

**ART TEACHER PERCEPTIONS OF THE RISE TEACHER EFFECTIVENESS
EVALUATION MODEL IN INDIANA**

by

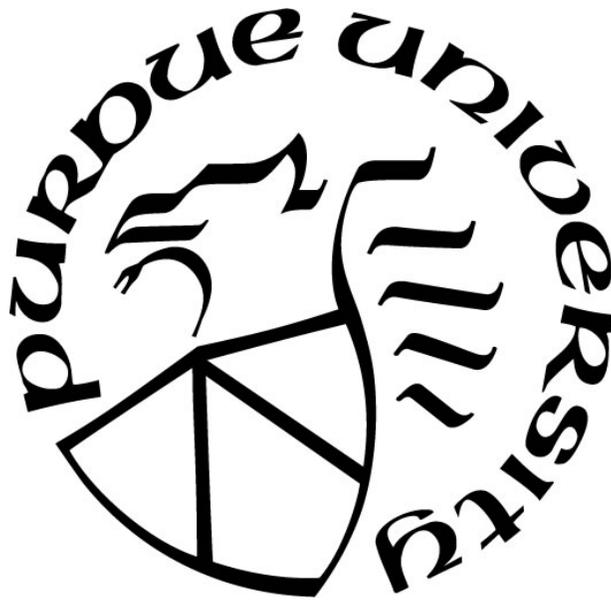
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ABSTRACT

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The quality of preK-12 education is an international issue of central importance in discussions currently being held by educators, administrators, legislators, and educational policymakers. Concerns addressed in these discussions include funding, high-stakes assessments, the role of technology in the classroom, national and state curriculum standards, guidelines, regulations, and requirements of the Every Student Succeeds Act (ESSA), federal and state education policies, English Language Learners, special needs learners, 21st Century Skills, college and career readiness, Neuroscience discoveries, Differentiated Instruction, creativity, and teacher performance and their effectiveness in contributing to student achievement are among some of the critical issues fueling these discussions (Sabol, 2013). The roles teachers play in addressing each of these topics is of paramount importance.

Teacher effectiveness evaluations are one method used to examine the link between student achievement and the instructional practices of teachers. This study examines current educational practices by looking at factors leading up to increased attention on student achievement and the role of teacher effectiveness evaluation models in delivering a quality education. The RISE teacher effectiveness evaluation model used in Indiana and two teacher evaluation models commonly used, by Charlotte Danielson and Robert Marzano, are examined based on their capacity to evaluate and support the professional performances and growth of art teachers.

CHAPTER 1. INTRODUCTION

This study builds upon my own experiences as an art educator. Art education encourages personal expression with the inclusion of authentic, desirable outcomes generated by the learner. Students, as the product of instruction based upon prior personal experiences and knowledge, learn and create meaning in the context of an authentic process. The kind of meaningful learning that happens in an art classroom rarely takes place under prescribed, step-by-step formulas that are strictly enforced by the teacher. Free expression fostered without guidance, however, can fall short of meeting established state and national standards and assessment goals for students.

This study calls attention to an escalating issue, about the need for redefining school administrators' views about art education. Especially as they relate to student achievement on standardized tests and to how they relate to art teacher's effectiveness evaluations. Art education requires specialized types of instruction, tools for learning, and learning goals that are unlike what administrators may typically see in other classroom disciplines during an evaluation. Art instruction that mimics other subject areas can threaten the outcomes, meaning, and authenticity of high-quality art education. Therefore, overarching support and training systems are necessary to help create school-wide or district-wide educational communities that can accommodate the needs of student-centered learning in the visual arts. Administrators who recognize the overall needs, specialized outcomes and products, cognitive processes, and uniqueness of art education during a teacher effectiveness evaluation play a significant role in an evaluation and supporting art teachers' success.

Statement of Purpose

Since the early 19th century, the professional efficacy of teachers has been an important part of education reform in the United States (Efland, 1990; Popkewitz, 1994). Teacher evaluation practices receive a significant amount of attention in the current educational climate due to their heavy reliance on standardized test scores achieved by students and the public's interest in ensuring that students in American schools are receiving high quality education necessary for maintaining America's position of world leadership. Policymakers are now at a crucial point in which they need to assess how teacher evaluation affects the professional gains, fairness, validity, and reliability associated with measuring teacher performance in the classroom (Danielson, 2013; Dorn, Madeja, & Sabol, 2004; Marzano 2013; Sabol, 2013).

The historical impact of decades of education reform policies since the publication of *A Nation at Risk* has shaped current teacher evaluation practices and attitudes toward teacher quality. One of the most significant demands for change to teacher evaluation requirements for states occurred under the No Child Left Behind Act (NCLB), which was signed into law in early 2002. Although this legislation is now outdated, the effects are still present. NCLB, along with several federal mandates, generated a significant increase in high-stakes standardized testing in order to measure student achievement and hold teachers accountable for delivering a quality education to every student (Wages, 2016).

In 2009, following NCLB, a competitive federal grant program developed by the Obama Administration known as Race to the Top (RTTT) was introduced. One of the most significant aspects of RTTT was its impact on teacher evaluations due to the requirements states needed to fulfill in order to be eligible for the grant funding. Under this program, high-performing states could be awarded funding for their progress on state standardized tests. Additionally, it became possible to link student achievement data on these tests with individual teachers (McGuinn,

2012). RTT also required states to create or implement a teacher evaluation program in order to receive federal funding. Numerous states applying for RTT funding created such evaluation programs in order to be compliant with this federal directive.

Since RTTT, concerns of the public and other interested stakeholders have caused educational leaders and administrators to look more closely at the reason for achievement gaps on high-stakes state assessments. In accordance with the Every Student Succeeds Act (ESSA), passed in 2015, states are now required to define how they will identify “ineffective teachers” as well as describe how they will ensure that poor and minority students are not being taught by a disproportionate number of teachers who are classified as ineffective (Burnette, 2017). As a result, states are currently grappling with restructuring their teacher evaluation systems to be compliant with new laws under ESSA.

A goal set by the Obama Administration that U.S. post-secondary achievements provide examples of global leadership by 2020 has uncovered a noticeable percentage of students whose needs have not been adequately met. Along with the considerable changes being made in K-12 education these students need to become a priority. However, meeting the needs of diverse learners in equally diverse settings currently is more relevant than in previous periods of educational reform. Teachers and school leaders are now responsible for the meaningful learning and engagement of students while also working to connect with a more culturally diverse student population (President’s Committee on the Arts and the Humanities, 2011).

As revised versions of teacher evaluations have been implemented across the country, many teachers and administrators have noticed degrees of incompatibility between pre-determined teacher performance criteria and the diverse student populations they are meant to serve. The effects of this issue are vital to understanding how the validity and reliability of

teachers' evaluation ratings can be brought into question. As Patrick Halladay, Vermont ESSA project manager, stated, "We don't have the ability to look at the individual context and determine whether teachers are doing the best of their ability based on what's going on in that classroom" (as cited in Burnette, 2017, p.17). The one-size-fits-all approach for evaluating teachers, especially among those who teach in non-assessed subjects, is facing criticism in terms of its fairness and relevance.

The ESSA law requires states to provide students with a "well-rounded" education, which includes the arts. Art education plays a significant role in student achievement. Findings by Catterall, Dumais, and Hampden-Thompson (2012; Stevenson & Deasy, 2005), show that students of low socioeconomic status who have had a history of in-depth participation in the arts achieve higher grades and increased college enrollment and attainment than that of students with low socioeconomic status who have had less arts involvement. A survey conducted by the U.S. Government Accounting Office (GAO) (2009), regarding access to arts education found that in schools recognized as needing improvement and/or with a higher percentage of minority students, teachers reported significantly less time available for arts instruction

Further contributing to the complexities of meeting student needs, legislatures often fail to recognize that certain factors contributing to students' poor achievement, such as in test performances, can be diminished with increased funding (Duvall, 1998). The absence of adequate funding results in inequities related to the accessibility and the value of schooling in both rural and urban areas (Duvall, 1998). Moreover, schools with good test performances have routinely been financially rewarded, while low performing schools that could benefit most from increased funding are denied such resources or had them reduced (Cawelti, 2006; Zellmer, Frontier, & Pheifer, 2006).

Underfunded schools are less capable of providing quality educational experiences, but the narrowing of curriculum due to NCLB also has been seen as the product of increased accountability on basic skills (President's Committee on the Arts and the Humanities, 2011, Sabol, 2010). Among many constraints on curriculum, NCLB also contributed to the unequal distribution of opportunities for some disciplines. Sabol (2010) conducted a landmark national study about the impact NCLB had on visual arts education programs in the United States. His study examined the impact NCLB had on staffing, teaching loads, teacher workloads, enrollment in art education programs, funding, scheduling, curriculum, teaching and instructional practices, assessment, teacher evaluation, and art teachers' attitudes about NCLB and its effects on art education programming. The study included responses from over 3,500 art educators. The study reported greatly increased emphasis on assessment and the use of assessment results in evaluating the effectiveness of art programs and teaching in them. The study found that 43% of the respondents experienced decreased funding for their art programs and in a few cases, teachers saw that all funding had been eliminated for their programs. Most of these cuts resulted in funds for core classes related to state testing, test prep, remediation, special education needs, and support for low performing students. However, 54% of the respondents did not feel that NCLB contributed to the overall quality of education in their school (Sabol, 2010).

The unequal distribution of many resources, among other unique circumstances, further contributes to concerns about the uniform application of performance standards for teachers. Accountability for art teachers, and other teachers in specialized disciplines, under the ESSA law is now an important topic for examination. The fairness and relevance of evaluations for art teachers is partially dependent upon the capabilities of their evaluator, who should be skilled enough to know whether or not a teacher is adequately performing according to the standards

and best practices of their discipline (Danielson, 2010/2011; Danielson, 2013). The training and evaluation of administrators in recognizing the unique performance qualities of special teaching populations is currently gaining attention.

Introduction to the Problem

Current policies, such as ESSA, have increased the importance of understanding the relationship between teacher evaluations, student achievement, and the skills necessary for students to make positive contributions to society. As stated under the ESSA law, states are expected to provide students with a “well-rounded” education. The term “well-rounded education” includes an education in the arts and further it suggests that student achievement and skills in the arts must occupy a prominent place in the education of all students.

In order to determine whether a teacher is effective, various teacher evaluation models have been created. *The Framework for Teaching* created by Charlotte Danielson (2013) and *The Marzano Teacher Evaluation Model* (2013) by Robert Marzano are two models that promote professional development, while working to identify the unique process, skills, attributes, and dispositions highly effective teachers use. In Indiana, the RISE model was created as a state-mandated teacher evaluation system. Being of high stakes in nature, RISE uses student achievement data in order to measure teacher effectiveness. In addition to the RISE model, teacher evaluation models used in many schools across the United States include performance standards for teachers that are heavily based upon student performance data. These standards can represent forty to fifty percent of a teacher’s total summative evaluation score (Bowman, 2013).

However, the reliability and validity as well as fairness and relevance of a teacher’s rating on an evaluation can be compromised if an evaluator is not skilled enough to know whether or not a teacher is adequately performing according to the standards and best practices

of their discipline (Danielson, 2013). Principal effectiveness and the quality of principal preparation programs have become part of the discussions about teacher accountability as needs for improving the preparation of administrators to meet the diverse demands of teacher evaluation are becoming recognized.

Problem Statement

In order to expedite and standardize teacher evaluations, school administrators and state departments of education have attempted to identify teacher evaluation models that are uniform and generalizable. Advocates suggest that teaching traits, skills, and practices can be isolated and can provide a firm foundation for high quality teacher evaluations. As a result of efforts to utilize a one-size-fits all approach for evaluating teachers, evaluation results for selected populations of teachers are facing criticism regarding their fairness and relevance. Furthermore, the training and evaluation of administrators in recognizing the unique performance qualities and unique teaching needs of these selected teaching populations has become an important issue.

The purpose of this study is to investigate the concerns art educators have about teacher effectiveness evaluations by exploring their teacher evaluation experiences and perceptions art teachers have about the teacher evaluation models being used to evaluate them. It also is necessary to identify additional needs these teachers may have in regard to the professional growth and professional development or professional learning aspects associated with current teacher evaluation models. With regard to these issues, the following research questions were examined:

1. What do art teachers think about the fairness and relevance of the teaching evaluation model under which they were evaluated and the teaching evaluations and ratings they received?
2. What unique needs do art teachers have that are not addressed through school-based professional development?

CHAPTER 2. LITERATURE REVIEW

As a result of interest in creating and utilizing a uniform and generalizable teacher evaluation model for evaluating teachers, evaluation results for special populations of teachers are facing growing criticism in terms of their fairness, accuracy, and relevance. Furthermore, the training and evaluation of administrators in recognizing the unique performance qualities and skills of special teaching populations, including those of art teachers among others, has gained significant attention in recent years.

The following review of literature will discuss the educational implications of political policies introduced since the impactful publication of *A Nation at Risk* in 1983. In addition, two current and widely used teacher evaluation models which focus on the professional development of teachers, *The Framework for Teaching* created by Charlotte Danielson and *The Marzano Teacher Evaluation Model* by Robert Marzano are discussed. A third model, the RISE teacher evaluation model, was developed by the Indiana Department of Education and is widely used within the state. These models provide examples for how teacher performance and quality is measured for many educators across the country.

Precursors to Increased Measurement of Teacher Performance in the United States

A Nation at Risk

For the United States, competition as a leader in the world marketplace has contributed to the educational reform that has been taking place for decades. In 1981 the Secretary of Education, T. H. Bell, created the National Commission on Excellence in Education in order to examine the quality of education in America. Findings from a study of American education were published in the report, *A Nation at Risk: The Imperative for Educational Reform* (National

Commission on Excellence in Education, 1983). The majority of the report described a national education system in steep decline based on such factors as consistently decreasing scores on standardized tests, declining adult literacy rates, the inability of many high school students to utilize higher order thinking skills for certain tasks, and the need for increased remedial courses at the college level and in the workforce (National Commission on Excellence in Education, 1983). Findings and recommendations in the report fueled educational reform initiatives and agendas from that time to the present. Concerns raised in the report persist and stakeholders continue to grapple with the plethora of educational issues it raised.

Secretary Bell assembled the Commission due to the widespread public perception that there were serious problems with the American educational system. He launched the Commission based on his “responsibility to provide leadership, constructive criticism, and effective assistance to schools and universities” (National Commission on Excellence in Education, 1983, p. 7). The purpose of the Commission was not only to suggest solutions to the educational problems facing the country, but also to identify factors that were responsible for contributing to its decline. With input from various groups of stakeholders concerned about the future of education, including the American public, educational leaders, and decision-makers, the Commission contended that educational concerns raised in the report could be improved if everyone involved was fully committed to resolving them.

