, I alphabetized the list and assigned each category a number. Next, I assigned each course syllabus a letter of the alphabet, A-N, and marked each unit (course objective) with the corresponding alphabet and number.

I marked the original copy of the course syllabi with the coding categories and reproduced it on a copier. The original was put away to serve as a master copy. At this point I proceeded with sorting the data.
Sorting the Data

I used scissors to cut up the course syllabi so that the units of data (course objectives) could be placed in white catalog envelopes. The white envelopes were labeled with the codes.

With the units of data in the respective folders, I went through each one's content. As I worked with a particular folder, I looked for patterns and themes that appeared in it. As I thought I understood the contents of a folder, I started to write brief statements about it. Connections were noted between the folders.

Questionnaire

Close-ended questions on the questionnaires were organized under categories. Individual responses on open-ended questions were sorted into subcategories, then major response categories, as suggested by key variables or words. As patterns and themes emerge as a consequence of manipulating the data, they were summarized in relation to the research questions that form the basis for this study.

Limitations of the Study and Research Design

The Study

While this study was designed to obtain specific information about the art teacher education program, due to time constraints, it would have been impractical to conduct a longitudinal study. The teacher education program at Ohio State is a 5 year program thus
a longitudinal study would have taken over 5 years to complete before any meaningful synthesis of information and writing could begin.

Observations

As far as observations are concerned, I was limited by the brief period of time actually spent observing classrooms and researching instructional and educational processes and procedures. In these areas my effort has been modest. My observations rest rather on my perceptions and the perceptions of persons most closely involved in the teacher education program; that is the faculty, cooperating teachers, and prospective teachers themselves.

The Design

The mere collection of evidence does not, by itself, constitute evaluation work. Evaluation not only involves gathering and interpreting information about how well an educational program is succeeding in reaching its goals, but judgment about the goals themselves. Though my role as researcher places me in a position that permits me to make judgments about the worth of an educational endeavor, this study is not designed or intended to take evaluation beyond the level of mere description of what is happening in the Department of Art Education.
CHAPTER V

Findings

The Survey Instrument

The survey instrument for this study was carefully planned, pretested and revised in an attempt to collect specific data. 170 art educators and preservice art educators from the Ohio State University Department of Art Education were selected to participate in the study.

The survey instrument used to gather the data contained four (4) sections, identified as Section I, Section II, and so on. Prior to gathering information about the teacher education program, I wanted to know about the respondents. So thirteen (13) questions related to demographics were posed in Section I. As expected, the Ohio State University profile is very similar to the national profile of prospective teachers, teachers and teacher educators. Of the study's 98 respondents, the overwhelming majority were females 78% (n=76), the remainder were males 21% (n=21). See table 5.5.
Table 5.5: Gender

80% (n=78) reported Caucasian as their ethnic background. Only 12% (n=12) were African-American. One Respondent, 1%. reported Hispanic as his/her ethnic background and another respondent. 1%. identified him/herself as Asian. 5% (n=5) of the respondents were identified as other. See Table 5.8.

Table 5.8: Ethnicity

The respondents ranged in age from 20-25 to over 60. The majority of the respondents. 20% (n=20) of the respondents reported their age range as 46-50. See table 5.4.
The majority 45% (n=44) reported a bachelor’s degree as their highest degree attained. 41% (n=42) reported a masters degree as their highest degree. Only 12% (n=12) of the study’s respondents hold a doctorate with one respondent 1% reporting other as his/her highest degree. See table 5.2.

Table 5.4: Age Range Category 1

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Number Of Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-25</td>
<td>7</td>
<td>7%</td>
</tr>
<tr>
<td>26-30</td>
<td>11</td>
<td>11%</td>
</tr>
<tr>
<td>31-35</td>
<td>12</td>
<td>12%</td>
</tr>
<tr>
<td>36-40</td>
<td>6</td>
<td>6%</td>
</tr>
<tr>
<td>41-45</td>
<td>19</td>
<td>19%</td>
</tr>
<tr>
<td>46-50</td>
<td>20</td>
<td>20%</td>
</tr>
<tr>
<td>51-55</td>
<td>13</td>
<td>13%</td>
</tr>
<tr>
<td>56-60</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>60+</td>
<td>4</td>
<td>4%</td>
</tr>
</tbody>
</table>

Table 5.2: Highest Degree Achieved

<table>
<thead>
<tr>
<th>College Degree</th>
<th>Number Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelors</td>
<td>44</td>
<td>45%</td>
</tr>
<tr>
<td>Masters</td>
<td>41</td>
<td>42%</td>
</tr>
<tr>
<td>Doctorate</td>
<td>12</td>
<td>12%</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>
Respondents reported having received their most advanced degree(s) between 1959 and 1999: the majority reported that their advanced degree was received in 1995. 11% (n=11). See Table 5.3.
<table>
<thead>
<tr>
<th>Year Received</th>
<th>Number Of College Degree Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1960</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>1962</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>1964</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1965</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1969</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1971</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1972</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>1973</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>1974</td>
<td>1</td>
<td>3%</td>
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<tr>
<td>1975</td>
<td>3</td>
<td>6%</td>
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<td>1976</td>
<td>6</td>
<td>2%</td>
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<tr>
<td>1978</td>
<td>2</td>
<td>2%</td>
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<tr>
<td>1979</td>
<td>2</td>
<td>3%</td>
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<tr>
<td>1980</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>1981</td>
<td>3</td>
<td>4%</td>
</tr>
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<td>1983</td>
<td>4</td>
<td>2%</td>
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<td>1984</td>
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<td>4%</td>
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<tr>
<td>1985</td>
<td>4</td>
<td>1%</td>
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<tr>
<td>1986</td>
<td>1</td>
<td>3%</td>
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<td>1987</td>
<td>3</td>
<td>1%</td>
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<td>1988</td>
<td>1</td>
<td>5%</td>
</tr>
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<td>1989</td>
<td>5</td>
<td>2%</td>
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<td>1990</td>
<td>2</td>
<td>3%</td>
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<td>4%</td>
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<td>1992</td>
<td>3</td>
<td>5%</td>
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<td>1993</td>
<td>5</td>
<td>4%</td>
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<td>1994</td>
<td>3</td>
<td>11%</td>
</tr>
<tr>
<td>1995</td>
<td>11</td>
<td>8%</td>
</tr>
<tr>
<td>1996</td>
<td>8</td>
<td>3%</td>
</tr>
<tr>
<td>1997</td>
<td>3</td>
<td>5%</td>
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<td>1998</td>
<td>5</td>
<td>1%</td>
</tr>
<tr>
<td>1999</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>NR</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

*Table 5.3: Year Received*
Of those holding a bachelor’s degree, 30% (n=13) were practicing arts specialists. 18% (n=8) were graduate students and 2% (n=1) were cooperating teachers. 50% of the respondents with bachelor’s degrees indicated that their current status included multiple roles. For example, 30% (n=13) were both graduate students and practicing arts specialists. 7% (n=3) were graduate students, practicing arts specialists and cooperating teachers. The remaining 15% were practicing arts specialists and cooperating teachers. 5% (n=2), graduate students and graduate teaching associates, 5% (n=2) and graduate students and cooperating teachers. 5% (n=2). The respondents holding doctorate degrees were primarily professors. 8% (n=8). See table 5.1.
(N = 98)

<table>
<thead>
<tr>
<th>Current Status</th>
<th>Number of Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>gs=Graduate Student</td>
<td>8</td>
<td>8%</td>
</tr>
<tr>
<td>pas=Practicing Arts Specialist</td>
<td>37</td>
<td>38%</td>
</tr>
<tr>
<td>gs/ct=Graduate Student/Cooperating Teacher</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>gs/pas=Graduate Student/Practicing Arts Specialist</td>
<td>15</td>
<td>15%</td>
</tr>
<tr>
<td>gs/gta=Graduate Student/Graduate Teaching Associate</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>gs/pas/ct=Graduate Student/Practicing Arts Spec/Coop Teacher</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>pas/ct=Practicing Arts Specialist/Cooperating Teacher</td>
<td>6</td>
<td>6%</td>
</tr>
<tr>
<td>ct=Cooperating Teacher</td>
<td>4</td>
<td>4%</td>
</tr>
<tr>
<td>a=Administrator</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>nr=</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>p=Professor</td>
<td>8</td>
<td>8%</td>
</tr>
<tr>
<td>p/e=Professor/Educator</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>pdf=</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>g/pas/ct/p=Graduate Student/Practicing Arts Specialist/Cooperating Teacher/Professor</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>gs/gta/pas=Graduate Student/Graduate Teaching Assoc/PRACTICING ARTS Spec/University Supervisor/Prof</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>gt/pas/ct=Graduate Teaching Assoc/Practicing Arts Spec/Cooperating Teacher</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>pas/ct/us=Practicing Arts Spec/Cooperating Teacher/University Supervisor</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

Table 5.1: Current Status

When asked about the social environment in which they primarily grew up, the majority of the respondents indicated that they grew up in a rural or suburban area. 62% (n=60), with 36% (n=35) of that total being suburban and 26% (n=25) being rural. 26%
(n=25) of the respondents grew up in an urban area and 9% (n=9) grew up in the inner city. See table 5.6.

<table>
<thead>
<tr>
<th>Grew Up</th>
<th>Number of Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>25</td>
<td>26%</td>
</tr>
<tr>
<td>Rural</td>
<td>25</td>
<td>26%</td>
</tr>
<tr>
<td>Suburban</td>
<td>35</td>
<td>36%</td>
</tr>
<tr>
<td>Inner City</td>
<td>9</td>
<td>9%</td>
</tr>
<tr>
<td>NA</td>
<td>3</td>
<td>3%</td>
</tr>
</tbody>
</table>

Table 5.6: Childhood Social Environment

60% (n=59) of the respondents currently live in a suburban setting. 26% (n=25) live in an urban setting. Only 7% (n=7) live in a rural setting and 6% (n=6) live in the inner city. See table 5.7

<table>
<thead>
<tr>
<th>Current Environment</th>
<th>Number of Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>25</td>
<td>26%</td>
</tr>
<tr>
<td>Rural</td>
<td>7</td>
<td>7%</td>
</tr>
<tr>
<td>Suburban</td>
<td>59</td>
<td>60%</td>
</tr>
<tr>
<td>Inner City</td>
<td>6</td>
<td>6%</td>
</tr>
</tbody>
</table>

Table 5.7: Current Social Environment
Years of teaching experience ranged from 0.5 years to 23. See Table 5.9.

<table>
<thead>
<tr>
<th>(N = 98) Teaching Experience</th>
<th>Number of Respondents</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.5</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>8%</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4%</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4%</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>1%</td>
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<tr>
<td>7</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>8</td>
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</table>

Table 5.9: Years Of Teaching Experience
Slightly over one-half of the respondents (51%). n=50 indicated they received their art teacher training at the Ohio State University. 47%(n=46) received their training elsewhere. See table 5.10.

<table>
<thead>
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<th>Number Of</th>
<th>% of</th>
</tr>
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<td>46</td>
<td>47%</td>
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</table>

Table 5.10: Art Teacher Training at OSU?

Of those receiving their training at Ohio State, respondents' last years ranged from 1969-1998. See table 5.11.
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<td>9%</td>
</tr>
<tr>
<td>NR</td>
<td>42</td>
<td>43%</td>
</tr>
</tbody>
</table>

**Table 5.11: When**

57% (n=56) of the respondents have some knowledge of the Department of Art Education at Ohio State as they have taken courses and/or have participated in workshops/seminar in art education focusing on multicultural education. The last year these courses were taken range from 1980-1998. See table 5.13.
Table 5.13: If so, state the last year taken.

42% (n=41) have not taken courses or participated in workshops or seminars. See table 5.12.

Table 5.12: Courses and/or Workshops on Multicultural Education at Ohio State
In Section II of the questionnaire, questions 14-20 sought the respondents' perceptions of their teacher preparation program. Question 14 asked the participants to define Multicultural Education as they understood it. As one might expect, no two people defined the term exactly the same. One respondent stated that multicultural education is "too complex to be defined in this space." Another responded, "I don't understand it. Have had no exposure to the concept." Four respondents didn't even answer the question at all. On the other hand, responses to the question ranged from the very precise to the very complicated. One respondent defined multicultural education as "an understanding or recognition of multiple cultures beyond your own." Another respondent's definition of Multicultural education was lengthy and sounded like something one might find in a textbook. "Multicultural Education is goal oriented, focused instruction that exposes students to a variety of people and cultures world-wide. Specifically social norms, ethnicity, environment, language, art, music, and history are teaching points with learning outcomes that garner knowledge, appreciation, and respect for inherent differences between cultures, races, religions, gender, geographic origin and locations." Detailed definitions of Multicultural Education by respondents can be found in Appendix D.

This section of the questionnaire also contained a question asking the respondents how they feel about Multicultural education. Again, answers varied. The vast majority of the responses were very positive. These respondents indicated that they feel Multicultural Education is "okay", "vital...", "essential", "necessary", "important", "positive", "...a good necessary thing". One participant responded "...it really should not be an option", while another stated "...we need as teachers continuing education on this..."
subject." Six respondents provided no comment. A detailed description of the responses to this question can be found in appendix E.

When respondents were asked if their teacher preparation program had adequately prepared them to implement a culturally pluralistic or multicultural art curriculum, the majority of the respondents 38% (n=37) indicated that their teacher preparation program had not adequately done so. See table 5.16.

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<th>% of Total</th>
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<td>33</td>
<td>34%</td>
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<tr>
<td>NA</td>
<td>1</td>
<td>1%</td>
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</table>

Table 5.14 Adequacy of Teacher Preparation Program.