The weakening academic achievements of students discovered by the Commission fueled concerns about America’s ability to keep up with economic and technological advancements made by other industrialized nations, such as the Soviet Union, China, Japan, South Korea, and Germany. As the report stated, “We compete with them for international standing and markets, not only with products, but also with the ideas of our laboratories and neighborhood workshops”

(National Commission on Excellence in Education, 1983, p. 10). Findings in *A Nation at Risk* also came at a time when the American workforce needs were rapidly changing because of the increased reliance on technology in such fields as healthcare, construction, business, and energy production (National Commission on Excellence in Education, 1983).

In contrast to *A National at Risk*, Berliner & Biddle (1995) explain that the “deterioration” of public schools in the United States is a more complex issue than just the quality of teachers and the rigor of the curriculum. What Berliner & Biddle (1995) call the “Manufactured Crisis” is an attack on America’s public schools based on insufficient research and incorrect notions that public schools are failing. They believe that in addition to the small amount of research policymakers use to make decisions about education, the United States also lacks the compassion to create equal opportunities for all students. Meanwhile, education initiatives are driven by making scapegoats out of those who work with students every day (Berliner & Biddle, 1995). Further contrast to claims made in *A Nation at Risk* that the United States was in danger of falling behind in economic and technological advancements made by other industrialized countries, is supported by the fact that after 35 years there are continuing demands throughout cities in the United States for highly-skilled manufacturing jobs while more basic production manufacturing jobs continue to leave the United States. According to the *Indianapolis Business Journal*, the highly skilled proprietary manufacturing jobs associated with aerospace, automotive, and life sciences will likely increase as employers seek talent which requires higher wages. Basic, lower-skilled production work is being outsourced to international markets like China, India, and Mexico, where wages and benefits are lower and less expensive (Colombo, 2016).

Nonetheless, the United States education system has always been charged with meeting the social, political, economic, business, and workforce needs of the country. As the country's needs and growth evolve, the nation's educational system has been tasked with demands from the state and national governments and the public to provide education that makes public school graduates college and career ready and prepares citizens to participate in our democratic society and to contribute in our country's growth and development.

Goals 2000

Eleven years after *A Nation at Risk* was published, a national, standards-based reform in the United States, known as Goals 2000 or the Educate America Act, was initiated by President Bill Clinton. In 1994 Clinton stated that for the first time in United States history, world-class standards were established for every child in every school across the country (Clinton, 1994). Building on provisions in Title I in the Elementary and Secondary Education Act of 1965 (ESEA) passed during the presidency of Lyndon B. Johnson, states were now being offered grant money to develop their own set of standards along with corresponding accountability measures. In a significant federal push toward educational reform, Goals 2000 increased financial flexibility at state and local levels by requiring certain commitments related to standards, assessments, flexibility, and accountability (Superfine, 2005). The issue of teacher quality begins to emerge during this phase of reform as the legislation includes support for states and local agencies to develop new education plans with specific goals listed for improvement. Of these goals, "...improving the quality of teaching in K-12 schools...." is listed (Earley, 1994).

In one of the first attempts of direct federal involvement in education, Goals 2000 had difficulties with implementation. The United States Constitution does not include discussions about education, which by default grants educational decision-making power to state and local

school districts. At least ninety percent of all educational funding comes from state and local governments via tax revenues (Schwartz, Robinson, Kirst, & Kirp, 2000). A federal plan for educational reform, no matter how cohesive and systematic it may be, faces the obstacle of having several interrelated parts that need to be coordinated and synchronize almost perfectly year after year in order for it to be met.

No Child Left Behind

No Child Left Behind Act of 2001 (NCLB), addressed concerns presented by *A Nation at Risk* and Goals 2000 (United States Congress, 2001; U.S. Department of Education, 2002). NCLB was issued into preexisting law reauthorized by Congress under the 1965 Elementary and Secondary Education Act (ESEA) during the presidency of George W. Bush. In an effort to address the “weakening achievements” concern cited in the *Nation at Risk* report highlighted by the National Commission on Excellence in Education, NCLB was determined, “To close the achievement gap by accountability, flexibility, and choice, so that no child is left behind” (United States Congress, 2001; U.S. Department of Education, 2002, Sec. 1). NCLB served as an amendment to Title I of ESEA with an overall purpose to “...ensure that all children have a fair, equal, and significant opportunity to obtain a high-quality education and reach, at a minimum, proficiency on challenging State academic achievement standards and state academic assessments” (United States Congress, 2001; U.S. Department of Education, 2002, Sec. 1001).

The resulting impact of increased attention on state standardized tests was felt by those connected to traditionally non-assessed subjects. For example, a survey involving state assessment directors in 2005 by researchers from American University, questioned the influence NCLB had on assessed subjects as compared to non-assessed from 2001 to 2005. Results indicated more state-wide testing in science and writing, while less occurred in areas like social

studies and arts (Pederson, 2007). Participants' opinions of NCLB's impact were organized into four different themes. Researchers reported that while NCLB did help to better align curriculum and assessment to state standards, it was evident that non-assessed subjects received less time and resources and the integration of non-assessed subjects into assessed subjects increased (Pederson, 2007; Sabol, 2010). The No Child Left Behind act raised numbers of questions about the efficacy of curriculum in meeting educational goals and outcomes and additional questions about the roles of teachers and instruction in providing high levels of educational experiences that supported students' learning and performances on mandated assessments. These questions were pivotal in introducing and refining teacher performance evaluations and the development of models designed to accomplish this task.

Race to the Top and Common Core State Standards

States producing high test results that were committed to educational reform were recognized in a competitive grant program developed by the Obama Administration known as Race to the Top (RTTT) in 2009. The origins of this program began as a means to offset coercive federal mandates and decrease the amount of over-compliance at the state level (McGuinn, 2006). Frequently, shifts in policy and practices mandated by NCLB did not result in meaningful change. Instead, they often contributed to slowing the anticipated progress toward closing the achievement gap (Mintrop & Sunderman, 2009). As a result, RTTT was meant to "reward" the more reform-friendly states functioning at the top instead of continuing to "punish" those at the bottom. In order to receive RTTT funds, states had to implement teacher evaluation programs in accordance with grant requirements. In order to be eligible for RTTT grants, many states implemented significant policy changes in response to RTTT funding requirements. Among them was the establishment of teacher evaluation programs and practices (McGuinn, 2012).

States then were placed in competition with one another in order to “win” funding based on an assessment of their proposals, even after making the qualifying changes (Manna & Ryan, 2011). Unfortunately, numbers of states that made these changes were not rewarded with RTTT grants, which generated significant controversy and outcry among members of various legislatures that passed mandates for educational reform in order to be eligible for RTTT grants and among members of the public in those states. Although this approach generated controversy, Distinguished Senior Fellow and President Emeritus of the Thomas B. Fordham Institute, Chester Finn (2010) believes that the competitive nature of RTTT was able to catalyze key areas of education reform in the United States and also guided the system to move in directions which are important to the field of education as it moves forward.

Education reform has also been embraced by the private sector. The Bill and Melinda Gates Foundation took advantage of reform-friendly opportunities in order to assist with “common core” content standards in 2009. Common Core State Standards (CCSS), initiated by the National Governors’ Association (NGA) and the Council of Chief State School Officers (CCSSO), were deemed essential to “helping the U.S. compete effectively in an international 21st century society” and it (or a comparable substitute) was required in order to receive federal Title I aid (Mathis, 2010). Seemingly, common core would be an advancement toward “keeping up with international standards and markets” as suggested in *A Nation at Risk* (National Commission on Excellence in Education, 1983, p. 10). A significant factor that fueled generation of the Common Core State Standards was the expressed need among states to have common content for learning as captured in such standards, so that assessments of learning in tested subject areas of language arts and mathematics as required under provisions of NCLB could be compared across states. If a common core of learning was being taught in all states in

tested disciplines, then comparisons of learning and test performances of that learning could be more accurate in determining levels of student achievement and for making comparisons of those test performances among states.

Charlotte Danielson (2013), creator of *The Framework for Teaching*, believes there is a need for teachers to align their strategies with the requirements set forth in the Common Core State Standards (CCSS) due to their focus on active learning, rather than on passive learning by students. CCSS also supports educators' need to develop new skills in order to keep up with the progressing demands of teaching. Traditionally, Danielson (2013) also feels that many school districts and [teacher] preparation programs have not particularly emphasized the act of teaching for deep conceptual understanding, argumentation, and logical reasoning.

However, the complexities of a one-size-fits-all perspective in addressing major questions about educational reform have quickly surfaced. Kohn (2010) says the notion of a one-size-fits-all curriculum in which uniformity and equity contribute to excellence is, for the most part, misleading. He writes:

The goal here isn't to nourish children's curiosity...Rather, a prescription for uniform, specific, rigorous standards is made to order for those whose chief concern is to pump up the American economy and triumph over people who live in other countries (p. 30).

Similar to NCLB, the Common Core State Standards endured a significant amount of criticism. A main concern among states is the lack of consideration it has for "local control" of standards and assessments (Strauss, 2014). Although schools and students would experience more consistency throughout the country, states (and teachers) still wanted the autonomy to make curricular decisions based on their unique, individual populations. As McPartland and Schneider (1996) explain, there is a broader context to consider outside of delivering any set of educational standards. These considerations include, quality of instruction, time allocated to

subject areas, adequate institutional resources, and assessment practices all combine to create meaningful learning. Additionally, the involvement of philanthropic endeavors, such as the Bill and Melinda Gates Foundation, can be seen as problematic due to their potential for self-serving tendencies and other conflicts of interest which can undermine democratic school reform (Kovacs & Christie, 2008).

Every Student Succeeds Act

In 1965, the Elementary and Secondary Education Act (ESEA) was passed by Congress. It was intended to help schools that were disadvantaged economically, which resulted in their inability to successfully deliver a high-quality education for all students in their schools. Since then, revisions in educational policies have progressively shifted away from the original goals of the Act, “At each step, our educational policies became more test-based, top-down, prescriptive, narrow and punitive, and federal support to build the most struggling schools’ capacity for improvement faded” (Mathis & Trujillo, 2016). However, in the winter of 2015, the Obama Administration replaced the NCLB authorization of ESEA with the Every Student Succeeds Act (ESSA). Unlike NCLB, which punished schools for “underachieving” based on accountability measures like standardized testing, ESSA provides states and districts with more power in determining their own standards and assessments for school performance and developing possible interventions for those schools that are struggling. Additionally, states also have the capacity to reduce the prominence of student test scores on teacher evaluations (Klein, 2016). This is an important change for states as they develop new teacher evaluation models, programs, and assessments. Furthermore, the high stakes pressure and problematic measures encouraged by previous federal reform policies are now open to revision that better align with creating systems

which support professional growth and development for teachers. For example, Gabriel and Woulfin (2018) stated:

...state and district administrators need to shift the resources away from measuring and sorting teachers into categories...focus on subject-specific questions about teaching and learning, rather than applying a generic set of indicators...instead of boiling teachers' work down to a rating, leaders must share observations that help teachers extend what they do well and identify where they can grow (p. 23).

However, it is worthwhile to consider the perspectives of teachers who have been in the classroom over the last several decades during many, or all, of the past federal education legislation and initiatives. The level of federal involvement has changed based on evolving social, political, and economic development and national needs. For example, nearly half of the 800 teachers who participated in a 2017 national survey given by Educators for High Standards about teachers' understanding of ESSA feel that it is "just another initiative that will not result in positive change" (Ujifusa, 2017). Fifty-nine percent of teachers in the study felt that the country's education system is headed in the wrong direction, and fifty-two percent felt that their state or districts have not sought or incorporated an adequate amount of teacher input into the development of the state ESSA plans (Ujifusa, 2017).

Professional Development-Based Teacher Evaluation Models

Addressing concerns of the public and other stakeholders regarding the state of education in the United States today relies on evidence provided by school districts across the country. State and federal laws require proof that certain standards are being taught and measured in schools. These laws are in place, because schools receive public funds and therefore the public holds schools accountable by requiring schools to provide evidence that all students are receiving a high-quality and globally competitive level of education (Danielson, 2010/2011). Development

of current teacher evaluation practices began with concerns about the academic failures of schools in the United States and the ability for students to successfully compete in an international marketplace as described in *A Nation at Risk* in 1983. Increased attention on teacher quality was introduced with Goals 2000, in 1994, and then later intensified when teacher effectiveness was linked to student achievement on evaluations which had been revamped according to Race to the Top funding requirements in 2009. Currently, with less federal influence on state education plans under ESSA in 2015, procedures for measuring teacher effectiveness and quality have the opportunity to undergo significant and meaningful transformations.

Two well-known models for teacher evaluation in the United States are *The Framework for Teaching* by Charlotte Danielson (2013) and *The Marzano Teacher Evaluation Model* (2013) by Robert Marzano. Each model thoroughly measures teacher effectiveness, while also encouraging professional growth and development. Many similarities exist between the Danielson and Marzano evaluation models, but the most significant is that they both maintain that teacher evaluation should be driven by the need for teachers to improve their practice. Unfortunately, evaluators often identify what teachers are doing wrong in a punitive manner instead of focusing on how to improve instruction. The practice of teaching is a continuous and challenging process, “Just as in other professions, every teacher has the responsibility to be involved in a career-long quest to improve practice” (Danielson, 2010/2011, p. 37).

Similar to other models, teacher evaluations which promote professional growth and development in addition to teacher effectiveness have been examined in relation to concerns about their level of trustworthiness. A 2013 report issued by the Bill and Melinda Gates Foundation based on a three-year national study, called the Measures of Effective Teaching

(MET), addressed questions about the fairness and reliability of measuring teacher effectiveness when using evaluations such as Danielson's (Bill and Melinda Gates Foundation, 2013).

Although findings from the report suggest that teacher effectiveness can be accurately measured using this type of structured approach, the conclusion relies heavily on data generated from student performance on standardized tests. The role of standardized tests in measuring the success of these models continues to marginalize teachers in non-assessed subjects such as in the arts (Shaw, 2016). The successfulness of professional growth and development for teachers is not fully dependent on test scores and can be viewed from other perspectives. Successful evaluation systems incorporate not only standards-based performance measures, but also include multiple observations and various sources of data along with discussions facilitated by knowledgeable evaluators who can support teacher growth (Darling- Hammond et al. 2012; Danielson 2013; Marzano 2013).

The Framework for Teaching in Summary

Charlotte Danielson (2013) created *The Framework for Teaching* to bring together the ideas of fair, reliable, and valid evaluations with ongoing professional development. *The Framework for Teaching* allows for teacher growth and development through professional conversations based on evaluation standards (Danielson, 2010/2011). Danielson's system adds a collaborative approach to teacher evaluation while at the same time enhancing professional practice. By merging these two categories into the design of the system, the teacher is taken out of a passive role. This stance is usually a consequence of teacher evaluations that focus primarily on the findings of the evaluator. As Danielson states, most current evaluations do not ring true with our basic understandings of teaching and learning.

The process violates everything we know about learning – that learning is done by the learner through a process of active intellectual engagement. If we want teacher evaluation systems that teachers find meaningful and from which they can learn, we must use processes that not only are rigorous, valid, and reliable, but also engage teachers in those activities that promote learning – namely self-assessment, reflection on practice, and professional conversation. (Danielson, 2010/2011, p. 37).

Danielson's system allows the teacher to actively participate in their own evaluation by embedding the opportunity for them to experience self-assessment. Rather than the findings of the evaluator remaining secretive or hidden, they are given to the teacher after a classroom observation. As the teacher reflects upon his or her performance in relation to the notes taken by the administrator, a personal evaluation of how their teaching relates to the criteria and rating system also takes place. Before meeting, both the teacher and the evaluator have an opportunity to think about the teacher's performance. Strengths and weaknesses, challenges with student behavior, and other pertinent factors can all be addressed through discussion. This collaborative approach enables both teachers and administrators or evaluators to work under shared ideas and goals toward achieving good teaching (Danielson, 2010/2011).

Danielson's framework is divided into four domains. They include: (1.) Planning and Preparation; (2.) The Classroom Environment; (3.) Instruction; and (4.) Professional Responsibilities. Each domain incorporates respective components that highlight elements of good teaching followed by indicators of achieving the elements. Four levels of performance can then be used to score the teacher on how well they implemented each element within their classroom. These performance levels include: Unsatisfactory, Basic, Proficient, or Distinguished. Additionally, Danielson's model for teacher effectiveness evaluation uses a rubric format to evaluate teacher performance, much like a teacher would use in evaluating student work on assignments. Therefore, based on teacher evaluation data, administrators should be able to

publicly state: “Everyone who teaches here is good – and here’s how I know” (Danielson, 2010/2011, p. 35). After identifying a level of performance, a shared understanding of what it means to have a rating of Unsatisfactory, Basic, Proficient, or Distinguished should be understood by all teachers, mentors, administrators, and the public in the school district. Furthermore, Danielson feels that current evaluation systems carry very little consistency or clear definition regarding how certain evaluative terms are used. A lack of consistency in how evaluators and administrators assign ratings to individual teachers from one school to another is an issue which presents “a violation of a fundamental principle of equity” and reliability (Danielson, 2010/2011, p. 35).

The Framework for Teaching, as articulated by Danielson, has a number of challenges to be addressed during implementation (Danielson, 2010/2011). For administrators and others, establishing a consistent mindset while using an evaluation system can be difficult. In order to accomplish this, practice is needed for evaluators to become like-minded as well as for them to become familiar with the framework used for evaluations. Several steps are included in the training of evaluators. They include the following: (1.) Participants gain familiarity with the four domains of teaching responsibility including planning and preparation, classroom environment, instruction, and professional responsibilities. In addition, they learn the twenty-two components that describe each of the four domains and the two to five elements that describe each component; (2.) Participants understand how to recognize sources of evidence for all components and elements listed under each of the four domains; (3.) Participants learn how to interpret the evidence against the rubrics for each component’s levels of performance; (4.) Participants learn how to calibrate their judgments against those of their colleagues (Danielson, 2010/2011).

A second consideration that influences evaluations is the amount of time necessary for conducting meaningful evaluations and conversations about good teaching practices. “We can’t create more hours in the day, but careful setting of priorities and judicious scheduling of both observations and conferences can make the best use of the time available” (Danielson, 2010/2011, p. 38). Devoting time to productive conversations can facilitate evaluations which follow a more thoughtful approach. Allowing teachers a chance to reflect on their practice with an administrator is beneficial in upholding agreed upon standards of practice (Danielson, 2010/2011).

The Marzano Teacher Evaluation Model in Summary

Another teacher effectiveness evaluation model that places more emphasis on teacher development, rather than success rates with students is *The Marzano Teacher Evaluation Model* by Robert Marzano (2013). Marzano believes that placing more emphasis on teacher learning will produce evaluation systems unlike those intended to measure teacher competence. Additionally, the growing number of school districts working to create and implement more effective teacher evaluation systems is linked to past inadequacies in measuring the performance of teachers. According to Marzano, developing teachers and measuring teacher effectiveness each have very different implications. In a study from 2012 which surveyed over 3,000 educators, Marzano asked participants to indicate the degree of importance they placed on measurement as the sole purpose of teacher evaluation. He further asked them the degree of importance they placed on development as the sole purpose of teacher evaluation and also the degree of importance they placed on the purpose of teacher evaluation models that consisted of equal parts for measurement and teacher development. Results from the study reported that

seventy-six percent of respondents believed that measurement and development should play dual roles, however, development should be dominant.

Marzano's teacher evaluation model includes four domains. They include: (1.) Classroom Strategies and Behaviors; (2.) Planning and Preparing; (3.) Reflecting on Teaching; and (4.) Collegiality and Professionalism. Each domain is organized into respective segments that are followed by a series of elements explaining their role in the classroom. An example of the structure used for this model will come from Domain (1.) Classroom Strategies and Behaviors. The lesson segments identified under this section are (I.) Segments Involving Routine Events; (II.) Segments Addressing Content; and (III.) Segments Enacted on the Spot. In addition, Design Questions within each of the lesson segments in Domain (1.) help to organize forty-one different comprehensive elements based on instructional categories. Marzano uses these forty-one elements to "represent the diversity of strategies that a comprehensive model of teacher evaluation should include" (Marzano, 2012, p. 16). According to Marzano (2012), a teacher evaluation model which leads to enhancing the performance of teachers is both comprehensive and specific. "Comprehensiveness" indicates that the model includes all elements which have been identified through research as having an impact on student achievement. "Specificity" means that strategies and behaviors to be observed in the classroom are pinpointed to the exact characteristics needed under each element.

An evaluation system which develops teachers should also have a scale that supports tracking and guiding teachers' progress (Marzano, 2012). This scale includes clearly stated levels of development as follows: Not Using, Beginning, Developing, Applying, and Innovating. "Not Using" indicates that a teacher is either unaware or has not employed a certain strategy in the classroom. "Beginning" means that a teacher has used a strategy, but with errors or

incompletion. “Developing” indicates that a teacher is conducting the use of strategies with relative competency and minor mistakes. “Applying” means that a strategy has begun to create a positive effect on students in the classroom. At the highest level, teachers are innovating by employing strategies which not only produce positive results, but the teacher is troubleshooting in order to help all students benefit.

Marzano further suggests that a teacher evaluation model should reward growth for transitioning to a higher level on the developmental scale. This would lead to teachers obtaining two different scores by the end of the school year. A “status” score, which indicates teacher performance at its current level, is given first, followed by a growth score. A growth score is decided upon by the teacher setting a goal toward a higher level on the developmental scale. For example, if the status score was at the “developing” level and the goal for the teacher was to reach the “applying” level by the end of the year, the teacher would be evaluated again on how far he or she came in accomplishing their goal. Both scores are considered when determining the summative evaluation of the teacher at the end of the year, which may include levels of Advanced, Proficient, Needing Improvement, or Not Acceptable levels. “Such a system would communicate to teachers that the school expects-and rewards-continuous improvement” (Marzano, 2012, p. 19).

State-wide Teacher Evaluation in Indiana

In compliance with Public Law 90 in Indiana, a state-wide teacher evaluation and development system, known as the RISE Evaluation and Development System (RISE), was piloted during the 2011-2012 academic year by the Indiana Department of Education (2011/2012). RISE is required by the state of Indiana as a formalized approach to teacher evaluation to be used in schools across the state, therefore replacing practices which previously

viewed evaluation as an informal annual meeting based on criteria chosen by principals and administrators within local school districts. Although RISE is required to be used in all schools in Indiana, it is possible for schools to adopt alternative models as approved by the state. The Teacher Advancement Program (TAP), developed by an independent organization called the National Institute for Excellence in Teaching, is one model some schools in Indiana have been permitted to use to evaluate teachers instead of the RISE model (National Institute for Excellence in Teaching, 2019). However, the RISE model stands as the teacher evaluation model required by the state of Indiana. Developed with input from teachers and administrators from the Indiana Teacher Evaluation Cabinet, the RISE teacher evaluation model is committed to providing teachers with fair, credible, and accurate annual evaluations (Indiana Department of Education (2011/2012)). In comparison to the professional development-based teacher evaluation models previously discussed, the RISE model shares a domain structure similar to *The Framework for Teaching* created by Charlotte Danielson and a rubric format similar *The Marzano Teacher Evaluation Model* by Robert Marzano. Both models were examined by the RISE development team to create its Teacher Effectiveness Rubric (Indiana Department of Education, 2011/2012).

Principals who participated in a 2014 study about their use and perceptions of field-based practices in teacher evaluation in Indiana identified teacher effectiveness rubrics, like the ones used in the RISE model and Danielson's *The Framework for Teaching*, as an effective practice during evaluations (Boyland, Harvey, Quick, & Choi, 2014). Support for the RISE model from teachers and administrators has also been coupled with criticism. A doctoral study by Daghe (2018) which compared administrator and teacher perceptions of teacher evaluations in Indiana, including the RISE model, found that participating teachers viewed the RISE model in an overall positive manner. However, these teachers also felt some negatives in that the limited amount of

time an administrator observes them teaching may not be enough to accurately determine their effectiveness in the classroom (Daghe, 2018). Additionally, some teachers would like to have more time available to collaborate professionally with their peers (Daghe, 2018). Effectiveness evaluations, like the RISE model, when used for teachers in the arts, are likely to have a more significant reliance on observation scores due to the absence of state standardized tests in specialized disciplines. Also, teacher effectiveness rubrics used to evaluate teachers in specialized disciplines are based on the same generic measures of good teaching applied to all teachers (Gerrity, 2013). Danielson includes such practice in *The Framework for Teaching* by stating that for an administrator make a qualified judgment about teachers' performance, it is their responsibility to compare an individual teacher's data against the agreed upon ratings for all teacher performance within the school or school district (Danielson, 2013). In contrast, assessing some unique displays of teacher quality can be difficult to quantify with an evaluation rating. When some administrators reflect on qualities of strong teaching, it can be difficult for them to arrive at a means to objectively measure certain (positive) teacher qualities they observed in the classroom (Burnette, 2017).

The RISE Model in Summary

The RISE system is divided in to three primary domains. These domains are broken down into qualifying competencies. The first domain, Purposeful Planning, is characterized by teachers using Indiana content area standards to develop a rigorous curriculum that is relevant for all students. This includes building meaningful units of study, continuous assessments, and having a system in place for tracking student progress as well as plans for accommodations and/or changes in response to insufficient student progress. Domain 1 is measured by the following five competencies:

- 1.1: Utilize Assessment Data to Plan
- 1.2: Set Ambitious and Measurable Achievement Goals
- 1.3: Develop Standards-Based Unit Plans and Assessments
- 1.4: Create Objective-Driven Lesson Plans and Assessments
- 1.5: Track Student Data and Analyze Progress

Each competency is listed within an analytic rubric. The following ratings are used to evaluate teachers based on their performance: Highly Effective (4), Effective (3), Improvement Necessary (2), and Ineffective (1). Descriptive indicators for determining performances at each level are included. For example, Competency 1.1: Utilize Assessment Data to Plan, includes this description for the Effective (3) level: Teacher uses prior assessment data to formulate: Achievement goals, unit plans, AND lesson plans. However, the amount of explanation given to describe the significance of each domain of the RISE model is brief as compared to the structure of the Danielson's *The Framework for Teaching*. Danielson's model thoughtfully situates each domain within a contextually meaningful frame of reference for the reader.

In Domain 2: Effective Instruction, teachers are required to conduct academic activities in a manner that allows all students to participate and have the opportunity to achieve mastery of the objectives in a classroom setting that promotes urgency and expectation around student achievement, excellence, and respect. Domain 2 is measured by the following nine competencies:

- 2.1: Developing student understanding and mastery of lesson objectives
- 2.2: Demonstrate and Clearly Communicate Content Knowledge to Students
- 2.3: Engage students in academic content

- 2.4: Check for Understanding
- 2.5: Modify Instruction As Needed
- 2.6: Develop Higher Level of Understanding through Rigorous Instruction and Work
- 2.7: Maximize Instructional Time
- 2.8: Create Classroom Culture of Respect and Collaboration
- 2.9: Set High Expectations for Academic Success

Domain 3: Teacher Leadership, asserts that teachers develop and sustain high levels of energy and leadership within their school community to support achievement for all students.

Domain 3 includes the following five competencies:

- 3.1: Contribute to School Culture
- 3.2: Collaborate with Peers
- 3.3: Seek Professional Skills and Knowledge
- 3.4: Advocate for Student Success
- 3.5: Engage Families in Student Learning

A fourth part of the model, not referred to as a domain, but considered in equal portion, is Core Professionalism. This section includes the following indicators: (1.) Attendance; (2.) On-Time Arrival; (3.) Policies and Procedures; (4.) Respect. Each indicator is then measured by either a “Does Not Meet Standard” or “Meets Standard” Category rating. Additionally, descriptions are included for each rating. For example, the Does Not Meet Standard for (1.) Attendance states that the teacher demonstrates a pattern of unexcused absences. However, the contextual definition of unexcused absence is left up to the school corporation. Core Professionalism is not included as a primary domain in this teacher evaluation model because the

indicators are seen as basic professional competencies for employment and are insignificant to teaching practices.

Of the three domains in the RISE model, instruction carries the most weight in determining a teacher's Teacher Evaluation Rating (TER) score. This domain represents seventy-five percent of the teacher's evaluation rating score. This is similar to Marzano's *The Marzano Teacher Evaluation Model* in that both put more emphasis on instruction over planning or the classroom environment. Planning is equal to ten percent and the third domain, Leadership, accounts for fifteen percent. Evaluators then multiply a teacher's rating (1-4) in each domain by its percentage weight which produces a weighted rating. The value of each weighted rating creates a total from which points may be subtracted if a teacher has failed to meet any of the expectations from the Core Professionalism category. After calculating the total and considering the professional expectations, a final TER score is established.

Throughout the year, evaluators collect information from observations in four separate periods during the school year. A beginning of the year conference is held between the teacher and the evaluator. They discuss the observation process and rubric. Qualifying teachers also will write a professional development (PD) plan with their primary evaluator. This is followed by three short observations taking place between quarters one and two, two and three, and three and four. Extended observations also take place between the first short observation and the second. Short observations are done between two and three with an optional mid-year conference at the same time as short observation two. The teacher and evaluator meet for an end of the year summative evaluation conference to discuss feedback on all performance components and the teacher's final rating. During an evaluator's time in the teacher's classroom, careful attention is

paid to collecting evidence that is concrete and specific. The evaluator is providing a detailed description of what and how the teacher needed to improve.