However. 54% (n=53) indicated their teacher preparation program provided them with a strong foundation in discipline-based art education. See table 5.18.
<table>
<thead>
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<th>Feel</th>
<th>Number Of Respondents</th>
<th>% of Total</th>
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</thead>
<tbody>
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<td>54%</td>
</tr>
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<td>28</td>
<td>29%</td>
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<td>14</td>
<td>14%</td>
</tr>
<tr>
<td>N/A</td>
<td>2</td>
<td>2%</td>
</tr>
</tbody>
</table>

**Table 5.18: Teacher Preparation Program Provided Strong Foundation in DBAE**

34% (n=33) indicated that their program only somewhat prepared them to implement a culturally pluralistic or multicultural art curriculum. On the other hand 14% (n=14) indicated that their teacher preparation program provided them with a strong foundation in discipline-based art education. See table 5.18. 27% (n=26) believe they were adequately prepared to implement a culturally pluralistic or multicultural curriculum. See table 5.16. 29% (n=28) do not believe they received a strong foundation in discipline-based art education. See table 5.18.

37% (n=36) of the respondents feel their ability to apply multicultural knowledge and strategies in the classroom is very good. 35% (n=34) feel their ability is good. 21% (n=21) feel their ability is excellent and only 4% (n=4) feel it is fair. See table 5.17.
Table 5.15: Ability to Provide DBAE Art Instruction To Students

The overwhelming majority of the respondents, 89% (n=86), feel confident in their ability to provide discipline-based art education instruction to students who represent a multiplicity of colors, languages, backgrounds and learning styles as their assessment ranged from good to excellent. 27% (n=26) assess their ability as good. 34% (n=33) assess their ability as very good, and 28% (n=27) assess their ability as excellent. Only 4% (n=4) assess their ability as fair and 7% (n=7) as poor. See table 5.19.

Table 5.17: Ability to Provide DBAE Art Instruction to Students

Though a small majority of the respondents indicated they had not received adequate preparation in their teacher education programs to implement a culturally
pluralistic or multicultural art curriculum. The vast majority, 93% (n=91), of the respondents have since taken steps to gain experience in one or more cultural settings different from their own. 4% (n=4) indicated they have not taken any steps, and 2% (n=2) did not respond. See table 5.20.

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<td>93%</td>
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<td>4%</td>
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<tr>
<td>Somewhat</td>
<td>2</td>
<td>2%</td>
</tr>
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</table>

Table 5.18: Steps Taken To Gain Multicultural Experiences

Section III. questions 21-45, was devised to allow respondents to provide their overall impressions of how well they feel the art teacher preparation program is implementing multicultural education. The results are as follows:

In the area of governance. 28% (n=27) of the respondents evaluated the art teacher education program as good when it comes to the extent in which the procedures and practices within the program reflect a supportive environment for multicultural teaching and learning. 15% (n=15) evaluated the procedures and practices as excellent with 24% (n=24) indicating they were only fair. 15% (n=15) were not certain of the policies and procedures and 11% did not respond. See Table 5.21.
32% (n=31) of the respondents indicated that their preservice program curricula was only fair in preparing them to effectively work with all students regardless of their ethnic background, age, gender, socioeconomic level, or exceptionalities. 23% (n=23) believed their program's curricula was good. Only 6% (n=6) responded with excellent and 7% (n=7) with poor. 11% (n=11) had no response with 18% (n=18) responding as not certain. See table 5.22.
Table 5.20: Curricula for Pre-service Art Teacher Education

On the other hand, 27% (n=26) of the respondents rated the curricula of the teacher education program as good in that it is adequate in preparing teachers to teach DBAE from a multicultural perspective. 12% (n=12) rated the curricula as excellent, while 20% (n=20) rated the curricula as only fair. 2% (n=2) said the curricula was poor, and another 2% (n=2) said the DBAE multicultural component was missing altogether. 20% (n=20) was not certain about the curricula which prepares teachers to teach DBAE from a multicultural perspective and 14% (n=14) did not respond. See Table 5.23.
Table 5.21: Design of Curricula to Teach DBAE from a Multicultural Perspective

When asked to what extent are multicultural content and experiences integrated throughout the curricula of the preservice art teacher education program. 6% (n=6) rated the program as excellent. The majority of the respondents. 29% (n=28) rated the program as good. 21% (n=21) rated the program as fair. 2% (n=2) said multicultural content and integration throughout the curricula was poor, and 2% (n=2) responded it was missing altogether. 26% of the respondents were not certain about the multicultural content and experiences and 12% (n=12) did not respond at all. See Table 5.24.
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<td>26%</td>
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<tr>
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<td>1%</td>
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</table>

Table 5.22: Design of Curricula to reflect Multicultural Education

Data was gathered from the syllabi used in the teacher preparation courses in the Department of Art Education at The Ohio State University. The syllabi course objectives considered consisted of those competencies-knowledge, skills, abilities, attitude, and aspirations-that the instructor or program planner intended to inculcate in preservice art teachers. The findings are as follows: The course objectives of the seventeen course syllabi examined generally did not have multicultural relevancy. Further, the areas in which students are instructed in the methods of teaching did not have as a major focus the design, development, and delivery of instruction for diverse learners.

Only three of the syllabi explicitly stated multicultural objectives. Two of the three are courses which specifically deal with issues of diversity. Art for Exceptional Children and Social and Cultural Factors in Art Education. Of the more than sixty-six stated objectives in the course syllabi examined, only seventeen fit into seven of the twenty-seven coding categories. Four of the seven fell into the context category.
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Table 5.23: The General Studies or Curricula to reflect Multicultural Education

The majority of the respondents, 29% (n=28), indicated they were not certain about the art teacher education policies designed to encourage the preparation of students to work in a culturally diverse society. 11% (n=11) provided no response to the question. 7% (n=7) rated the policies as excellent. Another 7% (n=7) said they were poor. 19% (n=19) said they were good, while on the other hand 20% (n=20) said they were only fair. 3% (n=3) said they were missing altogether. See table 5.26.
Table 5.24: Art Teacher Education Policies Designed to Prepare Teachers for Diversity.

The overwhelming majority of the respondents, 52% (n=51), indicated that they were not certain about whether admission policies for the art teacher education program fostered a culturally diverse student population. Another 13% (n=13) had no response at all. Of those offering a response 4% (n=4) rated the admission policies as excellent. 14% (n=14) said they were good, and 7% (n=7) rate the policies as only fair. 6% (n=6) felt the admission policies were poor, and 2% (n=2), said that there are no admission policies which foster a culturally diverse student population. See Table 5.27.
Just as the majority of the respondents were unfamiliar with the admission policies for fostering a diverse student population, the majority of the respondents, 51% (n=50), were unfamiliar with the admission policies which identify prerequisites related to a knowledge base and skills for multicultural education. 13% (n=13) did not even respond to the question. Only one respondent, 1%, indicated that the policies were excellent. 5% (n=5) said they were good and 11% (n=11) said the policies were fair. 9% (n=9) rated the policies as poor while 8% (n=8) said the policies do not exist. See Table 5.28.

### Table 5.25 Admission of Students

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</table>
Table 5.26 Admission Policies Identifying Prerequisite Multicultural Knowledge Base

The majority of the respondents appear to be unaware of the Department of Art Education policies as 51% (n=50) indicated they were not certain of the policies in the art teacher education program which provide academic support systems for all students who need such service to become successful educators. 13% (n=13) did not respond to the question. One respondent, 1%, reported the policies designed to provide academic support systems to all students is excellent. 7% (n=7) indicated they were good. 11% (n=11) reported they were only fair while 12% (n=12) reported they were poor. 3% (n=3) said the policies were missing. See Table 5.29.
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</tr>
<tr>
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<td>0%</td>
</tr>
</tbody>
</table>

Table 5.27: Policies for the Retention of Students

When asked to what extent are advisors sensitive to the cultural differences of students, the majority, 45% (n=45) of the respondents answered not certain. Another 15% (n=15) provided no response. 7% (n=7) of the respondents rated advisors sensitivity as excellent. 11% (n=11) rated it as good. 14% (n=14) rated it as fair. 3% (n=3) as poor and 2% (n=2) as missing. See Table 5.30.
Table 5.28: Advising of Students

Of the respondents indicating they have some knowledge of the resources and facilities for art teacher education. 9% (n=9) rated them as excellent as they believe the resources and facilities support the development of an understanding of and appreciation for the culturally diverse nature of American Society. 23% (n=23) rated the facilities as good. 16% (n=16) rated them as fair, and 6% (n=6) rated them as poor. 2% (n=2) indicated the resources and facilities were missing. Over one fourth of the respondents 28% (n=27) were not certain about the resources and facilities. 14% (n=14) provided no response. See table 5.31.
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</table>

Table 5.29: Resources and facilities for Art Teacher Education

The question about the Art Education Library including resources that accurately reflect cultural diversity in society yielded a lot of not certain responses. 35% (n=34). 16% (n=16) did not respond at all; however, another 16% (n=16) rated the resources as good. 6% (n=6) even rated the resources as excellent. 13% (n=13) indicated they were only fair while 9% (n=9) said they were poor. 2% (n=2) of the respondents felt the resources were missing altogether. See Table 5.32.
When asked to what extent the Art Education material and instructional media center includes resources that accurately reflect cultural diversity, the majority of the respondents. 36% (n=35) answered not certain. 15% (n=15) provided no response. Of those who offered an opinion. 8% (n=8) rated the library resources as excellent, another 8% (n=8) rated them as poor. 7% (n=7) of the respondents rated the resources as good. 20% (n=20) responded that the resources were fair. and 3% (n=3) indicated that such resources are missing. See table 5.33.

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</tr>
<tr>
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<td>1%</td>
</tr>
</tbody>
</table>
Table 5.31: Art Education Material and Instructional Media Center

The majority of the respondents, 40% (n=39), were not certain about the art education unit having an on-going systematic assessment plan for evaluating and improving its multicultural education thrust. Additionally, 15% (n=15) of the respondents provided no answer at all. 11% (n=11) of the respondents said this component was missing. 10% (n=10) said it was only fair. 9% (n=9) rated it as good. and only 2% (n=2) rated this component as excellent. See Table 5.34.

Table 5.32: Evaluation, Program Review, And Planning
When asked to what extent the professional studies component included experiences to help students understand the implications of cultural diversity, 32% (n=31) of the respondents were not certain. 18% (n=18) did not respond. One respondent, 1%, indicated that it was missing altogether. 3% (n=3) rated this component as poor. 24% (n=24) of the respondents rated the professional studies component as only fair. On the other hand, 17% (n=17) of the respondents rated the component as good and another 3% (n=3) rated it as excellent. See Table 5.35.

<table>
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<th>Number Of Respondents</th>
<th>% of Total</th>
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<td>3%</td>
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<td>32%</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

Table 5.33: The Professional Studies Component

When asked to what extent the faculty is competent in preparing teachers to work effectively in a multicultural society, the majority of the responses fell into the good, 22% (n=22), and fair 22% (n=22) categories. 19% (n=19) indicated they were not certain if the
faculty is competent in this area. 4% (n=4) rated the faculty as poor in this area. Conversely, 14% (n=14) responded that the faculty is excellent in preparing teachers to work effectively in a multicultural society. See Table 5.36.

<table>
<thead>
<tr>
<th>Faculty</th>
<th>Number Of Respondents</th>
<th>% of Total</th>
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</thead>
<tbody>
<tr>
<td>5</td>
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<td>14%</td>
</tr>
<tr>
<td>4</td>
<td>22</td>
<td>22%</td>
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<tr>
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<tr>
<td>1</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>NR</td>
<td>16</td>
<td>16%</td>
</tr>
<tr>
<td>NC</td>
<td>19</td>
<td>19%</td>
</tr>
<tr>
<td>X</td>
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</tr>
</tbody>
</table>

Table 5.36: Faculty for Teacher Education

Of those faculty holding a doctorate and offering an opinion, all 42% (n=5) felt faculty were excellent in this area except one, 1%, who rated the faculty as good. See Table 36.1.

Raising the question of whether the art education faculty had competencies in multicultural education yielded a wide range of responses. 21% (n=21) of the respondents were not certain. 15% (n=15) did not provide a response. The majority of the respondents, 28% (n=27), rated the faculty as good in this area. 16% (n=16) rated the faculty as excellent while yet another 16 (n=16) rated them as only fair. 2% (n=2) rated the faculty as poor in the area of multicultural competencies. See Table 5.37.
Table 5.35: Competence and Utilization of Faculty

26% (n=25) of the respondents rated the teacher education program as good when it comes to including faculty from different cultural backgrounds. 26% (n=25) rated the program as only fair in this area. 10% (n=10) rated the program as excellent. Only 1% one respondent. rated this area as poor. 21% (n=21) indicated they were not certain about whether the teacher education program included faculty from different cultural backgrounds. 15% (n=15) simply did not provide a response. See Table 5.38.
When asked to what extent do faculty with expertise in aspects of multicultural education serve as a resource for schools in the area served by the institution, the majority of the respondents indicated they were not certain. 32% (n=31). 15% (n=15) provided no response. 6% (n=6) rated the component as missing, while 10% (n=10) rated it as poor and 12% (n=12) rated it as fair. On the other hand. 15% (n=15) rated the use of faculty with expertise in aspects of multicultural education as a resource for schools as good. Another 7% (n=7) rated this component as excellent. See Table 5.39.

<table>
<thead>
<tr>
<th>Extent</th>
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<th>% of Total</th>
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<td>1</td>
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<td>0%</td>
</tr>
<tr>
<td>NR</td>
<td>15</td>
<td>15%</td>
</tr>
<tr>
<td>NC</td>
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</tr>
<tr>
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</tbody>
</table>
(N = 98) Faculty Number Of Respondents % of Total
5 7 7%
4 15 15%
3 12 12%
2 10 10%
1 6 6%
NR 15 15%
NC 31 32%
X 0 0%

**Table 5.37: Faculty Involvement With Schools**

Based on their responses, the majority were not certain of the conditions for faculty development. 39% (n=38). 14% (n=14) provided no response. 7% (n=7) rated the Department of Art Education as excellent in encouraging faculty members to develop, research, and implement innovations in multicultural education. 24% (n=24) rated the department as good in this area. 6% (n=6) rated the department as fair. 5% rated the department as poor in this area. 3% (n=3) rated this component as missing. See Table 5.40. Of the 3% who rated this component as missing, all were faculty members. See table 40.1.
Table 5.40: Conditions for Faculty Development

<table>
<thead>
<tr>
<th>Conditions</th>
<th>Number Of Respondents</th>
<th>% of Total</th>
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<td>39%</td>
</tr>
<tr>
<td>X</td>
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</tr>
</tbody>
</table>

Only 29% of the respondents had an opinion about part-time faculty with multicultural experiences and backgrounds that enrich and support an environment for multicultural teaching and learning. The majority, 55% (n=54), indicated they were not certain, and 14% (n=14) providing no response at all. Of those having an opinion, 13% (n=13) rated this aspect as good. 5% (n=5) rated it as excellent, and 4% (n=4) rated it as fair. 4% (n=4) rated part-time faculty with multicultural experiences as poor. 3% (n=3) said it was missing altogether. See Table 5.41.
<table>
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<th>Number Of Respondents</th>
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</tr>
</tbody>
</table>

**Table 5.39: Part-Time Faculty**

47% (n=46) of the respondents indicated they are not certain about art education policies designed to encourage the recruitment and retention of a culturally diverse student body. See table 5.42.

<table>
<thead>
<tr>
<th>Students</th>
<th>Number Of Respondents</th>
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</tr>
<tr>
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**Table 5.40: Students**
Even 50% (n=6) of the faculty responding were not certain of any such policies. 4% (n=4) of the respondents indicated that recruitment and retention policies are missing; the majority responding this way are professors holding a doctorate. 25% (n=3). Some respondents. 11% (n=11) rated the department as good in recruiting and retaining a culturally diverse student body. On the other hand 13% (n=13) rated the department as only fair with another 9% (n=9) rating it as poor.

With respect to the evaluation of graduates, 53% (n=52) of the respondents were not certain of the extent the evaluation of graduates examined the appropriateness of content and experiences offered as multicultural education. Another 13% (n=13) had no response. 5% (n=5) reported this component as missing. Another 5% rated it as poor, while yet another 12% (n=12) rated it as fair. On the other hand, 9% (n=9) rated the evaluation of graduates as it relates to the appropriateness of multicultural content and experiences as good. See Table 5.43.

<table>
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<tr>
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</table>

Table 5.41: Evaluation of Graduates

137
52% (n=51) of the respondents indicated that they were not certain of the extent that the results of program evaluation by students, faculty, supervising teachers, and school administrators are used to improve the multicultural education thrust in the teacher education program. In fact 50% (n=6) of the faculty holding doctorate degrees were not certain. 7% (n=7) believe the component is missing. Included in the 7% figure are faculty. 33% (n=4), who believe this component is missing. While 6% indicated it is poor at best. 10% of the respondents rated it as fair, and 9% (n=9) rated it as good. No faculty member holding a doctorate degree rated this component above poor. 13% (n=13) of the respondents did not answer this question at all. See table 5.44.

<table>
<thead>
<tr>
<th></th>
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<th>% of Total</th>
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<tr>
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<td>9%</td>
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</table>

**Table 5.42: Use of Evaluation Results to Improve Program**

In regards to the long-range plans for the teacher education program to reflect a supportive environment for multicultural teaching and learning, only 2% (n=2) of the respondents indicated a rating of excellent. 8% (n=8) gave the department a rating of good, while 16% (n=16) provided a rating of fair. 5% (n=5) provided a rating of poor. 1
In regards to the long-range plans for the teacher education program to reflects a supportive environment for multicultural teaching and learning, only 2% (n=2) of the respondents indicated a rating of excellent. 8% (n=8) gave the department a rating of good, while 16% (n=16) provided a rating of fair. 5% (n=5) provided a rating of poor. 1 respondent, 1%, rated this component as missing. 13% (n=13) provided no response at all. while the majority of the respondents, 52% (n=51) indicated they were not certain. 50% (n=6) of the faculty respondents holding doctorate degrees indicated they were not certain of any plans. No faculty member who rated this component rated it above fair. 25% (n=3), 17%(n=2) of the faculty respondents rated the component as poor. One faculty respondent, 1%, rated it as missing. See Table 5.45.

<table>
<thead>
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<th>Number Of Respondents</th>
<th>% of Total</th>
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</thead>
<tbody>
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<tr>
<td>4</td>
<td>8%</td>
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<tr>
<td>3</td>
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<tr>
<td>1</td>
<td>1%</td>
</tr>
<tr>
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<td>13%</td>
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<tr>
<td>NC</td>
<td>52%</td>
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<tr>
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</table>

Table 5.43: Long Range Planning

Section IV of the survey questionnaire provided the respondents with the opportunity to comment on and/or make suggestions for improving art teacher preparation as it relates to issues of diversity. Responses varied. Of the 50 suggestions offered by respondents, the overwhelming majority, nearly 50% (n=23) suggested some
The suggestions and comments were categorized under descriptor, which seemed to be the primary focus of the comment or suggestion. The descriptors used are as follows: Governance, Curriculum, Students, Faculty, and Resources. There were some comments and suggestions for general improvement of the program (n=5). These suggestions and comments were categorized under the descriptor "other." See appendix F for a detailed list of comments and suggestions.
The move toward a more substantive, comprehensive art program has required preservice art teachers to not only learn studio competency, art history, art criticism, and aesthetics, but to address the needs of increasingly diverse student populations entering today's public schools and classrooms. The intent of this study was to provide insight into the nature of visual art preservice teacher education as it investigates how and to what extent the preservice art teacher education program at the Ohio State University is preparing its future teachers to provide balanced discipline-based art instruction to diverse student populations represented within their classrooms. The impetus for this study came from my experiences as a graduate teaching associate and university supervisor in the Department of Art Education at the Ohio State University where I soon came to realize that our preservice teachers need a great deal of help to develop their teaching skills and acquire attitudes that will enable them to respect, challenge, and hold high expectations for diverse student populations. This research is not to point fingers. However, it is intended to challenge Departments of Art Education and other school departments to ask questions rather than to make assumptions about how preservice teachers should be prepared to teach students representing diverse student populations.
In this chapter, I discuss what the research reported suggests to me regarding the dynamic, multi-layered process of preservice art teacher education. I offer considerations and recommendations for improving the quality and character of preservice art teacher education which appears to be suggested by the nature of my findings. I also offer in conclusion, a discussion of issues, problems and unanswered questions prompted by this investigation. In doing so, I start with the questions which spurred this investigation. They are as follows:

1. How and to what extent are visual arts preservice teachers being prepared to work with learners whose backgrounds are different from their own and from that of others? (The focus is on processes and experiences that help future teachers acquire the knowledge, skills, and dispositions needed to effectively work with diverse student populations in educational settings).

2. How and to what extent are visual arts preservice teachers being prepared to function non-ethnocentrically within pluralistic classrooms and schools? (The focus is on processes and experiences that affect practices in art history and culture, art criticism, art making, and aesthetics, and prepare future teachers to work equitably with all learners).

3. How and to what extent are visual art preservice teachers being prepared to provide discipline-based art education instruction about the pluralism of U.S. society? (The focus is on processes and experiences that will help future art teachers provide pluralistic curricula and instructional experiences to all learners).

In framing the above questions an assumption was made, that is, that preservice teachers are been prepared to some extent to teach diverse student populations. My concern is whether this training will adequately prepare them to achieve the goal of educating all students successfully. Such questions concerning the preparation of preservice art teachers may seem insignificant when considered in the context of the larger problems facing many of our Nation’s school. However, this is far from the case.
Teachers are front-line people who hold the key to the future success of children they come in contact with on a daily basis.

When educational institutions begin to reconceptualize how they prepare their teachers, they must ensure that the culturally diverse nature of the United States is reflected in every facet of their teacher education program. Reconceptualization of teacher education should include issues such as defining the role of the teacher, revising the curriculum, instruction, resources and facilities, student body, faculty, evaluation, and issues and problems associated with developing a teacher education program.

**Questions Under Consideration**

1. **How and to what extent are visual arts preservice teachers being prepared to work with learners whose backgrounds are different from their own and from that of others?**

The review of literature section, chapter III. research reminds us that the majority of our teachers serving in urban schools and/or serving diverse populations of students are white females. Though some of these teachers may have some of the knowledge, skills, and attitudes necessary for teaching diverse learners, their backgrounds, for the most part, are limited.

People, in general, tend to be more comfortable with others like themselves. Thus, teachers can be expected to experience greater discomfort with students they perceive unlike themselves. According to Audre Lorde as cited in West (1993), "we have all been programmed to respond to the human difference between us with fear and loathing and to handle that difference in one of three ways: ignore it, and if that is not
possible, copy it if we think it is dominant, or destroy it if we think it is subordinate”
(p.63). The data derived from the survey instrument used in this research suggests that
the majority of our art teachers were not provided the instruction or experiences in their
teacher training programs that would allow them to meet the needs of their students who
represent diverse populations. Further, the findings suggest that teacher educators
continue to assume that preservice teachers will somehow “get” the essential knowledge,
skills, and attitudes to help them address diversity in the classroom, without any direct
instruction or planned experiences.

2. How and to what extent are visual arts preservice teachers being prepared to
function non-ethnocentrically within pluralistic classrooms and schools?

As I see it, one of the major impediments to implementing a broadly
conceptualized multicultural education program is ethnocentrism. A small majority of the
survey respondents revealed that, through their art teacher preparation program, they had
not received adequate preparation in the area of functioning non-ethnocentrically within
pluralistic classrooms and schools.

Unfortunately with this being the case, ethnocentrism lends itself to stereotyping
and discriminating against other cultures. Individuals who think that the only “normal”
way of thinking is their own are unable to accept other cultural groups. Likewise, those
who are in a position to determine what is of importance (i.e. teachers, faculty) reflect
the dominant view and make choices that reflect their own background, education, and
experiences. Further, we must be cognizant of the fact that if our preservice art teachers
only see themselves reflected in the curriculum offered, they start to learn they are the norm, and everyone else is a deviation.

For example, school failure is often attributed to the students themselves, who are genetically inferior, or the social characteristics of their communities, which suffer from economic and cultural disadvantages (Ogbu, 1986; Ginsburg, 1986). Alternative explanations to school failure by some researchers conclude that school failure is caused by the structure of schools, which are racist, elitist, and classist and serve the interest of the dominant class, or by cultural incompatibilities between the home and school (Bowles and Gintis, 1976; Apple, 1979).

According to Nieto (1992) the former explanation has been widely discredited as it is not based on scientific fact. In Ryan (1972) has referred to it as ethnocentrism. I am in agreement with Ryan, who stated:

We are dealing, it would seem, not so much with culturally deprived children as with culturally depriving schools. And the task to be accomplished is not to revise schools. And the task to be accomplished is not to revise, amend, and repair deficient children, but to alter and transform the atmosphere and operations of the school to which we commit these children (p.61).

Although I've spoken of cultural incongruence or incompatibility between the home and school. I'd like to posit that there can be a cultural “clash” between preservice teachers homes and colleges and universities. That is there are different objectives, values, and practices that result in a cultural “clash” which produces failure at the university level.

The more culturally compatible the college or university is with the students', the reasoning goes the more successful will the preservice teacher be, in general. By the
same token, the more preservice teachers' experiences, skills, and values conflict with the university's, the more failure will likely be seen. Retention of preservice art teachers will be discussed later.

3. **How and to what extent are visual arts preservice teachers being prepared to provide discipline-based art education instruction about the pluralism of U.S. society?**

   A preservice teacher's disposition toward multicultural education is frequently shaped by the degree to which it is integrate into the academic disciplines at his or her particular institution (Grant & Sleeter. 1992). Likewise, how discipline-based art education is taught stems from the training, experiences, and values of the art specialist which in turn have been shaped by their schooling from the kindergarten to the graduate level (Dobbs. 1989).

   Though the survey instrument used to collect data indicates that the overwhelming majority of the respondents, 89%, feel confident in their ability to provide discipline-based art instruction to students who represent diverse backgrounds, as expected, the results also reveal that art teachers are unable to offer discipline-based art education that is appropriate, inclusive, and sensitive to their students' needs, as cultural pluralism may not be evident in the environment in which they are prepared to teach.

**The Big Question**

At this time in the discussion, I must return to the overall concern of this research. That is how and to what extent are preservice art teachers being prepared to teach diverse student populations.
Defining Multicultural Education

In defining multicultural education, consistent with the research, there is no agreed upon definition for the term. In fact there are competing notions and multiple interpretations as to what multicultural education is.

It is my belief that many art educators have had the concept of multicultural education presented as alien. For example, many of the respondents on the questionnaire defined the term in ways which would lead one to believe it was viewed as exotic, foreign, and in some instances irrelevant to their lives. Others defined the term as celebrations, activities or something that happens at a set time of the day or year. Many of the definitions tended to lend themselves to the interpretation that multicultural knowledge is external to the “real” work of most art classrooms. We know that this is not the case. According to Nieto (1992) multicultural education is thought of as lessons in human relations, units on ethnic holidays, education in inner-city schools, or multicultural food festivals. As previously discussed, a true multicultural approach would permeate every aspect of the curriculum.