The RISE model explains that a judgment made by an evaluator is based on what is observed. Ultimately, evaluators make a judgment, but specific evidence is needed to give teachers constructive feedback for further developing their skills. Several observations take place throughout the school year; however, only two conferences between the evaluator and teacher are required to take place. Only qualifying teachers with a plan for professional development have an opportunity to track progress with competencies needing improvement. An optional mid-year conference allows for additional feedback from evaluators with information gathered up to that date if deemed necessary.

Evaluating Specialized Teachers

Current teacher evaluation models implemented in schools, such as *The Framework for Teaching* created by Charlotte Danielson (2013) and *The Marzano Teacher Evaluation Model* (2013) by Robert Marzano, help to provide valuable professional development alongside performance standards for teachers. However, these performance standards are not always applicable or appropriate for all teachers. Specialized populations of teachers who are responsible for unique content, schedules, and class sizes have emerged from the implementation of current teacher effectiveness evaluation models as what could be referred to as a group of “misfits.” When the application of high stakes teacher evaluations swept across the United States, the distinctive roles of many teachers were overlooked or misunderstood as standardized testing received much of the attention in measuring student and teacher performance (Mead, Rotherham, & Brown, 2012).

Art education is one area that has experienced diverse outcomes as standardized testing has become prominent in teacher evaluations. Many art teachers in the United States work in unique circumstances and require special considerations for evaluating their performance. However, a lack of differentiation in evaluating teachers has led to a feeling of marginalization among art teachers as well as concerns about the validity of their evaluation ratings.

Unique Circumstances for Art Teachers that Lead to Marginalization

Decades of educational reform focused on teacher accountability taking place in the United States have fueled shifts in pedagogical practices and beliefs of arts educators as they try to comply with current accountability standards, terms, and measures (Kapalka Richerme 2012; Hanawalt 2018). The burden of student performance on standardized test scores is felt by art teachers who diligently work to make interdisciplinary connections to these tests for their students whenever possible (Hunter-Doniger, 2013; Shaw 2016). In addition to aligning with standardized tests, art teachers also face other contextual factors that affect their teaching such as budget cuts, negative views toward art education, and a repetitive schedule (Hunter-Doniger, 2013). Art educators routinely adapt themselves to circumstances, which can be more beneficial to general education rather than to art education. Therefore, teacher evaluation models which view the art of teaching as an evolution of practice and understanding over measured performance are invaluable to educators in specialized disciplines. For many teachers, it is advantageous to share common experiences in a collaborative setting for the exchange of ideas, methods, and resources for instructing a wide range of students with various backgrounds and abilities. As demands for effective teachers continue, the need to place quality teaching through professional development at the forefront of evaluation is increasingly necessary for this to take place (Danielson, 2010/2011; Marzano 2013).

Art education has largely been affected by changes in society and where the values of Americans lie at the time. For example, in his book, *Thinking in art: A philosophical approach to art education*, Charles Dorn (1994) stated, “Continuous change that has historically characterized [art education] has been driven not so much by any new knowledge of children, art or education, but rather shifts in the social beliefs and educational priorities of the times” (p.1). Fundamental misunderstandings about the disciplinary structure of art education have also contributed to complications in evaluating art teachers (Palumbo, 2014). This confusion about the arts can be attributed to the training given to teachers in schools where the role of the arts is not valued. Instead the subject of accountability, which is heavily dependent on test scores, is the main concern. Furthermore, the higher-level thought processes promoted by the arts are not easily recognized on standardized tests (Eisner, 1998; Sabol, 2010). In some cases, teaching methods being used to achieve desired scores on standardized tests have overwhelmed more student-focused and problem-solving based instructional practices. Art teachers work to highlight connections between subjects as an alternative to assessing them in isolation as a benefit to overall understanding and comprehension.

Within the diverse school populations of the United States, there are many students who feel an inherent sense of belonging in or connection with the arts. Talent in the visual arts has been described as precocity, marching to one’s own drummer, and a rage to master (Winner, 1997). Through arts programs, students have the opportunity to discover concepts and skills in a multitude of fashions that can meet their needs as individuals. Students who are intellectually gifted in the arts are encouraged to apply their thinking skills in everyday life as they relate to the visual arts (VanTassel-Baska & Little, 2009). An arts education provides experiences beyond rote learning by requiring individuals to use what they know in order to solve problems, make

assumptions, and consider multiple possibilities. William J. Bennett, the U.S. Secretary of Education in 1988, stated that, “Art, no less than philosophy or science, issues a challenge to the intellect...teaching lessons about order, proportion, and genius” (National Commission on Excellence in Education, 1983, p. 1).

Art education helps to create lifelong learners through authentic enrichment activities, promoting critical thinking, and encouraging students to make personal connections.

Unfortunately, many teacher effectiveness evaluation models currently in practice place less emphasis on student learning outside of what is measured on standardized tests. Assessment of the arts is highly subjective and personal and less conducive to standardization (Willis, 2002). Therefore, the connection between art education and many teacher effectiveness evaluations becomes more difficult when factoring in measures of student performance.

Validity and Reliability of Evaluations and Art Teachers

As many states raced to become eligible for RTTT funding during the Obama Administration, the majority of them allowed linking student achievement data directly to individual teachers, while some even required it (McGuinn, 2012). However, studies have repeatedly found that standardized tests tell more about social factors such as poverty, parental education, and access to healthcare than teacher effectiveness (Rothstein, 2004). One of the largest teacher unions in the United States, the National Education Association (NEA), voiced its initial opposition to the use of student test scores for purposes of evaluating teacher performances in the National Education Association 2009 Handbook: On teacher evaluation reform (Resolution D-20): “The Association also believes that the use of student achievement measures such as standardized test scores or grades to determine the competency, quality, or effectiveness of any professional educator is inappropriate and is not a valid measure” (National

Education Association, 2009, pg. 65). Additionally, Baker, Oluwole, & Green (2013), identified several threats to the validity of teacher effectiveness estimates, such as: non-random assignment, omitted variables bias, and missing data problems. Furthermore, Baker, Oluwole, & Green (2013) believe that "... student growth percentile measures being adopted by states for use in teacher evaluation are, on their face, invalid for this particular purpose" (p. 18). Teacher evaluations under RTTT used economic theories of motivation and compensation as well as statistical growth tools, such as value-added measurement (VAM), unfortunately, teacher evaluation policies that use principles of economics and corporate management fail to recognize the complex and personalized work of educating students (Gabriel & Woulfin, 2018). Furthermore, findings from the MET study discussed earlier from the Bill and Melinda Gates Foundation reveal that the reliability of teacher observations can be improved if more than one administrator is used for each visit (Bill and Melinda Gates Foundation, 2013). It is important to note that the study does not consider the inclusion of administrators with specific subject area knowledge for specialized teachers as an additional method to increase reliability.

School environments that foster the growth of teachers are better able to create students who have the opportunity to experience the arts and learn to use them as part of living a meaningful life. Evaluation is an integral part of the education process and adds to its enhancement, but is not "simply a means for scoring students and teachers" (Eisner, 1998, p. 174). Concerns about the reliability and validity of evaluations is especially important for non-assessed subjects. Many art educators find themselves being held responsible for achievement of students they don't teach, in addition to these scores coming from subjects they don't specifically teach, either (Sabol, 2010; Shaw, 2016). Not only does this seem unfair to art teachers, but it can

also convey a sense of apathy or marginalization toward the significance of non-assessed subjects.

Art-Friendly Changes in Education

Arts education, that includes dance, music, theatre, and visual arts education, has meaningful recognition in current educational reform. Interdisciplinary by nature, the arts are important in the lives of America's youth. An extensive understanding of how the arts maintain an important role within all disciplines is the basis for a transformation in education. "Reformers are now calling for transformation of learning, that is, fundamental change in what and how students learn" (President's Committee on the Arts and the Humanities, 2011, p. 30).

Additionally, the Partnership for 21st Century Learning (P21) framework is designed to help students receive the knowledge and skills necessary for the future as a means to connect classroom and real-world environments (Partnership for 21st Century Learning, 2018).

Support for authentic learning activities also has been introduced through a classroom curriculum model that champions a small set of subjects by focusing on learning through science, technology, engineering, and math (STEM) (Xie, Fang, & Shauman, 2015). Adaptations to this movement also include the arts, which is commonly known as STEAM education. Furthermore, recent educational reform includes funding in the ESSA legislation for STEAM initiatives. ESSA, Title IV, Sec. 4642, describes a \$20 million grant program for arts education called "Assistance for Arts Education" (Zubrzycki, 2015). These funds are intended to: promote arts education for disadvantaged students and students with disabilities; aid professional development of arts educators, teachers, and principals; and support the development and dissemination of instructional materials and arts-based curriculum.

However, as states develop their own education plans, advocates for art education will need to concentrate on insuring that these funds actually make it into arts programs (Zubrzycki, 2015). Furthermore, Title IV of ESSA includes, "... integrating other academic subjects, including the arts, into STEM programs to increase participation in STEM, improve attainment of STEM-related skills, and promote well-rounded education;" Section 4107(3)(C)(v).

Additionally, Title IV of ESSA recognizes integration of the arts by stating, "...programs and activities that support educational programs that integrate multiple disciplines, such as programs that combine arts and math: or..." Section 4107(3)(H)

Design thinking has also been a significant contributor to the STEM/STEAM movement. The design thinking process is used by professionals across disciplines as a means to problem-solve according to what can be described as a cycle of 5 different competencies: (1.) gathering information; (2.) analyzing and arriving at a diagnosis or course of action; (3.) determining what steps need to be taken; (4.) carrying out the actions; (5.) and evaluating the result for what was expected (Kirschner, 2015). These competencies are important in that they can be transferred or applied to various settings and they are part of lifelong learning (van Merriënboer & Kirschner, 2012). In order to successfully understand the relationship between science and design, there should be more than superficial connections made between the two subjects. Cross (2001) emphasizes the need to distinguish between design science and the science of design. "So let me suggest here that the science of design refers to that body of work which attempts to improve our understanding of design through "scientific" (i.e., systematic, reliable) methods of investigation. And let us be clear that a "science of design" is not the same as a "design science" (Cross, 2001, p. 53).

The use of design thinking for teaching and learning in the classroom is becoming more relevant as technology plays an increasingly larger role in everyday life (Kirschner, 2015). Henriksen (2017) reveals, design thinking may be capable of providing a framework for STEAM teaching which can give some teachers the structure and support they need to develop more creative and interdisciplinary practices. Furthermore, current models like *The Framework for Teaching* and *The Marzano Teacher Evaluation Model* utilize competencies included in design thinking. The collaborative nature of design thinking encourages members of a group to systematically use critical thinking and problem-solving strategies to work toward an outcome or solution. This is evident in the goal each model has for teachers to participate in meaningful and data-driven professional development with their administrators in order to grow (measurably) as teachers (Danielson, 2013; Marzano 2013). In relation to the design thinking competencies stated by van Merriënboer and Kirschner (2012), these actions can be transferred across disciplines and to all teachers. Additionally, the growth teachers experience is intended to be unlimited and increase year after year.

Administrator Roles in Evaluations

For some time, preparation programs for administrators have been faced with the challenge of keeping up with the needs associated with an increasingly high-stakes climate of teacher evaluations. Present calls have been made for overall program improvement for training principals, rather than implementing additional high-stakes accountability measures (Fuller & Hollingworth, 2018). Nonetheless, such measures have infiltrated the school leadership hierarchy as principal evaluations are being held as accountable for student achievement as with teacher evaluations (Williams, 2015). Therefore, administrator training is extremely important to the success of teachers. Administrators must be skilled enough to know whether or not a teacher is

adequately performing according to the standards and best practices of their discipline (Danielson, 2013). If an evaluator is unfamiliar with a particular discipline, the lack of familiarity with the discipline may threaten the reliability and validity of a teacher's rating. Engaging teachers, both new and experienced, in conversations about their practice as a means to identify areas needing improvement or areas in which teachers exhibit strengths, provides another level of quality assurance guaranteeing that the evaluations of the evaluator are fair, reliable, and valid (Danielson, 2010/2011).

Recognizing the context of art teachers in evaluation

Art teachers manage numerous situations specifically related to their discipline that other teachers are not as likely to experience. An evaluator who is unfamiliar with the everyday undertakings of an art teacher may not be aware of idiosyncrasies that can positively or negatively affect their teaching. As a result, crucial opportunities to help these teachers grow and reflect through the evaluation process may not occur. Considerations such as a repetitive schedule, which was cited earlier as a context that can affect art teachers, can become tedious, but it also provides opportunities for art teachers to reflect and revise their teaching in a way that is significantly expedited in comparison to that of general classroom teachers (Hunter-Doniger, 2013). Benefits which are necessary as a result of successful coaching can fail to reach their full potential if an administrator is not familiar with the kinds of support needed for teachers in specialized disciplines (Marzano, 2013).

The benefits of ongoing professional development are experienced not only through conversations between teachers and their evaluators, but also through interactions teachers have with colleagues and other professionals involved in the evaluation process, external professional learning experiences provided by professional education organizations, institutions of higher

education, or other bodies that provide professional learning focused on the specific learning needs of teachers. Unfortunately, teacher evaluations which promote professional development are only as helpful as the support that can be offered. Measuring teacher performance outside of data made available from standardized tests can create complications for administrators evaluating teachers in specialized disciplines because they lack sufficient knowledge of how to do so.

CHAPTER 3. METHODOLOGY

Introduction and Problem Statement

Redefining current administrator views about art education is an increasingly important issue that needs to be discussed as it affects an art teacher's effectiveness evaluation. Some teacher evaluations, such as the RISE model in Indiana, heavily emphasize student achievement on standardized tests as an indicator of teacher performance. However, art education requires specialized types of instruction and learning goals that are unlike what administrators are required to look for during an evaluation. This raises questions about the fairness and relevance of their teacher evaluations according to such models. The Every Student Succeeds Act (ESSA), has heightened the need for state-level policymakers and administrators to gain a better understanding of how to evaluate all teachers in relation to student achievement on standardized tests in fair and reliable ways (Mathis & Trujillo, 2016).

For teachers in art education the credibility of their rating on an evaluation can be threatened if an evaluator is not skilled enough to know whether they are adequately performing according to the standards and best practices of their discipline (Danielson, 2013). Identifying the unique needs of art teachers can help develop methods that effectively support their professional growth and development during the evaluation process.

Statement of Purpose & Research Questions

The purpose of this study is to investigate the perceptions art educators have about teacher effectiveness evaluations by exploring their experiences with teacher evaluation under the RISE model. This study also intends to identify additional needs these teachers may have in

regard to professional growth and development associated with some current teacher evaluation models. Therefore, the following research questions were examined:

1. What do art teachers think about the fairness and relevance of the teaching evaluation model under which they were evaluated and the teaching evaluations and ratings they received?
2. What unique needs do art teachers have that are not addressed through school-based professional development?

Conceptual Framework

In building the foundation for this study, a conceptual framework was developed in order to provide structure and organization for answering the research questions. Conceptual frameworks help to arrange primary concepts in a way that allows for clear representation of connected ideas within a study (Osanloo & Grant, 2016). I performed a comparison of the domains and structures of Danielson's (2013) *The Framework for Teaching* and Marzano's (2013) *The Marzano Teacher Evaluation Model* and identified three prominent commonalities between the two professional development models. These include, Improving Practice, Aligning Instruction, and Understanding the Discipline. Additionally, these main concepts informed my interpretations of participant responses related to their experiences under the RISE model.

Improving Practice

The most significant similarity between the Danielson and Marzano evaluation models is that they both are designed under the principle that teacher evaluation should be driven by the need for teachers to improve their practice. Danielson feels teachers should be aware of current issues and align their strategies with the requirements set forth in the Common Core State

Standards (CCSS) because of their emphasis on active learning by students (Danielson, 2013). CCSS is able to prepare students for what lies ahead in their futures and educators will need to develop new skills in order to keep up with such demands. Additionally, both Marzano and Danielson seek to inform the instructional practices of teachers through the structure of their domains.

Danielson divides her Domains into components which each include a summary of how it aligns with good teaching practices and the benefits of applying it successfully. Marzano's model also identifies good teaching practices through evidence. For example: Domain 2: Planning and Preparing:

- Planning and Preparing for Lessons and Units
 - Element 1: Planning and preparing for effective scaffolding and information within Lessons: Within lessons, the teacher prepares and plans the organization of content in such a way that each new piece of information builds on the previous piece

An example of planning evidence from the teacher includes: When asked, the teacher can describe the rationale for how the content is organized. Next, a five-level rating scale (0-4) is applied with a brief description of each level, such as: Innovating (4) "The teacher is a recognized leader in helping others with this activity."

Aligning Instruction

The domains set up by Danielson and Marzano are very specific in identifying where and how teachers and administrators should direct their attention in order to align teaching expectations and instruction with student achievement expectations. Danielson establishes four domains and each domain includes respective components that highlight elements of good

teaching followed by indicators of achieving such elements or identifying weaknesses. Four levels of performance can then be used to score the teacher on how well they implemented elements within their classroom. This rating scale is similar to the developmental rating scale used by Marzano. Both scales are comprehensive and specific in identifying the characteristics of rating at each level.

For example, Marzano includes detailed and descriptive information for each of his elements. Element 1: Providing Clear Learning Goals and Scales (Rubrics) is identified as: “The teacher provides a clearly stated learning goal accompanied by scale or rubric that describes levels of performance relative to the learning goal.” Teacher Evidence would be:

- Teacher has a learning goal posted so all students can see it. The learning goal is a clear statement of knowledge or information as opposed to an activity or assignment
- Teacher makes reference to the learning goal throughout the lesson
- Teacher has a scale or rubric that relates to the learning goal posted so that all students can see it
- Teacher makes reference to the scale or rubric throughout the lesson.

Student Evidence would be as follows:

- When asked, students can explain the learning goal for the lesson
- When asked, students can explain how their current activities relate to the learning goal
- When asked, students can explain the meaning of the levels of performance articulated in the scale or rubric

The correlational rating scale for evaluating this portion of the observation is established as: Innovating (4) Adapts and creates new strategies for unique student needs and situations;

Applying (3) Provides a clearly stated learning goal accompanied by a scale or rubric that describes levels of performance and monitors students' understanding of the learning goal and the levels of performance; Developing (2) Provides a clearly stated learning goal accompanied by a scale or rubric that describes levels of performance; Beginning (1) Uses strategy incorrectly or with parts missing; Not Using (0) Strategy was called for but not exhibited.

Understanding the Discipline

The content in each domain of the Danielson and Marzano models exhibit similarities as well. In her first domain, Planning and Preparation, Danielson emphasizes a teacher's need to thoroughly understand the discipline they are teaching. Furthermore, teachers are required to understand the most effective pedagogical approaches to teaching students about various areas of subject matter. Similarly, Marzano's domain, Classroom Strategies and Behaviors, requires that the teacher is able to utilize an appropriate instructional strategy at the appropriate segment of the lesson.

In Danielson's Planning and Preparation domain, the component Demonstrating Knowledge and Content, includes the following elements:

- (1.) Knowledge of content and the structure of the discipline. Every discipline has a dominant structure, with smaller components or strands, as well as central concepts and skills;
- (2.) Knowledge of prerequisite relationships. Some disciplines, such as mathematics, have important prerequisites. Experienced teachers know what these are and know how to use them in designing lessons and units;
- (3.) Knowledge of content-related pedagogy.

According to Danielson (2013) different disciplines have signature pedagogies that have evolved over time and been found to be most effective in teaching. Each element within a domain is followed by a set of indicators. For example, Demonstrating Knowledge of Content and Pedagogy is identified by:

- Lesson and unit plans that reflect important concepts in the discipline, lesson and unit plans that accommodate prerequisite relationships between concepts and skills, clear and accurate classroom explanations, accurate answers to students' questions, feedback to students that furthers learning, and interdisciplinary connections in plans and practice.

For an evaluator, the use of either model provides specific examples and descriptions of what to look for when observing teachers in the classroom. The teacher evaluation models identified by Danielson and Marzano are examples of handling the art of teaching as an evolution of practice and providing support to teachers for improving their practice, aligning instruction with student achievement expectations, and understanding the uniqueness of different disciplines.

Strategy of Inquiry

Qualitative Research and Qualitative Descriptive Design

Qualitative research methods were chosen for this study in order to better understand the perspectives of the participants. The interpretive nature of qualitative research allowed me to gain an understanding of certain social events and contexts through the participants' point of view (Locke, Silverman, & Spirduso, 2004). This type of research gave me the opportunity to discover important meanings that participants place on certain events or processes and how these meanings relate to their social surroundings (Miles, Huberman, & Saldaña, 2014). In qualitative

research and inquiry, the investigator acts as the primary tool for data collection and maintains detailed records of experiences that contribute to the overall understanding of a situation (Locke, Silverman, & Spirduso, 2004; Patton, 2015). As a result, data can be closely linked to the context of a phenomenon and can be collected over time in a way that supports further understanding of the situation (Miles, Huberman, & Saldaña, 2014).

I used qualitative descriptive research in my design, because of its flexible nature and straightforward use of description. Qualitative descriptive research closely follows the data and allows for the use of everyday language (Sandelowski, 2000). This approach also ensures that teacher experiences and perspectives remain at the heart of my study (Colorafi & Evans, 2017). My discussions with teachers took place in informal settings and consisted of casual conversations about their experiences with teacher evaluations. The ability to use a less structured approach to gathering data is appropriate for this design, because of the naturalistic way it occurred (Nassaji, 2015). An advantage of using qualitative descriptive research is that it can offer novice researchers a more limited scope in certain areas of the study design, such as sample size or data analysis methods, in order to gain clear descriptions of a specific phenomenon from the participants' perspective (Magilvy & Thomas, 2009).

Credibility and Trustworthiness of Data

The level of perceived quality associated with qualitative research is an important issue. Tracy (2010) emphasizes eight overarching criteria (or common goals) for qualitative researchers in assuring excellent quality research: worthy topic, rich rigor, sincerity, credibility, resonance, significant contribution, ethics, and meaningful coherence. Of these, data credibility and trustworthiness, in part, help the researcher to construct valid assumptions along with the reader (Tracy, 2010). Trustworthiness of the data in this study is increased by the integration of data

from both focus group and individual interviews (Lambert & Loiselle, 2008). The transferability of findings from this study is made possible through the full descriptions of teacher experiences which took place as a result of the specific processes and criteria identified under the RISE model in Indiana schools (Miles, Huberman, & Saldaña, 2014). Guba & Lincoln (1989) believe that findings can also be applied or transferred to other contexts when personal judgments made by the reader reveal similarities to their own situations. Confirmability of this study is supported through detailed explanation of the methods and procedures which were followed to collect, process, and transform data in generating conclusions (Miles, Huberman, & Saldaña, 2014). My role as researcher is clearly stated and I have taken reasonable care to ensure the dependability of this study by following consistent procedures for data collection and analysis (Miles, Huberman, & Saldaña, 2014).

Participants and Data Sources

Purposeful Sampling

For qualitative descriptive design, sample sizes are typically small and chosen conveniently and purposively (Magilvy & Thomas, 2009). My knowledge of local teacher organizations and the close relationships I have with other educators helped me gain access to teachers who have the most relevant experiences to the research questions for this study. Therefore, purposeful sampling was used to connect with participants who would provide rich information pertaining to teacher evaluations. The use of purposeful sampling allows the researcher to gain insight into a phenomenon from those who are best situated to be knowledgeable about the event and, therefore, can help to facilitate an in-depth understanding (Patton, 2015).

Individual interview participants were recruited via email accounts associated with the state's professional art education organization about their interest in participating in the proposed study along with the rationale and procedures of the study (See Appendix A). Participants in the focus group were teachers from Indiana public schools and were contacted via personal email accounts about their interest in participating in the study. They were required to be current teachers with previous experience being evaluated in a public school in the United States. Teachers participating in the focus group were all from schools using the RISE model in Indiana.

Data from Focus Group

The number of years of teaching experience reported by the focus group of five teachers ranges from 14 years to over 30 years, the average is 25 years. Their teaching titles include speech language pathologist, first grade teacher, high school science teacher, high school Spanish teacher, and kindergarten teacher. The pseudonyms used to identify each speaker from the first focus group are: Kathy, Martha, Tim, Carrie, and Georgia. Observation forms from the RISE model used by administrators for teacher evaluations at school sites in Indiana were provided to participants during the semi-structured focus group interview. Responses from the focus group participants provided information about teacher perceptions of evaluations under the RISE model from those who teach outside of art education. Data from the focus group helped to identify areas of the RISE model that gather attention from teachers in general. This information contributed to the construction of the list of pre-planned questions used for the individual interviews with art teachers. Teacher responses from the focus group interview also informed my interpretations by adding further depth and detail to many of the experiences described by the art teachers.

Data from Individual Interviews

The number of years of teaching experience reported by the five art teachers ranges from four years to 21 years, the average is about nine years. Their teaching levels include two high school teachers, two combined middle school and elementary school teacher, and one combined middle school and high school teacher. The following pseudonyms are used to identify each speaker in the individual interviews: Alex, Dawn, Amy, Mary, and Holly. Focus group and individual interviews were conducted off of school grounds. Individual interviews took place online via WebEx or in a quiet, empty classroom at Purdue University. Teachers participating in the study represented different rural and suburban school locations and districts in the state of Indiana.

Data Collection

Connection to Research Questions

This study included teachers and art teachers in Indiana who had previous experience being evaluated in public schools under the RISE model. They were interviewed in either a semi-structured focus group or individual interview. The collected data was used to investigate their responses about the fairness and relevance of their evaluations and the unique needs art teachers have in terms of professional development. The focus group and individual interviews followed a semi-structured format to allow richer data to come through in a conversational approach (Longhurst, 2003).

IRB Approval

After receiving IRB approval for the study, interview participants were contacted and required to complete signed consent forms (See Appendix B) for face-to-face interviews or they

received a consent information form if they were participating electronically via WebEx (See Appendix C).

Interview Protocol

Semi-Structured Focus Group

Teachers discussed their experiences with teacher evaluations in relation to the preplanned questions. Additionally, they provided their interpretations of the RISE observation forms presented to them during the interview (See Appendix D). A pseudonym was used for the RISE model observation form called the STAR evaluation model. The opportunity to receive deep and meaningful responses from the participants about their experiences and explanations informed my decision to conduct a focus group interview (Patton, 2015). A digital voice recorder was used to record the interviews, which were then sent to NVivo Transcription service. Material collected from interviews was downloaded and stored in a cloud format which is protected by a personal usernames and passwords only accessible by the research team. Data and research records were stored in a secure filing cabinet to ensure confidentiality. The interview lasted approximately 90 minutes. The list of the pre-planned semi-structured interview questions is included (See Appendix E).

Individual Interviews

Art teachers discussed their experiences with teacher evaluations under the RISE model in relation to the preplanned questions. Matching the focus group protocol, a digital voice recorder was used to record the interviews, which were then sent to NVivo Transcription service. Material collected from interviews was downloaded and stored in a cloud format which is protected by a personal usernames and passwords only accessible by the research team. Data and

research records were stored in a secure filing cabinet to ensure confidentiality. Each interview lasted approximately forty-five minutes to one hour. The pre-planned individual interview questions are included (See Appendix F).

Data Analysis

Connection to Conceptual Framework

Data analysis began with reading interview transcripts and reviewing reflective comments and notes I made during and after each interview. A qualitative analysis approach to the data allowed me to recognize certain categories, patterns, and themes that are necessary for organizing data in connection to the conceptual framework (Magilvy & Thomas, 2009). Interview questions were derived from each of the three main concepts in the conceptual framework to ensure that the most appropriate data related to the research questions was being collected from participants (Colorafi & Evans, 2017). Data from the focus groups and individual interviews was analyzed and then compared to the three main concepts identified from similarities between the teacher evaluation models by Charlotte Danielson and Robert Marzano: *Improving Practice, Aligning Instruction, and Understanding the Discipline*.

Thematic Analysis & Data Coding

Focus group and individual interview data collected from teachers contributed to answering the research questions about the perceived fairness of teacher evaluations and the unique needs art teachers have in terms of professional development. Reading and rereading interview transcriptions along with my reflective comments and notes allowed themes to emerge which were used to create the initial codes and categories relevant to the data. Saldaña (2009) explains, “A code in qualitative inquiry is most often a word or short phrase that symbolically

assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (p.3). In qualitative research, analysis mostly utilizes qualitative methods which prompt an inductive search for possible themes, concepts, and patterns along with corresponding descriptions and interpretations by the researcher (Nassaji, 2015). As such, it is important that I remain unbiased and free of pre-conceived notions in order to fully hear each participant’s point-of-view within the data (Colorafi & Evans, 2017). As I began writing my analysis, I continued to reference my reflective comments, notes, and interview transcripts to further revise and review my themes and ensure that my understanding of participant responses was representative of the themes I had identified. Analysis of the collected interview data was recursive in that I repeatedly moved back and forth between reading transcripts, comments, and notes to writing up rich descriptions and interpretation of the data into coherent themes (Braun & Clarke, 2006).