The Role of the Teacher

The state of Ohio Standards (1987) requires an institution seeking to prepare teachers to specify the “body of knowledge, skills, attitudes, and values determined essential for effective practice” (p.10). The established knowledge, skills, and attitudes become the expected goals, aims, and objectives of the teacher training program, and suggest concrete approaches that can be translated
into content for courses or learning experiences and thus permit those planning the art teacher preparation program to move beyond mere generalizations.

The 1989 standards of the National Association of State Directors of Teacher Education and Certification (NASDTEC) state that professional education program objectives be based on the institution’s perception of the teacher’s role in the schools and that the program goals and objectives should be consistent with the “mission and goals of the institution” (p.3). There are many diverse roles attributed to the teacher in the literature (Heck and Williams, 1984). As perceptions of schooling change, roles and expectations of teachers tend to change as well. In the Department of Art Education there is no explicit role identified for the preparation of its teachers.

Issues and Problems Related to Defining the Role of the Teacher

There has always been a degree of incongruity between the roles that teachers believe they should perform and the role established for them by society and school officials. Likewise, there is a lack of consensus as to what the role of the teacher should be (Cruickshank, 1985). Further, teachers’ roles are not constant within or among schools. There are numerous questions that must be considered when attempting to define the role of the teacher. They include: What roles should the teacher perform; likewise, what roles should the teacher not perform? Who should determine the role of the teacher? How should it be determined? What are the expectations of society and others on the periphery of education regarding the role of the teacher? If there were a clearly defined role of the teacher, would the role of the teacher be
static? Would it stand the test of time? Could it stand the test of time? Would it change? Would it need to change? When would it need to change? Who or what would dictate the change? These questions will likely go unanswered; however, an art education department preparing teachers must be cognizant that these are among the central questions and issues that are bound to surface when designing curricula. As already mentioned, defining the role of the teacher is no simple task.

The Curriculum

Once the goals, aims, and objectives are decided upon, relevant content must be identified to produce the type of teacher envisioned by the Department of Art Education. Curriculum and instruction include all issues akin to subject matter content and all pedagogical theory and practice relating to methods of instruction. The curriculum should meet the standards of accreditation set forth by NCATE, NASDTEC, and in Ohio the State Board of Education.

The NCATE (1992) standards require that the preservice teacher take courses in general education, specialty studies, and professional studies, in addition to gaining off-campus laboratory and clinical experiences (each component will be defined and explained later on). Likewise, NASDTEC (1989) standards require the program to be general education, professional education, and a specialization. Both agencies require that the curriculum include supervised clinical, laboratory, and practicum experiences in a variety of settings to include the area of specialization.
The standards in Part I of the 1979 National Art Education Association (NAEA) document cover the basic undergraduate art teacher preparation programs for the elementary and secondary levels. The standards in this section stress two major components to be taught: the productive, or studio, component and the appreciative component which deals with the history and criticism of art.

The establishment of art education programs that reflect content from four foundational art disciplines has been advocated by the art education profession, many state education departments, and a host of education reform reports (Clark et al., 1987). This approach is called "discipline-based art education" also now referred to as "comprehensive arts education" because it derives its content from four art disciplines: art history and culture, art criticism, art production, and aesthetics. Because this approach is generally accepted as a paradigm for teaching children how to understand, create, and respond to art, it is incumbent on teacher education institutions preparing future art specialists and classroom teachers to train teachers to approach art in this more comprehensive and substantive way. The overwhelming majority of the respondents, 89%, feel confident in their ability to provide discipline-based art instruction to students. Unfortunately, a small majority do no feel that they were adequately prepared to provide discipline-based art instruction to students who represent a multiplicity of colors, languages, backgrounds, and learning styles.

It is noted that no single discipline, art included, can for that matter, adequately explain all the components of the life-styles, cultural experiences, and social problems of ethnic groups (Jones, 1995). Thus, the program preparing
future art specialists should be interdisciplinary and integrated. According to Banks (1994), to fully understand a culture, his/her own or another, the prospective teacher must come to view it from multidisciplinary perspectives. Likewise, integration across the curriculum helps future teachers make connections between courses and obtain a more holistic perspective. Further, a broad-based liberal arts background infused with multicultural perspectives is imperative to produce a well rounded individual.

The General Studies Component

The General Education Component of the art curriculum should be of sufficient breadth as it lays the foundation for teachers to be well educated (Cruickshank, 1985). General education consists of those courses which are commonly required of all degree-seeking college students. Moreover, NASDTEC (1991) states: “General education is that component of a teacher education program providing the knowledge, skills, understanding, and appreciations associated with a well-educated, sensitive individual....General education is not defined by subject matter alone, but rather by an attitude toward the world which emphasizes intelligent functioning as a human being” (p.11). The majority of the survey respondents were not certain whether the general studies component provided students with the opportunity to develop a knowledge base about cultural diversity.
The Specialty Studies Component

The Specialty Studies Component, according to NCATE (1992), is "a well-planned sequence of courses and experiences that include academic, methodological, and clinical knowledge necessary for professional competence in teaching or other professional education assignments" (p. 49). The speciality studies courses are intended to prepare preservice visual art specialists with a specialized knowledge in the content area (art) that they will teach.

The NAEA Standards for Teacher Education Programs (1979) recommends that the specialty studies component be loosely structured "given the individuality of each teacher in general and that of teachers in a humanistic study such as art in particular" (p. 3). The specialty studies component should permit more flexibility with which preservice teachers may be able to matriculate through the program based on the assumption that "not all prospective teachers need the same amount or even the same sequence of classwork: as a consequence of individual differences, some students may need longer and more complete series of studies and experiences than others" (NAEA, 1979, p. 3).

The Professional Studies Component

The Professional Studies Component is "made up of elements which contribute directly to the prospective teacher's skills in guiding student learning" (NASDTEC, 1991, p. 12). The professional studies component is intended to build upon the "knowledge, attitudes, and abilities developed in the study of general education and the area of content specialization" (NASDTEC, 1991, p. 151).
12). The professional studies component typically includes the foundations of education (humanistic and behavioral studies), teaching and learning theory, clinical and field-based experiences, and practicum (student teaching). Following is a brief discussion of the professional studies component content.

**The Humanistic and Behavioral Studies Component**

These are commonly referred to as the foundations of education or foundational studies in education. The recommended courses are intended to build bridges between general education and pedagogy (Cruickshank, 1985). NAEA (1979) recommends that the program for the preparation of art teachers provide the following kinds of humanistic and behavioral studies: sociological, anthropological, psychological, and philosophical.

**The Teaching and Learning Theory Component**

This component is frequently referred to as “general and special methods.” The purpose of general methods courses is to convey what is known about the art and science of teaching and that which is of common interest and use to all teachers. Special methods courses address that which is seemingly unique about teaching various grade levels or content specialties (Cruickshank, 1985).

Although student teaching is often viewed as the culminating activity of the teacher education programs, early supervised **field-based, clinical** and **laboratory** experiences should be an integral part of the art teacher preparation program. The art curriculum should make the maximum use of experiential
learning, particularly local community resources. Most of what is taught should expand beyond classroom walls; the local classroom can be used as a "laboratory" in which prospective teachers can develop and use intellectual, social, and political action skills (Grant, 1980).

Clinical, Laboratory and Field Based Experiences

Consistent with this research, studies have shown that teacher education students and teacher educators find the student teaching experience as the single most important dimension in the undergraduate program. Realizing this, the Ohio State University's Department of Art Education places its preservice teachers in a variety of educational settings to include: elementary, secondary, urban, suburban, rural etc. Unfortunately, in taking part in these field experiences, many of our preservice art teachers are not getting the professional training that they so desperately need as the cooperating teachers, in many cases, are not prepared to teach prospective teachers how to work with diverse students. Under the circumstances, stereotypes and myths about the lives of these students are only confirmed.

To avoid some of the aforementioned concerns, multiple strategies should be used to introduce early field-based and clinical experiences with a multicultural thrust into the preservice art program. Following are some ways of providing for multicultural and multiethnic encounters: 1) Volunteering at local daycare or preschool: 2) involvement in campus activities featuring ethnic
themes; 3) visits and social interchanges with minority ethnic groups; 4) volunteering at senior citizens centers, health care facilities, and hospitals; 5) counseling and tutoring at juvenile detention centers; 6) involvement in youth oriented programs such as Boy or Girl Scouts; 7) involvement in special projects such as community cultural and crafts fairs and shows; 8) involvement in 24-hour hot lines for teenagers; and 9) volunteering in human and social services agencies and programs (Grant, 1980).

Such continuous investigations of the local community can provide insights into the dynamics of diverse ethnic and cultural groups. Not only can it create greater respect for what has been accomplished, but it can also promote an awareness of and commitment to what still needs to be accomplished to improve the lives and opportunities of all citizens. The Art Education Department should ensure that the student teaching experience and early field-based experiences provide opportunities for its teachers to interact and collaborate with diverse members of the local community for this is the everyday world in which both students and teachers live.

Issues and Problems Related to Curriculum

There are a number of issues and problems associated with the multicultural curriculum. Who should be served by the multicultural curriculum? How will they be served? Who determines the goals, objectives, and content? How might the current curriculum be changed to heighten sensitivity to issues of diversity? What would a culturally relevant curriculum look like, given the
differing views of multiculturalism? These are only a few of the issues that may be raised with respect to “multiculturalizing” the curriculum. Efland et al. (n.d.) remind us that answers to such questions will vary according to who the proponents of the curriculum might be. Further, they indicate that answers will depend upon whether curriculum goals are seen as social remediation or as educational outcomes expressed as understanding.

Instruction

As facilitators of learning, teachers must possess a wide array of instructional strategies and perspectives in order to deliver a curriculum to adequately reflect and articulate the multicultural world in which we live. They must recognize the need to continuously hone their abilities and to select and implement these strategies over the course of their professional careers.

Teachers, as well as their students, learn by doing. When students and teachers learn together, new instructional styles often evolve with less emphasis on exposition, didactic interactions, and verbal teaching, and more emphasis on peer teaching, group dynamics, and role reciprocity between teacher and students (Wasilewski & Seelye, 1979). Preservice teacher training can be likened to a laboratory in which the emphasis is on exploration and experimentation, and where learning occurs through demonstrations, modeling, simulations, and deduction (Guy, 1977; cited in Wasilewski & Seelye, 1979).

NCATE (1994) states that “faculty use a variety of instructional strategies that reflect an understanding of different models and approaches to learning.”
Likewise, NASDTEC (1989) stipulates that "the program shall require prospective teachers to observe and analyze a variety of teaching models...." Teacher educators, through adequate and appropriate instructional strategies, can broaden the preservice teacher's conceptions of what teaching is in order to improve teaching and learning (Holmes, 1990).

Issues/Problems Related to Instruction

Several problems and/or issues must be addressed when considering the selection of instructional strategies or alternatives. Foremost, it is unrealistic to dictate to instructors which instructional strategies or alternatives should be employed in preservice teacher education as there is a lack of empirical evidence to suggest that one instructional method is superior to another with reference to student achievement. Coupled with this, teacher educators have worked in relative isolation from one another. Additionally, teacher educators do not model the instruction they espouse. While, in many cases, they may discuss and promote a variety of instructional alternatives, they themselves often rely on lecture and methods which may not foster critical thinking and problem solving.

Resources and Facilities

Resources and facilities can have a significant effect on program quality in relation to the program aims, outcomes, and objectives. Regardless of how well designed a teacher education program is, it becomes virtually impossible to implement it effectively without adequate teaching resources and facilities.
Adequate facilities contribute to the role of the teacher educator as facilitator of learning as they assist them in presenting instruction effectively.

In order for an art education program to be effective, it must have sufficient funding to provide adequate facilities and resources. Peseau (1990) stresses the importance of having a plan to provide programatic funding. He underscores the need for teacher educators and programs responsible for the preparation of teachers to specify requirements regarding resources and facilities to justify funding. Brooks, Conrad, and Griffith (1980) provide guidance in establishing an organized approach to identifying the needs of a particular program. It is suggested that a department should first conduct a needs assessment. Next, the department should identify the resources that are currently available and, finally, identify ways in which gaps can be bridged between the available facilities and needs.

In assessing the needs of the program, one must consider both the category and number of facilities and resources needed, for example, the question of classroom space. In the classroom example, an assessment will determine how many rooms will be needed based on enrollment and course scheduling and what room sizes are necessary to meet the aims, goals, and objectives of the program. Likewise, in assessing the available resources, one must consider academic/multipurpose areas, computer laboratories, instructional and observational areas (to include local and surrounding school systems), faculty, office space, administrative office space, graduate associate office space, teaching/gallery areas, and libraries and media centers.
Established standards note the importance of resources and facilities for teacher education programs. NCATE (1990) standards list the need for adequate resources "in the areas of personnel, funding, physical facilities, library, equipment, materials and supplies that allow the professional education unit to fulfill its mission and offer quality programs" (p.58). NASDTEC (1989) mandates that institutions provide physical facilities, supplies, instructional materials, equipment, and other resources essential for conducting programs for the preparation of educational personnel. The State of Ohio (1987) specifies that physical facilities, instructional materials, equipment, and other resources essential for conducting teacher education shall be provided by institutions of higher learning. NAEA Standards for Teacher Preparation (1979) outline specific, minimal standards for resources and facilities. These are categorized as library, instructional media, facilities and equipment, work spaces, instructional equipment, supportive instructional facilities, instructional tools, and supportive service.

**Library**

The library should have an adequate supply and collection of books, periodicals, microfilms, and other materials relevant to art, art education, and professional education. The library should contain new books as they are recommended in professional periodicals, such as *Art Education* and *Journal of the NAEA*. The library should be staffed by trained art librarians, art personnel, and student assistants.
**Instructional Media Center**

The instructional media center should house a variety of materials including slides, videotapes, audiotapes, reproductions, films, and when possible, original works of art. Films and videotapes relevant to various aspects of teaching should also be available.