Focus Group and Individual Interview Data

A review of the written transcription from the focus group and individual interview recordings was performed to check for word accuracy and correct attribution of responses to participants. Art teachers were interviewed individually in addition to the focus group as a means to increase the breadth and depth of the collected data.

Open Coding and Axial Coding

Information from the focus group and individual interviews was examined to determine the presence of meaningful patterns. Logical deductions formed from the patterns and themes were then compared to the conceptual framework (Miles, Huberman, & Saldaña, 2014). Open coding was used to broadly characterize the focus group and individual interview responses for

connection to the fairness and relevance of the teacher evaluation process and the unique needs art teachers require for professional development as they relate to the research questions. Codes generated from reflective comments made during the interviews and the open coding process contributed to the grouping of related categories, known as axial coding (Saldaña, 2009). After the information was analyzed and coded for meaning the connections were made by using axial coding and disaggregating the data into themes.

Role of the Researcher

I spent seven years as an elementary art teacher in public schools and have an additional seven years of teaching art methods to elementary teachers in a higher education setting. As a result of these experiences I had a genuine interest in hearing teacher perspectives, while I engaged in the interviews. Previous research for my Masters thesis, *A Study of Teacher Effectiveness Evaluation Models in American Schools*, gave me further understanding of several more teacher evaluation models currently being used in schools in other states.

I conducted interviews with teachers in focus group and one-on-one settings during the school year. I collected data during the interviews by taking notes and producing audio recordings for each of the sessions. I was the only researcher present and asking questions during the interviews. During the sessions, I asked follow-up questions to clarify participant responses and to encourage additional information that might be relevant to the study.

Assumptions, Limitations, and Delimitations

Limitations help researchers identify the many possible points of uncertainty about the transferability of a study (Helmich, 2015). One limitation is that, in qualitative research, the subjectivity of interpreting and reporting information as human beings and not robots can also

cause questions to arise about how conclusions were drawn. It is possible that during the interview process some teachers may have responded with some restraint out of politeness, misinterpreted questions, or left out key bits of information, because they were too embarrassed to share.

As an art educator with many years of experience, I have already become familiar with a number of thoughts and concerns teachers and art teachers have about their evaluations. I believe my years of teaching and current knowledge of art education practices have given me a deep understanding of existing viewpoints and experiences related to teacher evaluation. However, assumptions such as these can influence the research process in many ways (Hathaway, 1995). To avoid researcher bias, it was important that I acknowledge my own attitudes toward teacher evaluations and work to maintain neutrality and objectivity as I conducted interviews and evaluated data.

Delimitations are a result of specific choices I made for this study (Simon & Goes, 2013). A delimitation is that the focus group participants were not art teachers, but their responses as teachers evaluated under the RISE model are still valuable and enriched the experiences described by the art teachers. A second delimitation to consider is that I personally have been evaluated as a teacher and have already developed my own ideas about the teacher evaluation process. However, my teaching experience in public schools took place outside of Indiana which helped me to avoid bias toward the RISE teacher evaluation model specifically.

CHAPTER 4. ANALYSIS

The purpose of this study is to investigate the perceptions art teachers have about teacher effectiveness evaluations by exploring their experiences with teacher evaluation under the RISE model. Additionally, this study aims to identify the unique professional development needs of art teachers. Teachers discussed their experiences with teacher evaluations under the RISE model during semi-structured focus group and individual interviews. Thematic analysis was used to interpret focus group and individual interview data. Combining focus group and individual interviews data can improve description of the structure and characteristics of the phenomenon being studied (Lambert & Loiselle, 2008). Through this process I was able to identify the emergence of four themes: (1.) Teacher and Administrator Dispositions, (2.) The Professional Needs of Teachers and Art Teachers, (3.) The Role of Data in Teacher Evaluations, and (4.) The Uniqueness of Art Educators and Art Education.

The following pseudonyms are used to identify each speaker in the individual interviews: Alex, Dawn, Amy, Mary, and Holly. The following pseudonyms are used to identify each speaker in the focus group: Kathy, Martha, Tim, Carrie, and Georgia.

Teacher Perceptions of the RISE Model

Theme #1 - The Role of Professional Development in teacher evaluation

Individual Interviews

Art teachers participating in the individual interviews were asked about the professional development opportunities available within their school or district under the RISE model. All of the art teachers replied that they currently receive no professional development from their schools or districts specifically related to their content area. The most frequently referenced

professional development opportunity mentioned by the art teachers was the annual conference given by the state's professional art education organization. However, the ability for teachers to take time off to attend the conference or have their expenses covered is at the discretion of their administration. Dawn shared that most professional development at her school was connected to math and science and had little interdisciplinary focus. She also did not receive money to attend conferences or classes and needed to have prior approval for coverage [substitute teacher]. Amy shared that her school-wide professional development this year included a book club and was more student focused in order to help teachers better understand various types of student needs and backgrounds. Holly has received specific professional development for art education from her school district in the past, but currently her principal does not grant her the time to participate.

Instructional support for art teachers under the RISE model is lacking according to the participating art teachers. Alex and Dawn both felt that it was the responsibility of the state's department of education to use their own fine arts department as the primary source for workshops, examples, information, and training for both art teachers and administrators using the RISE model. The compatibility of implementing new state and national standards in the visual arts under the RISE model is also a concern of the art teachers. The new standards, they say, are less specific. Dawn stated,

“I mean look at the new standards... all I thought was, and I even wrote back on my criticism, how are we going to implement this in the RISE model? None of this is measurable. How am I going to write test questions for this RISE model if it's still in existence? These standards are...not feasible. So, I haven't even looked at them since.”

Although many times administrators are not knowledgeable in the arts, art teachers felt it was an advantage to have time with administration during an evaluation. Art teachers are

receptive to discussing and reflecting on the basics of their teaching and appreciate when administrators try to make an effort in recognizing unique characteristics of the discipline instead of giving less meaningful feedback such as, “looks fine.” When describing the relationship between art education and the professional development offered by her school, Mary shared that she had approached her administrator in the past about possible ideas for professional development for art teachers; however, her administrator did not come to her to offer professional opportunities in lieu of being able to offer subject area expertise. Holly, who teaches in a large school district, shared that her district does have the resources to provide instructional support for art teachers outside of what is available within her school.

Art teachers reported that instructional diversity among subject areas is not acknowledged by administrators during evaluations. They felt that administrators are looking for one specific teaching style and have limited views of how to evaluate different types of assessments. Mary stated,

“I think that the kids are learning different types of skill sets. [Which are] measurable in lots of different ways. And I guess compared to the regular education classroom...it seems like they're using one type of assessment to measure one thing and I feel like in the art classroom lots of different types of learning are happening all time and you can measure it in lots of different ways.”

Mary also felt that art is typically expected to “carry the load” for integrating other subjects, but similar expectations for other subjects to integrate art are not present. Holly explained why she believes administrators should not have such limited views during an evaluation. She said, “I think that evaluation procedures are looking for one correct answer, versus art is designed to be creative and innovative. And so that doesn't necessarily come across in the evaluation.”

Professional development opportunities in the form of pursuing additional education, such as attending graduate school classes or programs, is included in the RISE model. This is detailed in Domain 3, Teacher Leadership. It requires that teachers develop and sustain high levels of energy and leadership within their school community to support achievement for all students. Competency 3.3, under Domain 3, Seek Professional Skills and Knowledge, states that effective teachers will: Actively pursue opportunities to improve knowledge and practice; Seek out ways to implement new practices into instruction, where applicable; and Welcome constructive feedback to improve practices. Alex shared that she was frustrated because her graduate coursework was not acknowledged as professional development by her administration during her evaluation. Coaching afterschool sports was also not acknowledged under the Contribute to School Culture category. Alex explained,

“I’m spending 20 hours a week working with kids one-on-one and the thing that got frustrating is [that] I’m there. I’m working with kids. I’m supporting kids in a different manner than being an art teacher and I got no credit for it. And you’re supposed to be at all these events and the thing is I kept trying to explain to people...I’m coaching an academic Super Bowl. I’m coaching track and coaching cross-country. I’m at two events per week and I can’t count those.”

Furthermore, all of the participating teachers stated that most (if not all) of their current professional development is sought out on their own time and of their own accord.

Focus Group Interview

Teachers participating in the focus group interview were asked to explain the school-based direction and/or guidance provided to them about curriculum and instruction. Support from administrators for curriculum planning and implementation of standards in traditionally assessed subjects/grade levels was mentioned. Martha and Georgia, who teach lower elementary grades in the general classroom, use curriculum maps for certain subjects and include standards

in their lesson plans that are checked by the principal to insure they are meeting the standards. Tim, a high school science teacher, believes curriculum mapping is an ongoing and critically important process, because his corporation has had several different curriculum coordinators in recent years.

An experience shared by a teacher in a non-assessed subject illustrated that she received very little guidance or support in the classroom. Carrie felt that her subject area was observed less frequently by administrators. She stated,

“But for me, it was get through half of the book in Spanish One. Get through the other half of the book in Spanish Two. Here’s the book...do what you need to do. And is there curriculum mapping there? Yes, but I was probably teaching [at my school] a few months before that was ever even shared with me.”

Teachers who are working under emergency teaching permits need extra guidance and support from colleagues and administrators as they are first starting out. However, when principals are preoccupied with cumbersome evaluations it takes away opportunities for them to mentor or assist teachers, especially those who are alone in teaching their subject area. Carrie described her experience as a beginning teacher having not gone through student teaching,

“I was on an emergency [teaching] permit because I was highly qualified in my content area but not certified to be a teacher...not having a good mentor in my content area and never being able really to observe another high school teacher...there was a lack of collaboration I think that really hurt me.” She added that she feels teaching should be more like an apprenticeship, “Because given complete control that very first day in the classroom is very overwhelming.”

The teachers were asked if they knew about the instructional practices and/or philosophies of their colleagues. School-based Professional Learning Community (PLC) meetings, and similar collaborations, were identified as a way to meet with other grade levels and discuss expectations for students as well as to help share ideas and solve instructional concerns. Some teachers are required to complete observations of their colleagues. Although it

can be useful in informing practice, many teachers fail to participate because it frequently is seen as extra work. In addition, administrators do not always confront teachers about their lack of observations. Professional development can include self-assessment practices by the teacher. Being constructively critical of oneself can have positive effects in the classroom and when reflecting on teaching with others. Thinking in terms of, "...well this worked well, but this didn't work so well, and how can I change that?" said Kathy. She is able to see this type of personal reflection by other teachers and it encourages her to do the same. In addition, when something seems to not be working, she will seek out colleagues. "I draw strength and understanding of different methods and things from those other teachers that are practicing too." Teachers feel that they usually interact with and monitor each other and if a teacher has a problem, they will work together to help each other out.

Theme #2 - The Role of Data in teacher evaluation

Individual Interviews

Art teachers in the individual interviews did not feel that the data collected during a RISE evaluation was fair or gave a true or accurate reflection of the work they do in their classrooms. Dawn described the evaluation data as "faking it" and "manipulating data" to achieve a pre-determined goal. Amy explained, "As an art teacher, I can come up with basically any kind of evaluation tool I want...at that point you play the numbers because you don't want to get 'ineffective' [rating]." For RISE, individual teachers are responsible for setting Student Learning Objectives (SLOs) for measuring student achievement in their subject area. With the absence of a standardized test for art, Dawn created her own test for measuring student outcomes, but felt that it contributed no real value to the teacher evaluation process. She said,

“You had to have a whole class SLO that was measurable...which was difficult for art for me because it doesn't look the same in some classes like it does in a math class with all this data...the whole class had to be standardized so for me I'm like there is no art test. What do we do?. So, for the classes like art and music that there is no standardized [test], they said you have to design your own. I said well that's not fair because if I'm designing my own, I know what's on it and I can teach to the test I can make sure they pass that thing. And they're like yeah that's kind of the point. I said but that's not fair.”

Similarly, Alex felt that being asked to give a multiple-choice final exam was not representative of the kind of skills students had been using or the work they had been producing throughout the school year. Holly was provided with a district designed assessment for all third graders, but made her own revisions to it along with colleagues because it was poorly written.

Data collected during the RISE evaluation was characterized as “busy work” and an excessive amount of paperwork and spreadsheets being used to provide evidence of what teachers are already doing in their classroom. The reliance on test scores and other forms of accountability under RISE leaves teachers feeling as though they are not trusted as professionals. Furthermore, over-reliance on data for teacher evaluation decisions sends messages of mistrust that have been used for punitive actions and emphasizes what teachers are doing wrong. Dawn describes the evaluation process as a “dog and pony show” where the administrators rely on forms and paperwork just to inform teachers of how they were rated. Furthermore, it was felt that RISE does little to contribute to teacher growth and the high-stakes nature of achieving the “Highly Effective” or “Effective” rating tends to create animosity.

The perceived credibility of teacher ratings as expressed by the art teachers in interviews is low. Several of the art teachers mentioned that their experiences varied based on who was evaluating them from year to year. They also were given the impression that their evaluation was largely based on principal perception. Dawn described how inconsistencies in data collection

during an evaluation gives the impression that ratings are concluded “behind closed doors.”

Manipulation of data in order to manipulate the evaluation system was a concern of hers as well, which was discussed earlier. Holly believed that inconsistencies were a major factor affecting her evaluation rating. She stated,

“Our district of mandates which objectives are to be evaluated by the administrator and which are to be provided documentation from the teacher. And I've had three different principals in my building, and they don't all do it the same way. So, some of the targets aren't being evaluated at all. And some of the targets are being evaluated by both myself and the principal, depending on who's in the building.”

In addition to this, Holly received her most recent feedback from her principal online and did not have a face to face meeting to discuss the outcome.

Amy feels that the process for her evaluation is “stupid” and the purpose of it was merely to “check boxes.” All of the participating art teachers reported that most of the criteria used to evaluate them did not align appropriately with how they teach. Submitting lesson plans before a formal observation was not required of all teachers, even though they can provide important data and information for an administrator. Many of the art teachers explained that they would like to see more frequent informal visits by the principal, so that they can gain a better understanding of the nature of instruction and learning in art classrooms. Art teachers felt that using only one primary observation to make high-stakes judgments about their teaching was not fair, especially when evaluation ratings are tied to their income. Without a significant amount of time being spent on observation in art classrooms, some administrators may continue to depend on preconceived or perceived notions about teaching that can damage a teacher’s rating. Alex stated,

“I felt that a lot of the things they looked for had nothing to do with what I was doing in the classroom. And I felt a lot of the things that were happening in the classroom were actual true reflections of what I do every day.”

Furthermore, Dawn feels that changes need to be made to RISE as a result of misunderstandings about art instruction by administrators during evaluations. She stated, “I think the system needs to be more clear so that those who have zero art knowledge can understand how art is different.”

Focus Group Interview

When asked about student achievement at their respective schools, standardized tests were the first measure referenced by the group of teachers. The teachers felt that the primary standard of accountability for both students and teachers comes in the form of a test and test results. Additionally, students are frustrated because they have to take classes repeatedly in order to “pass the test.” The teachers share concern that limiting teaching to just what is on the test does not adequately prepare students for college and beyond. However, administrators are not always-in agreement with that understanding. If student test scores are not high enough, pressure to improve test scores will trickle down to teachers from the principals and superintendents.

Stakes for standardized test scores are typically higher for math and language arts teachers during an evaluation. This gives the impression that expectations are inconsistent when there are higher expectations for certain subjects and teachers. Stress over teacher expectations is one reason some teachers choose to focus more on teaching students how to take high stakes tests, rather than teaching students the meaningful skills and levels of understanding needed for items on the test. It is also a reason that some teachers can lose their joy for teaching. Carrie said,

“...you can tell that [teachers] are working really, really hard and it’s not always showing in the test. And it just seems unfair to them, because they’re creative

good teachers but it's not showing up in their evaluation in that section. Now, the administration from what I've heard, are generous and they understand that that's not really fair that they're being held to just that test. So, a lot of times they're still rated effectively, but their chance of ever being [highly] effective is very slim."

Non-assessed subjects have the freedom to slow down and take a step back, if needed.

The additional pressure isn't there to rush through lesson plans or teach to the test. Georgia stated that increased curriculum demands in elementary school have taken time away for many teachers to do hands-on projects that she feels are helpful for visual learners. Teachers are eliminating or reducing time on many projects that would be considered enrichment activities because of time, scheduling difficulties, lack of technology, insufficient instructional resources, and funding shortages for such things.

The high stakes nature of teacher evaluations was discussed. The "highly effective" rating put a lot of pressure on teachers. Georgia felt that she just "had to get it." Kathy, however, shared that she approached her administrator prior to her high stakes evaluation to ask that they settle on a less than perfect rating just to avoid the excess time and effort for both of them (her request was denied). In some cases, it's perceived that administrators try to find something a teacher can improve upon because financial situations require fewer highly effective ratings. Teachers shared that bonuses are given based on a scale which correlates to their evaluation rating and bonus pay is awarded for good attendance. Kathy added, "We've all been in it long enough to know before high stakes and after high stakes. And I think it went much better before." Some teachers recognize little benefit from high stakes evaluations, especially those who already seek to improve on their own. Carrie said,

"I think for me it's more of a question of, has changing to high stakes evaluating actually made anyone a better teacher? Because I feel that even without this type of evaluation, I still would have continued to do my own research...even before

[high stakes evaluations] I was already taking my own initiative to be a better teacher.

The RISE model consists of one scheduled observation and one unscheduled visit to teacher classrooms over the course of the school year. Teachers feel the scheduled observation is a time for them to put on their best show for an administrator. "...you're putting on a show...it's easier to make that one lesson look amazing," said Carrie. During classroom observations principals are tasked with tedious and time-consuming notetaking in order to provide evidence of teacher performance. Some teachers feel that this part of the evaluation process distracts from valuable time administrators could be helping teachers who truly need the feedback and support. Teachers also feel that shorter and more frequent observations actually are just as effective for evaluating and supporting teachers. Tim shared,

"[Evaluations] become so cumbersome or data heavy...The administrators are sitting there typing. I don't really see how they have time to help teachers that are in need of help." Additionally, he stated, "If you're a good teacher...the principal knows that. They shouldn't have to spend the same amount of time in your classroom necessarily, as someone else's. And I just think the process has become so...cumbersome and involved for [principals], that they're really not able to get help to the teachers who need it."

The teachers went on to comment casually about the extra responsibilities associated with notetaking, like the fact that principals are frequently carrying their computers everywhere and then looking for a place to plug it in. Not to mention administrators have the responsibilities of student discipline issues on top of all the notetaking. A positive aspect of tedious notetaking is that teachers also appreciate that their administrator can capture "everything they say."

An emphasis on data under the RISE model has caused teachers to become more concerned with how their performance is perceived by administrators, rather than how they can focus more on growth. Instead, teachers are thinking of how many points they will lose because

they did something wrong, rather than looking at it as an opportunity to improve. Kathy tied her next response back to political influence in that teachers are typically very concerned with equality.

“...we, as teachers, want everybody the same [equal] and so then you’re really not getting the value of an administrator being able to walk in and say, “Oh, Kathy, let me help you with this. I think it could have gone better if you would have tried this technique,” And we’re all just so, what is this going to mean in the end?”

Teachers feel that scheduled evaluations, although more structured, also need to be very flexible. Other duties principals have, such as student discipline, conferences, or other routine administrative demands or holidays can shift scheduled meetings with teachers to less convenient times. However, Georgia appreciates that her principal will just stop by to meet with her about a variety of issues instead of scheduling a formal meeting. Frequent, informal visits by principals, as the teachers described, create a more comfortable environment in terms of evaluation instead of feeling that the process would be punitive. Also, the teachers feel it is helpful for students to frequently see short visits from the principal, especially those with discipline or behavior issues who could benefit from a brief classroom observation. The uniformity of evaluation ratings is something that teachers feel will improve with more frequent brief observations of teachers. Georgia described a situation during an observation that she felt was unfair. As she was giving a guided reading lesson, one of her students stood up and started to dance in the middle of the room. As a result, she stopped her guided reading group and went to the student to sit him back down and redirect him back to his work. She then continued her lesson, but was scored lower on her evaluation for interrupting her guided reading. She explained:

“He [the principal] docked me on that because I interrupted my guided reading lesson. But then I felt like that was more important at the time, to address that behavior, because then who knows what would have happened...So I felt like I

had no choice. That's the only thing that's ever happened when I've been evaluated, I didn't think it was fair."

I asked the teachers to provide ideas or suggestions for how evaluations could be changed to more accurately reflect teacher accomplishments when they are faced with difficult situations. Teachers suggested that the impact of test scores should be reduced when factoring the final score of a teacher evaluation or school grade. Kathy responded that many teachers share similar struggles with students and even though a school may have lower test scores, students still graduate and become very successful.

Teacher response to the observation forms used by principals during a RISE evaluation was mostly negative. There was concern about the meanings of "Evidence" and "Indicator" listed for each section. The teachers also noted that certain sections could be perceived differently by administrators. For example, in section 2.7 "Maximize Instructional Time," some administrators may want teachers to teach until the bell rings, but in practice some teachers allow less structured time for homework during class. Carrie added to this by saying that during down time in class is when students get to see her as more than just their teacher.

"To teach bell to bell it's really hard to foster relationships because you never have that little bit of down time to truly get to know your students and show that you care about them...because kids want to see that you care about them and not just what's on your lesson plan."

Teachers felt that they would get more information from an administrator based on the format used for the RISE observation form, but it would also be a lot of work for an administrator to complete. Teachers raised concerns that the form could be less likely to maintain fairness because there are no rating numbers attached to the observations. A section for notes to

provide evidence of the observed behaviors is needed for this reason. Georgia supported this idea by saying, “It would just be [the principal’s] mood of the day.”

Theme #3 - Teacher and Administrator Dispositions

Individual Interviews

Art teachers interviewed felt as though administrator dispositions have the ability to automatically put them at a disadvantage during an evaluation. Administrators uneducated in the arts and art education can hold biased opinions about the functions and overall role of an art teacher in the classroom. Dawn shared her experience:

“The only time my administrator would ever say anything - sometimes he would even interrupt my lesson because he didn't understand...and then after he would say well if I don't get it then other people don't get it. I said, but I know they get it because in their sketchbook they're getting it and no one's asking me questions, but you. And so, when you do that you make me lose credibility in the class.”

Similarly, Alex felt her administrator was uncomfortable during the evaluation, because they simply did not know enough about the discipline or know what to look for in order to give more than surface-level feedback. She stated, “I really don't feel a lot of administrators are knowledgeable about art education and I think some of [their disposition] also goes back to the willingness to learn about it and care about it.” Mary shared that her administrator’s disposition toward art education was that it held a “special” place, but did not play an integral part in the curriculum. Mary explained,

“I think [administrators] have to be able to understand the importance of art. And I'm not sure that all do. I think they know that it's required and that it's a good thing to have and that they like to have art - to look at. I think they appreciate, but I don't know that they understand exactly why it's important and how beneficial it can be. So it'd be great to have an administration that's educated in the importance of [art education] and understand. And I think too if you were to have that, then what if we're all on the same page and we're all working together for the same things. I think then an art education program could really flourish.”

The guidance and support art teachers need to create valid assessments under RISE is not very strong. The art teachers felt that more rigorous training is needed for administrators to not only achieve a better understanding of the diverse disciplines being taught, but also for them to recognize that standards are applied and assessed uniquely within different disciplines. Art teachers felt that differing philosophies toward teacher evaluation ratings exist between administrators. Holly described her experience with this type of inconsistency. She stated,

“My first year in our building I was a “highly effective” teacher and then the next two years I was “effective.” And then last year with our new principal I received a “needs improvement” rating and requested a re-evaluation. And so, when I say it seems inconsistent it's hard to understand how I could go from “highly effective” to “needs improvement” “over the course of a few years.”

They felt that questions about the fairness of teacher ratings can arise when some principals hold personal beliefs about the meanings of teacher evaluation ratings. Getting a “highly effective” rating is a goal for many of the teachers, but some administrators have set the bar higher than others for obtaining this rating. Amy shared that when she asked her principal how to get a “highly effective” rating, the answer was basically that, “unless you live in the school, it ain’t happening.” Mary also had a similar experience when her administrator told her, “No one's ever going to get a four. A four is impossible.” Knowing that other teachers in her district received fours, or “highly effective” ratings, Mary questioned the quality of the evaluation ratings, because they appeared to be based on evaluator understanding of RISE.

Opportunities for art teachers to receive resources from their administration to support curriculum development are almost nonexistent. Several of the art teachers mentioned a need for planning days in order to bring together art teachers within the school district. Although administrators supported the idea, no time or resources were given. By contrast, teachers

reported that time and resources for similar purposes is often granted to math and language arts teachers.

Focus Group Interview

Teachers were asked if they felt their principal was knowledgeable in their content area. The teachers responded that their principals either have no knowledge of their subject area or typically began as teachers in other disciplines. Kathy shared, “Nobody knows what I do. They don’t. And they [administrators] say the only way we know if you’re doing your job, our parents are not calling us.” Further, teachers were asked if they felt their evaluation was fair if their principal wasn’t knowledgeable in their content area. The responses were positive in that principals still know the curriculum and standards well enough to evaluate fairly. Kathy explained, “Everything that I do has to be done on a standard, so she sees how that all connects...how I’m getting there, so yes I think it’s fair.”

Teachers were asked if there were any unique qualities about their teaching position that could affect their evaluation. Only teachers in non-assessed subjects provided information. They identified instructional time, instructional modifications, specific behavioral issues, parent-teacher interactions, and working at multiple schools as distinctive and vital characteristics in their subject area that could positively or negatively influence how an administrator evaluated their teaching performances. Behavioral problems in the classroom was an issue that other teachers reiterated. These problems can cause significant hardships for teachers and they agreed that it does affect the whole class when one or two students are out of control or behaving inappropriately. Georgia said,

“...we don’t have enough help, we have teachers in the room by themselves with students...I had chairs thrown at me, books thrown at me, it was a whole new environment for the student...it wears on that teacher without that other help. And

I think that's hurting us...they [students] have to learn how to act in the room, and that's not happening."

Many times, there are complaints from parents when such incidents happen and, as a result, teachers continue to try different methods for classroom supervision and behavior management. Administrators are often held back by finances to help with additional support for teachers. The funding available for instructional aides is intended to distribute help so that "each teacher isn't overwhelmed ever year, after year, after year. But it doesn't always work out that way," said Kathy. Veteran teachers or those close to retirement could be held to a higher standard than a beginning teacher. Suggestions by an administrator that something isn't "good enough" can be damaging to a new teacher and also fails to encourage growth.

"[Teaching should be] kinda like an apprenticeship almost, where you're gonna learn, you're gonna make mistakes. But it's how you handle those things and grow from them," said Tim. "...I've seen some of our younger teachers really stressed because they were marked down on certain aspects of their evaluation. And it's just simply because they're new and they may not be in departments where they can get...guidance."

Teachers were asked about aspects of teacher quality and good quality teaching. Differentiating between teacher quality and quality teaching generated several thoughtful responses from teachers. The initial reaction was that the two concepts are not the same. They felt that meeting student needs is an important goal in good teaching. Teachers should be excited about what they are teaching in order to motivate students and "put that little spark in them." Additionally, quality teaching can be done according to a rubric, but at the same time not reflect a "good quality teacher." Adding to this, Tim replied that even a great lesson could suffer without proper classroom management. "If somebody could take a lesson that's a dynamite lesson, but if they don't have good classroom control...it may not work for them, so I don't think

the two are necessarily going to go hand in hand.” Teachers were asked if they felt that the evaluations could capture the “spark” in students when measuring quality teaching. Martha explained that her evaluation includes feedback on having a good rapport with students. She said, “So, they [administrators] can tell if you have that spark and it can be reflected in the evaluation.”

The teachers agreed that teacher quality relies, in part, on successfully adapting to change and having a good attitude. There are times when negativity and anxiety is transmitted to students, because they see what is happening. As a result, teachers need to be mindful that they are modeling appropriate behaviors for students in the classroom so students can feel more secure.

Keeping up to date with current trends and recognizing the importance of new technology is important. Introducing new technologies into classrooms can be beneficial, but these administrative decisions should incorporate teacher input, because they can directly affect everyday teaching. Martha stated that she’s “not offended with change” and is open to new ideas and encourages others to join her when trying something new in the classroom. “...because if you are so set in your ways and you don’t understand how to use the computer, spread sheets or any of this stuff...and if you’re not ready for the change, then you’re not gonna do it.”

Theme #4 - Uniqueness Characteristics of Art Educators and Art Education

Individual Interviews

Assessment in art education has differences when compared to assessment in other subjects. Unlike the goals of RISE, which quantifies and compares student outcomes to achieve uniformity, the art teachers felt that assessment in the art classroom should recognize the individual personal expression of each student. Moreover, art instruction provides opportunities

for assessing student performance multiple times during the cycle of a project, meaning that achieving a single outcome is not always the purpose of a lesson. The goals for student learning in art differ not only in measuring student success, but also in how art teachers connect with students on distinct personal, social, and emotional levels. Amy stated, “it shouldn't be just about the test...these are humans. They're not just like robots.” Specific and deeper understandings of art content areas by teachers is also necessary as grade levels increase. Under the RISE model, teachers do not feel that they are evaluated according to what is appropriate for students at various instructional levels. Teaching art in elementary school is very different than teaching art in high school, but the evaluations for both are identical. For example, Holly described certain realities of teaching elementary art that should be taken into consideration as part of their daily routine. She said,

“As far as planning time with the number of students that are coming through the building, there's a lot of “what materials that need to be stored and cleaned up?” I think that having more time to manage artworks and materials in the classroom is a need for art. I have a lot of elementary students and not as many middle school students, but even switching between the two can be challenging. During the day it goes from second and third grade to middle school so, there are some difficult transitions in there that could definitely use more time.”