**Computer Lab**

In addition to the main campus computer laboratories, there should be an art education computer lab to be used primarily by its students. This lab should be used as a personal computing center when pedagogy courses, general education courses, and instructional media courses are not in session. The facility should have off-campus interfacing and internal networking capabilities. It should have a variety of pedagogically relevant and subject specialty software for students to learn and use.

**Facilities and Equipment**

**Academic/Lecture Classroom areas** should be equipped with chalkboards, projection screen(s), an overhead projector, a television with access to a VCR and closed circuit TV system, bright lighting, and windows with shades or blinds. NAEA Standards (1979) recommend classroom space of between 13-15 sq. ft. per student station. These classrooms can support foundations courses, general and special pedagogy courses, and professional education courses.

**Academic/Multipurpose areas** should be used for multi-media presentations and/or multi-group participation.
**Instructional Laboratory Studio areas** should be organized and equipped so that the stations are efficient for intended activity.

**Administrative Office areas** should be efficiently designed for administrative personnel and support staff.

**Seminar/Conference areas** should be designed to accommodate large groups. The seating should be inclined to ensure an unobstructed view of the presentation area. This facility can be used for special presentations, guest lecturers, and teaching lecture-type classes in both the general education and of the education components.

**Teaching/Gallery areas** should be designed for exhibition and display. There should be ample space, appropriate lighting, display stands and cases.

**Office Space** should be provided for each faculty member to ensure privacy and flexibility suitable to individual needs. The office space should contain a computer, telephone, carpeting, adequate lighting, air-conditioning and comfortable furniture. Graduate students and associates should also be provided adequate work space. The work space should include computers, printers, telephones, tables, desks, and supplies for lesson preparation.

**Storage** space should be evident for the following areas of the art facility (NAEA, 1979, p. 15):

<table>
<thead>
<tr>
<th>General</th>
<th>Faculty offices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classrooms/lecture</td>
<td>Administrative offices</td>
</tr>
<tr>
<td>Studios</td>
<td>Loading dock</td>
</tr>
<tr>
<td>Exhibition</td>
<td>Receiving area</td>
</tr>
<tr>
<td>Display</td>
<td>Gallery preparation area</td>
</tr>
<tr>
<td>Gallery</td>
<td>Stage</td>
</tr>
<tr>
<td>Student wardrobe/lockers</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Slides</td>
<td>Multi-media studio</td>
</tr>
<tr>
<td>Audio/visual prints, slides, films</td>
<td>Portable cabinets</td>
</tr>
</tbody>
</table>

**Instructional Equipment**

All classrooms (academic and studio) should have both artificial and natural lighting. There should be windows, air conditioning, and exhaust systems. There should be ample storage for teaching material and supplies, and areas to store students' projects. Sinks should vary in size, accessibility, and type for
space and use. There should be a number of electrical facilities in various locations.

**Supportive Instructional Facilities**

There should be areas designed for the display of a variety of art products in both public and classroom areas. Such display spaces should be designed in circulation traffic areas. There should be a broad application of the term “facility” to include, for example, art museums, art galleries, research learning centers, commercial, etc.

**Supportive Services**

There should be a designated area for the shipping and receiving of equipment and materials. A small forklift should be provided for lifting heavy materials. Housekeeping procedures should be consistently employed over and above regular custodial maintenance of the classroom and bathroom facilities. A permanent full-time shop technician should be employed to supervise and/or repair equipment.

**Recreational**

Adequate space for relaxation should be provided within the art building facility. There should be space provided for both faculty and student recreation. There should be separate restrooms/bathrooms for men and women along with a faculty and graduate associate light food preparation area.
Issues and Problems Related to Resources and Facilities

Educational departments are typically under funded when compared to other academic areas in the university (Howasm. 1976; Peseau. 1990). Ironically, less money is spent educating the typical prospective teacher in a public university for one year than is spent educating a child for one year in an elementary or secondary school (Corrigan and Haberman. 1990).

Another issue directly affecting resources is that “within the college departments of education, preparation of classroom teachers compete for resources with other professional programs preparing a wide array of specialists including curriculum supervisors, (and) special education experts” (Corrigan & Haberman. 1990). According to Peseau (1990), there is a “lack of definitive resource standards as benchmark minimums to support reasonable qualitative programs” (p. 168). He also hypothesizes that educators do not get adequate funding because they do not insist on it as a vital prerequisite for success.

Students

If an art education department is to become a model of best educational practices, more than the restructuring of the curriculum is required. Attention must be given to racial, ethnic, socioeconomic, and gender diversity in its student body and faculty. Faculty will be discussed later. This goal requires the development of multicultural recruitment and retention strategies.

NASDTEC (1991) requires that “institutions have policies and practices designed to ensure that only quality candidates are admitted, retained, graduated.
and recommended for certification” (p.4). However, no specific criteria are provided to guide the selection process. Likewise, NAEA (1979) provides no specific criteria for recruitment and selection of teacher candidates. It simply recommends that the “recruitment and selection of teacher candidates in art education receive continuing attention. A continuing program of evaluation should assure that only qualified candidates are continued in preparation programs and that students develop professional goals and attitudes” (p. 12). NCATE (1992) calls for the recruitment of students from “diverse economic, racial, and cultural backgrounds” (p. 53). Additionally, NCATE recommends the use of a comprehensive system for assessing the personal characteristics, communication and basic skills proficiency of candidates.

**Recruitment**

Recruitment can and does influence the diversity in the teacher population and has the potential to promote educational equity in teacher preparation programs. The importance of having minority representation in the corps of professional teachers has been recognized; one reason given is that teachers serve as role models for children (Carnegie. 1986: Barton & Osborne. 1978: Brophy & Putnam. 1979). Graham (1987) asserts that minority students may benefit more from a teacher role model when the teacher is a member of the students’ own minority group. Non-minority students benefit as well from experiences with minority teachers (Middleton et. al., 1988): interactions with teachers representing
minority cultures will result in familiarity with minorities in general and minorities in professional roles in particular.

Teacher education programs seeking to become models of best educational practices should actively recruit not only people of color, but also candidates from populations that are not adequately represented in the corps of teacher education programs—more men, the physically challenged, persons over 35, and persons from urban and low socio-economic levels. Incorporating such diversity into programs emphasizing equity and excellence, teacher education programs are strengthened (Grant et al. 1980).

A variety of strategies have been offered for the recruitment of a diverse student population in teacher education programs. One approach is, obviously, to concentrate on those individuals who show interest in becoming teachers (Hanes and Hanes, 1986-87). Another approach, described as promising by AACTE (1989), is to recruit more actively in community colleges, where many students representing minority groups begin their college education. Other strategies include increasing collaboration between higher education institutions and elementary and secondary schools, increasing the attractiveness of teaching as a career by raising the salary and status of teachers, increasing funding support for minority students, attracting middle career professionals who are looking for a change and who enjoy working with children, and establishing programs to support minority applicants' ability to do well on admissions and other tests required in teacher education programs (Santovec. 1992: Green. 1989: Middleton et. al. 1988: Hawley. 1986: Hackley. 1986: Grant et. al.. 1980).
Admission

Admission policies and standards for teacher education programs can influence or even determine a person's lifework and goals (Grant et al., 1980). For example, it is highly unlikely that an individual with a grade point average (GPA) of 2.0 or less will gain entrance into medical or law school; thus the individual would not likely aspire to be a physician or attorney. Admission policies, by suggesting that teaching may be unchallenging, may encourage academically talented individuals to ignore teaching as a possible profession. These same policies may attract persons who feel that little effort is required to complete a teacher education program. Grant also noted that admission policies may affect the way a teacher education program operates.

Academic expectations held by faculty for students may be influenced by level of admission standards. Such policies may also provide guidance in the area of course offerings and expenditure of funds. Admission standards that have the goal of trying to maintain high enrollments in a particular institution may not necessarily adhere to the requisite academic standards of the profession as a whole. By the same token, excessively difficult admission policies frequently serve to limit the profession to individuals with a narrow range of talents and skills.

Art education departments should use multiple criteria for admission purposes as traditional selection criteria can work against non-white applicants, excluding some who do not conform to the conventional profile of undergraduates.
and graduates. Over-reliance on standardized tests as a criterion for admission also should be avoided since such tests tend to negatively impact some ethnic groups (Garcia, 1986; Mercer, 1984; Mercer, 1981). To recruit able diverse students, an art education department should employ multiple criteria for selection. Such factors for consideration can include grade point average, community service, leadership record, essays, autobiographies, interviews, and special talent and/or ability (Green, 1989; Mercer, 1984; Grant et. al., 1980).

*Minorities on Campus: A Handbook for Enhancing Diversity,* edited by Madeleine Green (1989), captures and distills strategies that have worked to ensure that minority groups are represented, welcomed, and involved on U.S. campuses. It is recommended that institutions have an articulation agreement with community colleges that clearly specifies acceptable courses and facilitates easy transitions into the four- and five-year programs. The art education department should provide information and materials to students who represent an accurate picture of program requirements and campus life. Further, it is recommended that departments and programs periodically review admissions criteria to determine their impact on candidates representing diverse student populations.

**Retention**

Beyond recruitment, it is the Department of Art Education's responsibility to ensure that those students who wish to be art teachers are retained and graduated. NCATE (1994) requires monitoring of student progress through GPA.
faculty recommendations, term papers, observations, and recommendations from school district personnel.

Educational institutions can play an important role in developing more sensitive programs and strategies to improve the quality of life for minority students. thus increasing the probability that they will graduate (O’Brien, 1988; Penn. 1988). Though each educational institution is different, the academic and financial support strategies listed below, taken from Minorities on Campus: A Handbook for Enhancing Diversity edited by Green (1989), are noted to have worked. They are as follows:

- **Emphasize teaching and learning for all students.** Educational institutions can expect to have their minority students graduate if they expect all students to achieve, give sustained attention to correcting deficiencies in students’ background, monitor their progress regularly, and provide counseling and support programs.

- **Provide trained, experienced teachers for under prepared students.** Underprepared students need the most effective teachers. Special training may be necessary to help them identify how to be most effective when teaching students with academic deficiencies.

- **Integrate academic support programs with student service counterparts.** Like majority students, minority students need support groups, tutorial services, academic advising, and career counseling.

- **Provide peer counseling.** Peer counseling is an effective and nonthreatening way to assist minority students in understanding and confronting academic and social problems.

- **Provide an early warning system.** Freshman students in trouble need to be identified early and helped before it is too late.

**Financial Aid**

- **Inform students as early as possible about financial awards—preferably at the time of admission.** Families need to plan all the financial strategies necessary to send a child to college.
• **Provide more work-study programs and fewer loans to minority students.** Financial aid policies should encourage work-study; many needy students can benefit from the opportunity to earn, rather than borrow. A large loan, for a family with few resources, is a disincentive to send a child to college. It is also an added burden to working adults with families and other debts to pay.

• **Connect work-study programs to course and workload decisions.** It is helpful to students to participate in work programs that are related to their career ambitions. It is also important to note that work can interfere with coursework, both by overburdening the student and by conflicting with course requirements.

• **Provide budget counseling and emergency loan services.** Students may need counseling on how to prepare and live within a budget. An emergency loan program for students to draw upon is a useful addition to financial aid services (pp. 39-40).

Issues Related to Student Recruitment, Admission, and Retention

Due to a shortage of teaching jobs in some fields, it is increasingly common to find many students, especially the less affluent, who will not risk preparing for a profession in which they may not find employment (Grant, Sabol & Sleeter, 1980). Costly tuition and the time spent make the investment in four or five year programs of higher education more expensive than other kinds of training.

It has been reported that large numbers of students representing minority cultures simply do not enter college (Graham, 1987). Though the doors may be open to them, many may not be convinced of the value of a college education. They often opt, therefore, for a vocational education that might provide them with a respectable income. Another factor contributing to the decline in enrollment of students representing minority cultures in teacher education programs has to do with affirmative action. Affirmative action has made more available many professions
from which people representing minority cultures were previously excluded, thus making teaching less attractive than it once was (Foster, 1989).

Additionally, insufficient funds are an impediment to effective recruitment programs. Consequently, less extensive recruitment procedures which do not involve reaching beyond the obvious pool are employed. For example, many institutions are resorting to “mail-outs” rather than personal visits and interactive strategies.

Further, politics can influence recruitment. Whether recruitment for equity is supported by faculty within a department, when it is implemented by an affirmative action officer or by administrators concerned with counter-balancing declining enrollment and/or satisfying federal or state mandates, unqualified students may be nudged into the university and then shoved out because the institution has failed to meet their needs.

**Faculty**

While the quality of the entering preservice teacher is important, it is imperative that they be trained by qualified faculty. Faculty members can greatly affect student learning; thus, an art education department must include only effective, competent teacher educators included in teacher education faculty (Troyer, 1986).

An art education program should recognize that a diverse faculty is essential to a pluralistic campus. It is the faculty who creates, designs, delivers, and evaluates the curriculum and determines the quality of the experience in the classroom. They are the core of the institution. Without the contributions of minority individuals, no faculty or institution can be complete.
The role of the teacher educator mirrors the role of the teacher. Teacher educators serve as teachers, mentors, advisors, and role models. In order to teach the broad categories of abilities required by the classroom art teacher, the teacher educator must first have those abilities and then be skilled in their transference (Willcox, 1988).

NASDTEC (1991) states that professional education faculty include instructors in the professional preparation sequence, faculty in subject matter disciplines who may not be directly responsible for teaching the professional sequence, and local school district personnel who help prepare prospective teachers. Ohio State Regulations (1987) require that an individual involved in the preparation of teachers have a minimum of three years prior teaching experience at the level for which they are preparing teachers.

Criteria 53 (NCATE, 1988) states that the composition of the faculty must represent cultural diversity. An art education department must endeavor to recruit faculty from not only nonwhite populations but also other groups underrepresented in the corps of teacher education programs—more women, the physically challenged, and persons from urban and low socioeconomic levels.

Recruitment

Effective recruitment of underrepresented faculty, like students, involves reaching beyond the obvious pool of candidates and taking an active role in tapping nontraditional sources including historically black colleges and universities, persons in industry and government, and exchanges or visiting appointments of faculty from minority colleges and universities. The art education department should provide
information through workshops, orientation sessions, and/or printed materials to help
search committees recruit widely and maximize their chances of recruiting
underrepresented faculty. The following are tips outlined by Green (1989):

Screening

• Have in place procedures to ensure that minority candidates are reviewed
carefully, with an eye toward being inclusive rather than exclusive.

• Take steps to ensure that minorities are included in the final pool. Review
screening criteria to ensure that they are not working against persons representing
minority groups.

Interviews

• Clearly articulate to the candidate expectations for tenure.

• Provide minority candidates opportunities to meet with minority faculty,
administrators, and students during the interview process.

Employment Offers

• Provide a competitive compensation package, especially in fields or areas where
minority faculty are in high demand.

• Provide adequate support for research, attendance at professional meetings, and
other activities necessary for tenure and promotion.

Retention

Finally, the art education department's job of increasing the number of
underrepresented faculty does not end with the recruitment process. Ensuring their
success through promotion and tenure is a vital
component of the effort. Recommendations for supporting junior faculty
include the following:

• Adjust teaching loads and committee assignments such that a junior faculty
member will be able to meet the requirements for tenure.
• Make research funds available.

• Provide opportunities for minority and junior faculty to work with senior professors.

• Identify and encourage minority faculty members who have leadership abilities. Provide sponsorship for them in campus and national leadership development programs (Green, 1989, pp. 90-91).

Issues and Problems Related to Faculty

As one follows the continuum of minority participation in higher education—undergraduate students, graduate students, and faculty—the numbers fall off drastically. The lack of progress in improving minority representation among the faculty is largely a function of the small pool of minority doctorate holders. Unless the numbers of minority doctoral candidates are increased, the problem of a limited faculty pool will exist.

Further compounding the problem is the concentration of minority group members in certain fields. African American and Hispanic populations are concentrated in the fields of education and the social sciences (Green, 1989).

Also, minority faculty are less likely to hold tenure than are majority faculty, as reported by Green. Further, the numbers of African American doctorate holder choosing academic careers have declined (Minorities in Higher Education: Fifth Annual Status Report, 1986).

Evaluation

Evaluation is essential to the continuous improvement of the art teacher education program. Evaluation is defined as a "data collection process wherein the focus is on
making decisions about the degree to which educational programs...are valuable to
the participants they are intended to serve and to the system in which evaluation
operates" (Gullazo & Craig, 1990, p. 599). It involves defining goals, examining
activities, looking objectively to see whether the process employed and outcomes
achieved are congruent with program goals, and making appropriate adjustments in

Those who administer and instruct in programs of teacher education have a
special responsibility to evaluate their programs (NCATE, 1993). Evaluation is a
source of accountability to state and national accreditation agencies. For example,
NASDTEC requires that the process of evaluation of individual programs must be in
evidence. The process must include provision for a systematic analysis of students
currently enrolled, and of graduates to determine whether the program is
accomplishing its objectives.

The State of Ohio (1987) requires that teacher education programs be evaluated
every five years. An art education program seeking to become a model of the best
educational practices must use many sources of evidence to determine the program's
effectiveness: program's aims, goals, and objectives; the curriculum: instructional
strategies: resources and facilities: selection and recruitment of students: and the
selection and retention of junior faculty.

Finally, evaluation can be used as a means by which a program, its staff, faculty,
and student body can improve multiethnic and multicultural relations, experiences,
and understandings.
Issues and Problems Related to Evaluation

There are several issues and problems that an art education department may face in attempting to implement a full-scale evaluation of its program.

Troyer (1986) outlines a few of them. They are as follows:

1. A systematic, thorough, longitudinal evaluation is expensive and time consuming. Personnel, facilities and administrative, and financial support are all requisites to successful evaluation efforts.

2. Faculty, individually or collectively, may feel intimidated by intensive evaluation efforts.

3. The validity and reliability of the assessment instrument(s) used may be questionable.

4. Attempts to make programatic changes based on the evaluation procedures may be time-consuming, expensive, and difficult to implement because of faculty resistance, lack of facilities, and logistical problems.

Other problems and issues surrounding evaluation in teacher education are outlined by Gullozo and Craig (1990). They include:

1. There is a paucity of information and research about teacher education evaluation.

2. There has been little analysis of past practices, very few position papers on methods, and only a handful of theoretical papers written inquiring into the purpose and results of program evaluation studies in teacher education.

3. There is very little evidence available to support the assumption that a program faculty can state specific expectations of a program.

4. Faculty cannot reach consensus on what the essential attributes of the teacher education program should be.

5. The knowledge base of teacher education students is not measured in systematic ways by most institutions of higher education.


Conclusion

Our schools have not achieved the goal of educating all students successfully. Furthermore, as the populations in our nation’s public schools and classrooms become more ethnically, culturally, and linguistically diverse, it stands to reason the preparation of teachers must include the knowledge, skills, and values or attitudes necessary to teach and reach students of increasingly diverse backgrounds.

O.S.U’s Department of Art Education has a long way to go to develop a teacher education program that meets this multicultural education standard. Despite the attempts of associations like NCATE to force teaching faculty to pay more serious attention to issues of diversity, the Department of Art Education has not substantively addressed these concerns.

According to Day (1997) "Teachers are given access to and responsibility for our most valuable and precious resource. Yet many teachers do not receive the preparation they need. And few standards are in place that distinguish those who are able to teach successfully from those who are not." (p. 7) Let us make no mistake. The future of our public schools and the children it serves will be greatly affected by the caliber of teachers that we deliver to the classrooms.

If preservice teachers need to develop specific competencies to teach diverse student populations, it is assumed that teaching faculty are adequately prepared to assist them in the acquisition of the necessary knowledge skills and attitudes. Unfortunately, the survey findings revealed that the majority of the teaching faculty in the art department were not the recipients of programs which adequately prepared them to confront issues of diversity, and most grew up and continue to live in rural or suburban areas. As a
consequence of their social origins and previous educational experiences, many faculty lack the racial, cultural and social knowledge base needed to effectively prepare teachers to teach diverse students. To further compound the problem, the study revealed that the art department has been remiss in recruiting, admitting and retaining both students and faculty from diverse backgrounds. Preservice teachers like their future students need positive role models to look up to. I am not suggesting that positive role models or excellent teachers must be only of the students' ethnic backgrounds. Further, I make no assumption that just because individuals are from a non-dominant group does not mean that they do not view their own culture from the perspectives of the dominant group.

Before our faculty can begin to effectively educate our preservice teachers, they must be reeducated. Creating professional development for university faculty is not easy, according to Pang et al. (1997), because professors have been socialized to believe they are societal experts in their chosen fields. Despite such a challenge, reeducation can happen in a number of ways. First, teaching faculty can be reeducated through reading, exposure to activities and events about people or that which they may know little about. This reeducation consists of not only learning new things but also unlearning some of the old. Secondly, teacher educators must confront their biases—as we all have internalized Messages set by a society stratified along the lines of race, class, gender, and language (Grant and Secada, 1992). Third, Teacher educators must learn to see reality from a variety of perspectives. This leads toward an important point of consideration. As the art department considers how to best prepare its future teachers to teach diverse students, perhaps it would be equally beneficial to consider ways in which teaching art faculty can best be prepared to teach diverse preservice teaching populations.
Because many of our teaching faculty have not taught in contexts that demanded that they consider issues of diversity on a daily basis. I believe if they were required to implement a multicultural teacher education curriculum, one might see a variety of reactions (e.g. fear, anger, confusion etc.). In fact such a mandate could be a source of pain and turmoil for the department in general. Nevertheless. I believe it is necessary to confront these issues head on likely creating a sense of disequalibrium as we challenge the status quo.

According to Webster, common use of this word refers to disputes, confrontations, or defiance. Thus to challenge is to call into account or into question, or to invite into competition. I believe that this is exactly what must happen when we attempt to bring about change in programs of teacher education.

As bold initiatives are proposed in the art department, these ideas will threaten business as usual. These proposals will confront fundamental beliefs and attitudes, and lead to disputes over turf and control.

The forces that inhibit change will show themselves almost immediately when this happens, and obstacles will likely be created to either defeat the proposed changes outright or reduce their potency so that any changes that are made do not fundamentally alter basic assumptions or practices.

Undoubtedly, preservice art teachers will be confronted with many challenges in educating the diverse students who will typically comprise their future classrooms. It seems so unfair to send them out ill-equipped to meet the challenge. Preparing preservice art teachers to be multicultural in their perspectives and practice is a challenge that teaching faculty at O.S.U. must undertake. Though this is an awesome challenge, the art
department has at its own disposal more than adequate human and intellectual resources for the task.

Many of our preservice teachers come to us with limited interracial and intercultural experiences, and with false assumptions about diverse student populations (Zeichner, 1993, 1995). To compound the problem, the majority of our teaching faculty is overwhelmingly white, monolingual, and culturally encapsulated (Ducharme & Agne; Villegas et al., 1995). This leads toward an important debate. Can a preservice teacher education become a powerful enough intervention to change the attitudes and dispositions that our preservice art teachers have developed over a lifetime? Can we change the attitudes of teaching faculty? Should we spend more time on choosing the right teacher candidates than on changing the wrong ones?

Researchers are beginning to advocate bringing parents and community members into university classrooms to express to preservice teachers, and their educators, what their concerns about education are, and how they would like to see education changed to better serve the needs of their children and the communities they come from (Delpit, 1995). Though I have focused my research on how preservice art teachers are prepared to work with diverse students, further research is needed in the area of how preservice teachers are prepared to work with parents, schools, and communities. More research is also needed that examines student and teacher interactions in culturally diverse settings.

As attempts are made to recruit more diverse faculty members and preservice teachers, further research is needed in the area of why teachers are leaving the profession.
At OSU, a major research university, promotion and tenure decisions weigh heavily on criteria related to research and scholarship. Therefore should art teaching faculty devote as much time to teaching and teacher education program development or spend time on special pursuits necessary for academic success at the university?

When reconceptualizing the program toward diversity, it would be unreasonable for me to suggest that the art department simply toss out its existing curriculum which is skewed toward a European perspective. Further, I am not suggesting that the art department has to start with only a comprehensive program. However, the department can use the current curriculum as a foundation for helping preservice teachers develop a more critical perspective while examining the experiences of African-American, Native-American, women and other perspectives generally excluded from the curriculum.

I have tried in this study to consider the dynamic multi-layered process of teacher education as it relates to issues of diversity in teacher education programs. Though I have made recommendations for improving the quality of art teacher preparation at OSU, the responses quoted within this study capture the voices of those who have a wealth of knowledge about the program, that is teaching faculty, preservice teachers, cooperating teachers, and university supervisors.

Admittedly, this study has not identified all factors related to effective art teacher preparation. However, these findings are consistent with a significant body of research. While more research is needed in the area of art teacher preparation for diverse student populations, it is even more important that we apply what is already known. That is, whatever process is used to prepare teachers, in whatever setting, and developed through
whatever skill and wisdom, no teacher education program will be able to fully prepare its 
student teachers to handle all of the different situations in which they might find 
themselves during a teaching career. The best we can hope to do is give our future 
teachers a “jump-start” on a lifelong learning process. We can hope to sensitize them to 
the need to continue learning about the students they encounter. and we can point them in 
a direction of where to look and what to consider when working in such settings. If we 
reach these goals, we will have done a great service to our future teachers. and to the 
students that they will be teaching. In conclusion, I hope that my observation. 
description. discussion. and survey of faculty. students. teachers. and program graduates. 
has provided evidence guiding the art education department toward meaningful and 
effective program changes to better prepare art teachers to teach all children.
APPENDIX A
SECTION I
DEMOGRAPHIC INFORMATION

DIRECTIONS: Please fill in the blanks or check the appropriate response(s). This information will be used only to describe the responding groups and compare group responses.

1. Current status: (Mark all that apply)
   
   _____ Graduate Student
   _____ Graduate Teaching Associate
   _____ Practicing Arts Specialist
   _____ Cooperating Teacher
   _____ University Supervisor
   _____ Professor
   _____ Administrator

2. Your highest degree: (Check One)
   
   _____ Bachelor's  _____ Master's  _____ Doctorate  _____ Other

3. Year received: 19 ___

   41-45  46-50  51-55  56-60
   over 60

5. Gender:  Male  Female

6. Kind of social environment in which you primarily grew up: (Choose one)
   _____ urban  _____ rural  _____ suburban  _____ inner-city

7. Kind of social environment in which you currently live.
   _____ urban  _____ rural  _____ suburban  _____ inner-city

8. Ethnicity  _____ African-American  _____ Caucasian  _____ Hispanic
   _____ Asian  _____ Other

9. Years of teaching experience: (list number please)  ___
10. Did you receive your art teacher training at the Ohio State University?
   _____ Yes _____ No

11. If so, when? _____

12. Have you ever taken an art education college course and/or participated in a workshop/seminar in art education focusing on multicultural education at the Ohio State University?
   _____ Yes _____ No

13. If so, when? _____

SECTION II
MULTICULTURAL EDUCATION AND ART EDUCATION

DIRECTIONS: Please answer the following questions as completely and concisely as possible.

14. Define Multicultural Education as you understand it.

15. How do you feel about it?

16. Do you feel that your teacher preparation program adequately prepared you to implement a culturally pluralistic or multicultural art curriculum?
   _____ Yes _____ No _____ Somewhat Please explain.

17. How do you assess your ability to apply multicultural knowledge and strategies in the classroom?
   _____ Excellent _____ Very Good _____ Good _____ Fair _____ Poor

18. Do you feel that your teacher preparation program provided you with a strong foundation in discipline-based art education?
   _____ Yes _____ No _____ Somewhat Please explain.

19. How would you assess your ability to provide discipline-based art education instruction to students who represent a multiplicity of colors, languages, backgrounds, and learning styles?
   _____ Excellent _____ Very Good _____ Good _____ Fair _____ Poor

20. Have you taken steps to gain experiences in one or more cultural settings different from your own?
   _____ Yes _____ No
### SECTION III
MULTICULTURAL ART TEACHER PREPARATION

**DIRECTIONS:** This section of the form allows you to give your overall impression of how well you feel the art teacher preparation program at the Ohio State University is implementing multicultural teacher education. Naturally, your opinions will agree with those of some people and disagree with those of others. Please give an independent reaction to each item by circling the response, to the right of each question, which best describes how well you believe the program is meeting that particular guideline.

<table>
<thead>
<tr>
<th>Evaluation Scale</th>
<th>5= Excellent</th>
<th>4= Good</th>
<th>3= Fair</th>
<th>nc= Not Certain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Governance: To what extent do the procedures, and practices within the art teacher education program reflect a supportive environment for multicultural teaching and learning?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Curricula for Preservice Art Teacher Education: To what extent do the curricula of the preservice teacher education program prepare students to work effectively with all students regardless of their ethnic background, age, gender, socioeconomic level, or exceptionalities?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>The General Studies Component For Preservice Art Teacher Education Curricula: To what extent does the general studies component provide the opportunity for students to develop a knowledge base about cultural diversity?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>To what extent are art teacher education policies designed to encourage the preparation of students to work in a culturally diverse society?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Question</td>
<td>Evaluation Scale:</td>
<td>5 = Excellent</td>
<td>4 = Good</td>
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</tr>
<tr>
<td>27</td>
<td>Admission of Students: To what extent do admission policies for art teacher education foster a culturally diverse student population?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>To what extent do admission policies for art education identify prerequisites related to a knowledge base and skills for multicultural education?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Retention of Students: To what extent do retention policies provide academic support systems for all students who need such a service in order to become successful educators?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Advising for Students: To what extent are advisors sensitive to the cultural differences of students in order to assist them effectively?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Resources and facilities for Art Teacher Education: To what extent do the resources and facilities of the preservice art teacher education program support the development of an understanding of and appreciation for the culturally diverse nature of American Society?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Library and Materials and Instructional Media Center: To what extent does the Art Education Library include resources that accurately reflect cultural diversity in society?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>To what extent does the Art Education Material and Instructional Media Center include resources that accurately reflect cultural diversity?</td>
<td>5 4 3 2 1 nc</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluation Scale</td>
<td>5= Excellent</td>
<td>4= Good</td>
<td>3= Fair</td>
<td>2= Poor</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>34. Evaluation, Program Review, And Planning Within the Preservice Art Teacher Education Program: To what extent does the art teacher education unit have an on-going, systematic assessment plan for evaluating and improving its multicultural education thrust?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>35. The Professional Studies Component for Preservice Art Teacher Education Curricula: To what extent does the professional studies component include experiences to help students understand the implications of cultural diversity for the development of appropriate teaching strategies and positive classroom environments?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>36. Faculty for Teacher Education Programs: To what extent is the art teacher education faculty competent in preparing teachers to work effectively in a multicultural society?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>37. Competence and Utilization of Faculty: To what extent does the art teacher education faculty have competencies in multicultural education?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>38. To what extent does the art teacher education faculty include persons from different cultural backgrounds?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>39. Faculty Involvement With Schools: To what extent do faculty members with expertise in aspects of multicultural education serve as a resource for schools in the area served by the institution?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>40. Conditions for Faculty Development: To what extent does the Department of Art Education encourage faculty members to develop, research, and implement innovations in multicultural education?</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>
**SECTION IV**

**IMPROVING ART TEACHER PREPARATION**

**WHAT CAN WE DO?**

Directions: Please provide comments and/or suggestions for improving art teacher preparation as it relates to issues of diversity.

Thank you very much for your time and effort in completing this survey. Please return immediately.
Please respond to the following questions upon completing the survey instrument.

1. How long did it take you to complete the questionnaire?

2. Were all questions clear? If not, which question(s) did you find problematic?

3. How can this questionnaire be improved?
July 7, 1998

Dear

The American educational system serves an extremely diverse student population. With the increasing population of culturally diverse students entering U.S. classrooms, teachers will be required to deal with such a rapidly changing classroom environment and teach children whose backgrounds are different from their own. Moreover, art teachers will be expected to not only learn studio competency, art history, art criticism, and aesthetics, but to address the various cultures of the world as we move toward a more substantive comprehensive arts program.

As our profession is critical, we must recognize the new demographics and identify and respond to their educational implications. I am concerned with issues of diversity as they relate to teacher preparation. I am specifically concerned with providing a more in-depth picture, than currently exists, of how and to what extent art teachers are being prepared to teach the diverse learners that comprise a typical classroom.

The enclosed form allows you the opportunity to respond to a variety of issues pertaining to art teacher preparation. Please respond with your candid opinion. The form should take approximately 10-15 minutes to complete.

Your participation is strongly encouraged as only a small sample of art educators have been selected to participate in this project, and a high percentage of returns is necessary for a successful study. It is appreciated if you will complete the form prior to July 16th, and return it in the self addressed, stamped envelop provided. Your confidentiality is guaranteed. If you desire, you will receive a synopsis of the results after the project is completed.

Please accept this half dollar as a token of my appreciation for participating in this project. Your participation will provide valuable feedback which will enable the Department of Art Education at The Ohio State University to continuously improve its program for prospective teachers.

Sincerely,

Wanda B. Knight
Department of Art Education
October 20, 1998

Dear

Earlier this summer, you received a request to respond to an inquiry about art teacher preparation. If you returned the form, thank you very much.

If, on the other hand, you have yet to return the form, might you consider it now? Your opinions are very important as only a small sample of art educators were selected to participate in this particular project.

If you have misplaced the other form, I have enclosed another for your consideration. Please take a few moments now to fill out the questionnaire and return it in the enclosed self addressed, stamped envelope by October 27th.

Many Thanks.

Wanda B. Knight
Question # 14
Define Multicultural Education as You Understand It

Multicultural Education Defined as Approaches

1. Teaching and learning about it through many cultures

2. Multicultural Education can be either a philosophical approach wherein all content is presented from a myriad of perspectives or a directed curricula approach wherein students investigate various cultures throughout their schooling.

3. In the classroom addressing various cultural contributions to art, addressing an important part of a culture, possibly making comparisons of techniques/ideas between cultures to enhance the idea that art is a universal part of society’s universal communication.

4. Teaching to and about various cultures with concern for the different cultural behaviors, learning styles etc.

5. Teaching about, learning about many cultures, including those of the teacher and students.

6. Teaching/learning about other cultures and the way they do things and comparing/contrasting different peoples.

7. Teaching children about the many cultures of the world. Teaching children Recognizing the cultural backgrounds they bring to the classroom.

8. An education that incorporates teaching and learning, engaging and understanding of many cultures.

9. Teaching all cultural groups about all other groups.

10. Teaching art from different cultures; learning about cultural diversity from your subject area. In my case visual art is an easy subject to teach about the art of different people. cultures. Etc.

11. Adapting my curriculum to more than one race.

12. Multicultural education is teaching or exposing students to different styles of art from different periods of time. Teaching the role of art in third culture and time.

13. The study of art as it is produced through different countries. Within the USA the study of the art of different regions and life experiences.
14. Incorporating the study of diverse cultures into the curriculum to foster appreciation and tolerance.

15. The teaching of values, customs, beliefs, lifestyles, and art within a given culture.

16. Learning that dwells on and introduces various cultures as well as diversities.

17. Multicultural education is an ongoing approach to curriculum development in which the perspectives and contributions of diverse cultures are included.

18. Process incorporating diverse (gender, cultures) populations into art criteria, art history, studio lessons.

19. Teaching from many different cultural views: showing and explaining different cultures; teaching so students understand and can appreciate their other cultures.

Multicultural Education Defined as Philosophy

20. Learning about one's self in relationship to others

21. An education that is inclusive of many cultures and ideas

22. An educational philosophy which addresses the need for the representation of diversity.

23. Education that accounts for plans for and celebrates diversity in human beings, diversity in gender, socio-economics, ethnicity, culture, religion

24. I feel multicultural education involves understanding ethnicity, background (cultural), and inclusion of diverse communities.

25. Multicultural education combines knowledge of subject matter with information on a variety of cultures, traditions, learning and teaching styles which go beyond those which may be physically present in the classroom.

26. It is an important aspect of education that deals with knowledge of other cultures while trying to implement this knowledge in the classroom.

27. An education which focuses on learning about a variety of cultures from around our nation and the world.
28. The ability to present information from a wide variety of cultures to people from various cultural backgrounds.

29. Multicultural education addresses the needs of all students in the class.

30. Inclusion of different cultures and peoples.

31. Multicultural education is the diverse study of the similarities and differences among various cultures throughout the world. Its focus is to bring understanding and appreciation.

32. I think multicultural education provides students with an understanding about the cultures of other peoples. It also helps them gain insight into their own culture so they can apply their life experiences to their learning and vice versa.

33. Curricular, instructional and assessment considerations which support diversity.

34. Diversity in education histology and conception and perception. Having a global understanding of the whole.

35. Communicating through the learning environment that all cultures of the world have something to contribute to the benefit of more.

36. Bringing the knowledge to every student the diversity of different cultures in every aspect of life.

37. An education representing all cultures.

38. "Multicultural education" are politically correct buzz words spoken by people who want all people to "feel" that they are a part of a mainstream society.

39. It involves the education of students of all ages about the many facets and components within a culture to foster appreciation and understanding of a particular culture.

40. The study, imaginative or otherwise, of various cultures.

41. Ensuring that classrooms meet the needs of all students.

42. Grouping peoples to give a general understanding of religion, politics, philosophy habits and customs.

43. Education that focuses on differing cultures and their customs, values, traditions, and location.
44. Study of many kinds of different cultures; other times and places and the people that lived in that time or place.

45. Multicultural education produces quality educational differences about a broad range of ethnic and social cultural lifestyles to promote a better understanding of our world's peoples.

46. Learning about other cultures; teaching students that art has different meanings and purposes in different cultures.

47. Multicultural education is goal oriented, focused instruction that exposes students to a variety of people and cultures worldwide. Specifically social norms, ethnicity, environment, language, art music, and history are teaching points with learning outcomes that garner knowledge, appreciation, and respect for the inherent differences between cultures, races, religions, gender, geographic origin and location.

48. Trying to enhance the student's knowledge of other cultures, to learn about people, art, and its functions to those and the students in life.

49. Study other cultural groups, view life and problems from the perspectives of others, the elderly, the handicapped, other ethnicities and religious groups of people.

50. An understanding or recognition of multiple cultures beyond your own.

51. I see it as the study of or awareness of other cultures other than your own.

52. Learning about the society and culture of various groups of people from around the world.

53. I suppose it is being aware of the differences and similarities between cultures and the peoples. And as a teacher incorporating as much information as possible into the curriculum, as well as using the knowledge to try to reach the varied styles of learning. And of course to welcome all peoples equally; no prejudice.

54. Programmed learning that includes all people.

55. Awareness, appreciation and absorption of various facets of other cultures.

56. Educating through a variety of cultural perspectives.

57. Different ethnic backgrounds, teaching to relate to each one.

58. Education of various, many cultures.
59. Education presenting the history, art, music of many cultures; presented with a sensitivity for various learning styles.

60. A continuing awareness of a variety of cultures and the recognition/validation of how each culture contributed to the collective knowledge of the earth.

61. Multicultural education is the education, appreciation and awareness of the diversity, similarities and differences among cultures throughout the world.

62. Education about many cultures; culture lifestyle rituals, rites, beliefs, values all other than your own.

63. Expanding courses to all cultures and bringing all cultures into classes as a natural part of an excellent education.

64. The recognition that all cultures have value. The integration of the multicultural perspective and curriculum.

65. Developing a sensitivity and an appreciation of all students background and heritage.

66. Multicultural education is the study of many cultures. I use it year round in as many lessons as possible. If we are studying elements and principles of design, I will use examples from many different cultures. I also use various cultural examples to teach children about history of man.

67. More than two cultures represented.

**Multicultural Education Defined as Experiences**

68. Exploration of the history, methodology and philosophy of teaching in an unbiased and inclusionary fashion across cultures and ethnicities.

69. Providing students with learning experiences that will assist them to understand that the world is comprised of diverse ethnic groups (including their own).

70. The teaching of as many cultures, countries, genders, as possible, not just European, white males. Exploring the whole, possibly cooperating with other classes, not just the art.

71. Experience other cultures through study or contact to promote understanding and global kinship.

72. Providing students with the opportunity to experience/view art from various cultures; focusing also on beliefs/religion, economics and traditions.
73. Exposing students to diverse populations’ involvement in the arts.

**Multicultural Education Defined as Activities**

74. Exposing students to a wide variety of cultures, and involving them in those cultures’ art forms and celebrations through demonstrations, songs, crafts, and other such activities.

75. Courses taken were through other venues and my own motivation to learn by seeking out experiences offered in the community.

**Multicultural Education Defined as a Reform Movement**

76. It is an educational reform movement designed to make the educational experiences more equitable for students at all levels and to ultimately result in a reconstruction of society in a more just fashion.

77. An educational reform movement that grew from the civil rights movement and the realization of the need to include disenfranchised populations. It has greatly expanded to a process.

**Other**

78. Too complex to define in this space.

79. I don’t understand it. Have had no exposure to the concept.

80. Our population in the education field changes on a daily basis. We are put in the situation to teach students of different races, languages, backgrounds and learning styles.

81. Showing how people of different cultures resolve similar and different problems.
Question # 15
How Do You Feel About It?

1. Positive
2. Important
3. It is needed in order for people to understand themselves and others.
4. Very positive It is necessary and often not well managed in educational settings.
5. I'm 100% behind the movement.
6. It represents a valid concern and approach to education.
7. Essential
8. It is the only way.
9. It should be the basis of all education.
10. I don't understand it. Have had no exposure to the concept.
11. Multiculturalism is a fact. The world consists of many many cultures. Our own United States society consists of many many cultures. Knowledge of this societal structure and the pluralistic nature of people must be an essential component of a quality education.
12. I feel many cultures should be explored in the art classroom. starting with the class demographic.
13. It is difficult to incorporate. but very important.
14. Very important based on the variety of cultures represented in today's classrooms.
15. I feel that students enjoy working on projects from other cultures. and that it is very important to their education and becoming well rounded individuals
16. It is essential.
17. I feel it is often taught in a superficial. stereotypical manner due to the lack of deep knowledge.
18. I would like to see more teachers teaching from this perspective.
19. It is very important due to the fact that there are many diverse populations in the world.

20. It is a great idea and lends itself well to team teaching or interdisciplinary teaching.

21. I think it is valid and a necessary teaching tool.

22. It takes time to research, collaborate and plan, but it is well worth it and very important.

23. It is very necessary in our society that is composed of many different people.

24. Very strongly that all students need to have the opportunity not to view the world as a monoculture (dominant one).

25. It needs to be done and it needs to improve 100% over what it is in our schools today.

26. It is often misused as a cafeteria sampling of art works from other cultures. You need to start where you are.

27. Warm and fuzzy.

28. Art education is multicultural because it is a form of communication of two or more diverse peoples.

29. I feel too much emphasis is placed on folk art when dealing with multiculturalism and not enough on issues pertinent to the students’ own lives.

30. I feel it is important to consider all aspects of my students experiences and individuality.

31. It is necessary so that basic method conception will be clearly understood of how different societies function.

32. Okay (2 respondents).

33. That it is the way I have always taught. That is the way it should be. I think.

34. I think you have to do some of your own research on a culture as to find out what is appropriate for the age group you are teaching etc. The graduate courses were strong in this. I also participated in the Getty DBAE program when it first started in CPS.

35. It is needed to become a “world community”
36. It is a primary focus of my teaching.

37. Multicultural education can only come from multicultural experiences. Culture is dynamic and every person should be able to choose their own values. Most multicultural education workshop instructors I have encountered have been clueless. It is easy to perpetuate fraud when most of your audience only speaks English and have never lived in another culture. Yes, I studied language and literature at the university level. My best preparation came from before I came to the university.

38. I feel it is important to teach multiculturally to include the diverse population of people in the United States. In addition, we are preparing our students and ourselves for a global market and society, which will help foster appreciation and understanding of each other.

39. Important

40. It is the necessary responsibility of all educators.

41. The grouping is too narrow: ex: Hispanic includes Puerto Rican, Mexican, Peruvian, Spanish. They are not alike and do not want to be considered alike.

42. I try to keep an open mind and I am often pleasantly surprised.

43. I feel that we educators are being asked to do more than just teach in areas that we are not qualified.

44. I think it is very important and very beneficial to both the teacher and student.

45. I grew up in a bilingual and multicultural background and find it enriched my life tremendously.

46. It's been around since Adam and Eve.

47. I think a quality program is great but quality is also difficult.

48. Has not been fully developed and organized in CPS.

49. It is how teaching should be!

50. I really like it.

51. It is important that people examine ways that people differ. Ignorance breeds a variety of social ills like racism, sexism, prejudice and discrimination.
It is very important to teach!!!

In art, that is what it is all about.

Positive.

It is one of the best practices to develop socially responsible citizens who will demand a tolerant and heterogeneous future society.

Everyone should recognize, respect and celebrate the cultures of our world we share.

I feel it is important to help us learn about others.

Great!

It is a good way to teach. Help the knowledge be well rounded. I believe it is only obvious that it is important to be aware now.

I feel it is a growing process.

It enriches my curriculum and adds new ideas continuously.

It is important and needed. Since we are a diverse society it is important to educate our students on what contributions have been made by the various cultures that make up our society. Hopefully this education will break down barriers and create an understanding and appreciation for other cultures than our own.

A multicultural curriculum provides students with a more accurate perspective of the world in which they live.

Necessary.

Everybody's background is important.

I feel it is necessary as we become a "global society".

I feel it is very important to develop an appreciation and understanding of others. We are living in a diverse world in which understanding promotes harmony.

I feel that multicultural education is important especially within the arts and literature and social studies.

It is important to understand the current fragments of our society.
I was in my undergrad when art education was addressing the Ohio Guide—State Department curriculum guide made it a goal; with "Art and Society," which made it a part of my curriculum.

We need it in this population changing with more and more cultures in our daily life. We need as teachers continuing education on this subject.

Very strong for it.

It is essential to incorporate this into the art education curriculum.

Absolutely vital to the educational well-being of our students/society.

It is important to be knowledgeable of your and other cultures; to appreciate and understand differences. It is okay to be different.

I enjoy exposing myself and students to other cultures.

Very strongly; it really should not be an option.

This education should ease racial tension and enhance communication for all.

Enthusiastic.
Suggestions for Improvement in the Area of Governance

1. There has to be a firm commitment from administration. An institution can have a great faculty but with little to no support or commitment it becomes only a course. Multiculturalism & Multicultural Education is an attitude, approach, and a vision for a better way.

2. Get the Chair of the Department to make a strong commitment to the area instead of (as he has in the past) profess that multiculturalism is dead!

3. Art educators are well-trained in multicultural programming and teaching. Problems in schools are ones of policy and how the schools are managed (student policies).

Suggestions for Improvement in the Area of Curriculum

Courses and/or workshops

1. OSU is and has always been too theory based. After 17 years of hosting student teachers, 10 in all, students are still not being prepared for the real life of teaching art—budgets, discipline, how to work politics through a school system—so much should come from the university that is not gained in the student teacher experience. A great class could be “Real Life in an Urban District,” which would cover all aspects of the experience. and one aspect of course would be working in a multicultural world.

2. OSU has a fine Art Department from what I’ve seen. But teachers are not prepared for the reality of classroom behavioral problems and administrative indifference or inaction.

3. A “real-world” curriculum for art needs to be designed as it relates to elementary art teachers in Columbus Public Schools. Most of these teachers teach in two schools and do not have art rooms. It is extremely difficult to teach about many cultures within one lesson with any degree of complexity. There is danger of stereotyping in this case. It seems that the “successful” art curriculum which involves a discipline based multicultural approach to teaching art only can be achieved when an art teacher has resources such as an art room, appropriate schedule, multicultural examples of famous art reproductions, and other visual resources. Therefore, if a discipline based multicultural art education is to reach the masses, not a select few, a “simple” to implement curriculum, not a “simple” curriculum. The Ohio State University seemed
to teach students how to teach art which included a discipline based multicultural education in an ideal situation. More attention needs to be focused on how to teach the "ideal" art education in a "not so ideal" situation.

4. I am not sure that they are addressing cultural diversity and giving skills to students to understand differences, needs and cultures in our society.

5. I think more emphasis could be put on preparing preservice teachers on issues of classroom management as it relates to children of varied cultural backgrounds. OSU does a great job of preparing teachers to teach multicultural curriculum, but not on how it will affect their classroom.

6. Multicultural required courses

7. Make a cultural studies requirement of students entering the program, which gives them extra knowledge to exchange during class discussions, etc.

8. I think diversity can be taught and should be, but somehow I think more studio processes and experiences need to be integrated into that. Of the student teachers I’ve seen, studio seems to be what they’re lacking the most. What about diversity in abilities? Special needs populations are growing and teachers are not prepared to teach these children. Districts cannot be relied on to inservice so, unfortunately, preservice education must deal with it.

9. Diversity issues are built into all classes. Need more methods and materials!

10. I think there needs to be a greater emphasis on students’ own cultures, backgrounds and communities before explaining the large world in which they live. There isn’t enough emphasis placed on the students and their immediate community and their place within it.

11. Perhaps a more comprehensive component about diversity considerations needs to be included in the lesson plans they create. This component would assist them in applying what they have learned in their teaching setting.

12. Art educators need to be trained to teach all the cultures they will be serving.

13. Urban education as a prerequisite in the program – at least 9 credits in MCE or 3 culturally diverse classes necessary for certificates.


15. Most schools (city-urban) are based on project orientation. Emphasis should be on projects that in some ways can be worked into other subject areas.
16. Construct more classes that deal with multicultural – create classes dealing with discipline and its relationship to the multicultural.

17. Less theory, more hands-on. Write many lesson plans and critique them often.

18. Many courses on multicultural education are narrow in scope, thus, leaving the student teacher without adequate information on socioeconomic, physical, and psychological diversity. OSU students, in general, seem to come to student teaching with preconceived ideas about how all white, Black, Asian, and Latino students act. They are surprised at the diversity of abilities and experiences found within these groups. In a sense they are being “thrown to the wolves” to either sink or swim.” Reading about some aspects of multicultural education is not enough. They need to experience and observe its implementation before they are expected to teach it.

19. Student teachers should not be allowed to experience only schools that are, for whatever reason, limited to a small cross-section of students—i.e. mainly Caucasian, mainly Black, mainly affluent or poor, etc.

20. We need comprehensive workshops that study in depth our society’s cultures. In this workshop you get a workbook/activity guide with research (interdisciplinary) and projects all listed for that specific culture.

21. Greater studio experience required- My students sense my student teacher’s lack of expertise.

22. More emphasis on diverse learning styles throughout program.

23. Provide students with diversity training when they enter the various degree programs (it should be required, not optional). Evaluate student competence in this area. Build in student competency requirements for student teaching.

Field-Based Experience/Student Teaching

24. Studying languages and living in other cultures is the best preparation for multicultural education. An exchange program would be ideal.

25. Students need to teach in urban schools and experience its many, many rewards. I also feel they need to travel to other countries and experience different cultures. Upon returning, they should observe and experience the city’s diverse population.

26. Maybe your preservice teachers can spend some time observing in a school that has a very diverse population, such as a school with an ESL unit. From working with ESL students, I gained a deeper understanding of what is needed in developing a successful program that includes a multicultural emphasis.

27. Be involved in many Art Education settings.
28. Students are provided with 2 different student teaching experiences. Students need time in a variety of settings much earlier in their preparation.

29. Students should have actual classroom experience with diverse populations during their first quarter of declaring their major- sophomore or junior year.

30. I have had several college student come to observe in my classroom. After spending several sessions in the actual art classroom they feel they have learned and seen more than what they learned from their OSU class work. I feel from this experience, college students need to spend more time out in the field experiencing what we teachers deal with on a daily basis.

28. Require urban student teaching experience

31. Perhaps putting students in different settings around Columbus can prepare them for different types of people. But teaching multi-cultural material (subject-matter) is something that can be taught at O.S.U. in teacher preparation courses. I don't know if you can teach "how to teach inner-city kids" without relying on stereotypes and generalizations that may be offensive and not true to all inner-city kids.

32. I think that experiencing a demographic different from your own creates the understanding that teachers need to teach their students (culturally). Experience speaks louder than written words.

33. Students need more experience dealing with inner city situations so they are better prepared for the reality of teaching outside of suburbia.

34. Student teachers should gain practice in a variety of school settings- inner city, suburban, rural.

35. More interaction with teachers of color in public schools.

Suggestion for Improvement in the Area of Faculty

36. Make it a priority among the faculty- all faculty. Nurture the amazing people like Dr. D., Dr. S., Dr. C.

37. Increase faculty diversity

Suggestions for Improvement in the Area of Students

38. Increase student diversity

39. Proactive recruitment of diverse populations of preservice teachers

40. Recruitment of a culturally diverse student body would fill a growing need for teachers of diverse backgrounds to teach in the inner-city areas. If The Ohio State University art teacher preparation program could aggressively seek out candidates
from Asian, Hispanic, African-American, backgrounds respectively, I believe would be a positive step in addressing the concerns and issues of multiculturalism.

**Suggestions for Improvement in the Area of Resources**

41. Make visuals and materials more available.

42. I think the area of new resources is a weak spot.

**Suggestions/Comments for Improvement in General**

43. One suggestion is gear early release seminars to art educators or at least give us the opportunity to plan our inservices.

44. As new teachers knowing we are going to have to deal with issues of diversity and multicultural populations is not enough. How can these issues be integrated into our curriculum, what do we teach to address these issues at a deep, meaningful level, not just at the surface level. Having students make paper weavings does not teach them about fabrics, tapestries, African cloths, etc.

45. If the administrators of both OSU Art Education Department, CPS art Administration could work together to provide opportunities for OSU grads and grad students and CPS art teachers to expand knowledge in the field of multicultural education, it would be for the betterment of all.

46. I would like to see more in the areas of explaining the art teacher preparation more in depth to incoming students. I feel this can be done by closely working with an advisor (on a monthly basis -at least- or even bi-monthly).

47. I’d like to see more collaboration between teachers of various backgrounds and specialties (African-American, native-American, Appalachians,...) within classes. I realize every teacher has a busy schedule but I believe that students would benefit a great deal from the exchanging of ideas and perspectives.
REFERENCES


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