Art teachers already know they are different and evaluations like RISE can make it even more noticeable. Art teachers described themselves as feeling like an “island” or a “lone wolf” because of the unique ways their discipline is taught and managed. Further contributing to this feeling of alienation is the inconsistent level of support given to all subjects by administrators.

Amy explained,

“I feel like math and English...they definitely get higher importance if they need a professional development day for their team. I went to the curriculum director and asked them if we could get all of the art teachers throughout the district together and come up with a K-12 art curriculum. [They say] “Oh yeah, that's a great idea. We'll totally get back to you” and then they never do.”

Art teachers also felt that they were rarely asked to contribute to interdisciplinary endeavors. Collaboration between different discipline areas under the RISE model is usually acknowledged by teachers referencing linked concepts between disciplines, but not actually performing a true collaboration among teachers for a unit or lesson. Mary described an integrated math and art lesson at her school. She explained,

“In my experience [administrators] really focused on math and reading...and [art teachers are] expected to carry that crossover into the art classroom and kind of integrate all subject areas. I mean that was one thing that my evaluator specifically was looking for. How we are integrating other subject areas into art to make it more meaningful.”

When asked if the same were true of other subject areas, Mary said,

“No, surely not. It's an added bonus when [other subjects integrate]. For example, I can remember one second grade teacher was teaching fractions for math and she let the kids create their own little pizza pie and design the pizza slices and it was the art integration into her math lesson. And it was a huge deal, like it was such a celebrated treat....but it was almost because [integration] was not done often, it was really celebrated.”

Art teachers identified the need for training and support from art education experts who are able to provide sufficient guidance where administrators cannot provide such training and support. Art teachers reported that most of their professional development is sought on their own accord and initiative and typically includes attending graduate courses and traveling to conferences held by state and national art education organizations. Art teachers felt that information provided at conferences is helpful, but not specific enough to truly impact their instruction once they are back in their classroom. Conferences can be held at inconvenient times or when scheduling difficulties prohibit teachers from having productive and meaningful professional development experiences. However, Dawn shared that local workshops with

demonstrations, techniques, and modeling have been the most beneficial to her teaching at the high school level.

CHAPTER 5. RESULTS

Many current teacher evaluation systems, such as RISE, place quantitative results related to student achievement at the forefront of determining a teacher's success in delivering a high-quality education. Unfortunately, teachers in non-assessed subjects are put into a difficult situation when being evaluated under these measures. The purpose of this study is to investigate the perceptions of art educators by exploring their experiences with the RISE teacher effectiveness evaluation model. This study also aims to identify additional needs these teachers may have in regard to the professional growth and development aspect of teacher evaluation models. I used my conceptual framework, based on commonalities between Danielson's (2013) *The Framework for Teaching* and Marzano's (2013) *The Marzano Teacher Evaluation Model*, to provide structure and organization for answering the research questions for this study.

Research Question #1 - What do art teachers, think about the fairness and relevance of the teaching evaluation model under which they were evaluated and the teaching evaluations and ratings they received?

Feedback related to improving practice

The RISE teacher evaluation model places too much emphasis on collecting data instead of working to identify and build upon teacher strengths.

The "blanket system" of evaluation being used emphasizes the importance of numbers and data over student experiences across all subjects. Teachers feeling as if they are being judged instead of supported under the RISE model contradicts the professional growth and development driving teacher evaluation systems like *The Framework for Teaching* by Charlotte Danielson and *The Marzano Evaluation Model* by Robert Marzano. Participants in the focus group and individual interviews referred to the high-stakes nature of teacher evaluation several times. The

anxiety teachers feel in relation to their teaching performance ratings can override the potential benefits of professional development. For example, from the focus group interview, Georgia stated that she was more concerned with being marked down for doing something wrong, rather than using her evaluation as an opportunity to make improvements. Furthermore, art teachers stated that paperwork and data collection cause additional stress by taking time away from teaching and planning. Tim's statement, "...the [evaluation] process has become so...cumbersome and involved for [principals], that they're really not able to get help to the teachers who need it" illustrates how time spent on data collection during an evaluation can limit the amount of time available for working with teachers one-on-one to foster growth and improvement.

Art teachers felt that data collected during an evaluation was punitive and focused on what they had done wrong.

All of the art teachers reported that they had experienced negative administrator dispositions toward their evaluation under the RISE model. Several of the art teachers stated that they felt as though the purpose of being evaluated was merely for an administrator to identify their shortcomings and assign a consequent rating. This contradicts Eisner's (1998) explanation that evaluation is an integral part of the education process and adds to its enhancement, but is not "simply a means for scoring students and teachers." (p. 174) Successful evaluations go beyond just assigning teacher ratings and include meaningful conversations about teacher performance aimed toward making improvements. As Marzano (2012) stated, an evaluation system which develops and improves teacher practice should also have a scale that supports tracking and guiding teachers' progress. However, from participant responses it seems the feedback stops

short at just providing teachers information about their rating. Art teachers have not experienced enough support for growth under the RISE model. Dawn explained,

“I look at RISE as a money cost savings for the state and a way to control teachers. That's my view on it. [Feedback is] not constructive criticism and it's not helpful at all. Or if it is, I just haven't seen it yet.”

Administrators do not hold all teachers to the same high standards.

The lack of recognition of diverse circumstances among disciplines is not only felt by art educators. Teachers who participated in the focus group and individual interviews reported that they not only feel pressure about the outcomes of their own performance under the RISE model, but they see how the pressure affects other teachers and students as well. From the focus group, Kathy felt that expectations were inconsistent knowing that there are higher expectations for certain subjects like language arts and math where student test scores receive the most attention. Amy described the situation for these teacher as, “one big test for one big formal evaluation.” Carrie also stated, “And that’s a shame because you can tell that [teachers] are working really, really hard and it’s not always showing in the test [results].…” A lack of consistency in how administrators judge individual teachers presents “a violation of a fundamental principle of equity” and reliability (Danielson, 2010/2011, p. 35). Moreover, Dawn’s statement about “beating the system,” when she described evaluation data as “faking it” and “manipulating data” to achieve a pre-determined goal, raises further questions about the reliability of teacher evaluations under the RISE model.

An increased emphasis on teacher effectiveness evaluations has helped teachers to be more mindful of their own teaching.

Teachers who participated in the focus group and individual interviews reported that they appreciate the time to reflect with an administrator under the RISE model. The increased focus on teacher effectiveness has helped to make teachers more mindful of their approaches to instruction, assessment, and opportunities for professional development. Accountability for what students are learning and whether or not they are learning effectively are significant aspects of a teacher's performance. New ideas and information that will aid student learning have a greater chance of being shared and utilized because of the meetings and observations scheduled during an evaluation.

The opportunity for teachers, administrators, and other school staff to meet and discuss student achievement is a benefit of many evaluation models. These discussions held by teachers and administrators for the purpose of evaluation, can provide valuable support that is necessary for teachers to improve their practice. Teachers participating in the focus group believed that quality teaching includes being mindful and reflective of their own performance as teachers. This agrees with Danielson's idea that improving practice should be treated as a continuous and challenging process for teachers throughout their careers (Danielson, 2010/2011).

Art teachers felt that administrators do not know enough about their discipline to supply adequate guidance.

All of the art teachers reported that they do not feel their administrator has enough understanding of their discipline to provide meaningful feedback under the RISE model. Amy explained that "it's always a little hard... getting criticisms back from someone who doesn't have a degree at what you do." Even if administrators are not able to give specialized feedback or guidance, they should at least have knowledge of appropriate community resources. Having the

ability to help art teachers establish connections outside of school-based resources is one reason administrators need be mindful of their own ongoing professional development (Sabol, 2005). Quality leadership, making informed decisions, and supporting teachers are all dependent upon cultivating the necessary professional skills. Art teachers also felt additional guidance about the roles and responsibilities of art teachers under RISE is the obligation of the state department of education. For Dawn, it was important that the trainer be familiar with art education, “An art person. It has to be an art person, because if it’s not art person it’s just gonna be just some person talking about RISE again.”

Specialized feedback can be absolutely necessary for supporting art teachers in ways that will improve their performance. Without this kind of support, some art teachers may miss an opportunity to be rated “highly effective.” Marzano (2013) believes that the benefits of successful coaching can fail to reach their full potential if an administrator is not familiar with the support needed for specialized disciplines. In addition to lacking the proper expertise, all of the art teachers stated that their administrators also do not specifically suggest further opportunities for specialized professional development. Several of the art teachers reported that scheduled meetings to discuss their final evaluation rating with administrators, as a requirement under the RISE model, did not always happen. However, allowing teachers the opportunity to reflect on their practice with an administrator is important to upholding agreed upon standards of practice (Danielson, 2010/2011).

Teachers are not getting enough time with administrators to receive coaching.

Teachers in the focus group interview expressed that the amount of quality time with their administrator for meaningful support was less than they would like under the RISE model. Professional Learning Community (PLC) meetings and grade level/team relationships offers

teachers valuable opportunities for collaboration. However, principals are just too busy for lengthy one-on-one coaching with teachers to help them build upon their individual strengths. Similar teacher attitudes about needing more quality time with an administrator were reported in another study involving the RISE model. Daghe (2018) stated that teachers felt the limited amount of time an administrator observes them teaching may not be enough to accurately determine their effectiveness in the classroom.

Perspectives shared by teachers in the focus group described formal evaluation procedures under the RISE model as detrimental to their attitudes toward self-improvement. They felt that formal observations done by principals seemed too staged and stressful to the point of losing their true meaning. Instead, shorter informal visits are preferred by teachers in both the focus group and individual interviews. Visits like these can help administrators gain a better perspective on what happens in the everyday classroom environment, rather than forcing them to make a high stakes judgment based on a limited number of formal observations.

Feedback related to aligning instruction

Student test scores have too much importance in the RISE teacher evaluation model.

Teachers in the focus group interview reported that many classroom activities meant to enhance student learning, outside of what is relevant to student testing data, have become fewer under the RISE model. For example, during the focus group interview, Georgia stated she felt that the increased curriculum demands took away time for hands-on projects, which she believes are more successful for students. Tim's response was that he and his colleagues believe that limiting teaching to just what is on the test would not adequately prepare students for college, "the next level," and they strive to go beyond the standards.

Danielson (2013) believes that teachers should actively maintain awareness of current issues in education as a way to continually improve practice. Similarly, teachers who participated in the focus group interview felt that measures of teacher quality and quality teaching not only included keeping up with trends related to best practices, but also modeling appropriate behaviors for students, having flexibility in planning and making accommodations for unanticipated changes to schedules, and being willing to collaborate with administrators and colleagues.

Quality teaching, they said, depended on the capabilities of the teacher to create a “spark” within students. Additionally, making personal connections with students was an important indicator of teacher quality, because it can affect classroom management. For example, during the focus group interview, Georgia shared that understanding the uniqueness of each student plays a role in meeting their needs, “...some things work with some, just like behavior...you know they’re all a puzzle and we have to figure them out, what makes them do what we want them to do.” Motivation and excitement for instruction by the teacher were seen as contributors to cultivating similar dispositions for students. These statements help realize the personal touch needed to be a skilled teacher, which standardized tests are not likely to recognize. As Gabriel & Woulfin (2018) stated, teacher evaluation policies that use principles of economics and corporate management practices [VAM] fail to recognize the complex and personalized work of educating students.

Art teachers felt that their evaluation rating was not an accurate reflection of their performance

The type of data generated by teachers for the purpose of meeting student achievement goals is not what art teachers consider to be representative of their everyday classroom learning experience. This is supported in Alex's statement,

“I personally felt that a lot of things that they were looking for were really unfair. I felt that a lot of the things they looked for had nothing to do with what I was doing in the classroom and I felt a lot of the things that were happening in the classroom work. Actual true reflections of what I do every day.”

Applying critical thinking is an important process in the art classroom which promotes the integration of multiple perspectives and the role of self-reflection as a means of acquiring personal understanding. Therefore, in art, the higher-level thought processes used to plan, create, and analyze artwork are not easily recognized on standardized tests (Eisner, 1998). All of the participating art teachers shared instances of feeling misunderstood by their principal. Dawn described her frustration with the role of administrators under the RISE model.

“I think that there needs to be more [administrator] training with [RISE] so that they understand that not all classes look the same, that RISE doesn't work the same across [disciplines], and how they can adapt RISE...because they don't trust the teachers to say that.”

Art teachers feel that the criteria used to evaluate them is not always appropriate.

Some of the instructional and student performance criteria included on the RISE rubric do not easily apply to the art classroom. Furthermore, more suitable criteria, which could be used to help improve practice, are missing. The rubric used by administrators under the RISE model also presents evaluation complications for art teachers. Holly said,

“I know that one of the areas talks a lot about assessment. And with the creative mindset in mind in the studio, assessment looks very different. And I don't think it's ever going to reflect the way the rubric describes it to someone who

comes in and observes. I just think that I've had to be really creative in some of the ways that I document that I am advocating for students and getting to know students because that also looks very different. Particularly in a space where it's not their classroom where they can stay and they share the [space] with 400 students.

As several of the art teachers shared their disenchantment with creating tests for Student Learning Outcomes (SLOs), it provided an example of the frustration art teachers experience when trying to match SLOs with objective assessment criteria. This agrees with Palumbo's (2014) idea that fundamental misunderstandings about the disciplinary structure of art education contribute to complications in evaluating art teachers.

Many factors affect student success in the classroom.

Focus group interview participants stated that large class sizes and student discipline issues which disrupt the classroom are among factors that limit both teacher and student success in the classroom. Carrie shared that large class sizes can make it more difficult to manage outbursts. Additionally, Martha shared that "...if we could have anything we wanted...that's something we'd ask for, smaller classes." The teachers thought that preschool was very helpful in preparing students for their Kindergarten experience. Without it, the teachers said, many students perform lower than their peers who had attended preschool. A lack of school funds was also cited as the reason for fewer teacher aides in classrooms to help with student discipline.

For art teachers, there are many aspects that affect student learning outside of just teaching and learning. As Hunter-Doniger, (2013) describes, in addition to aligning with standardized tests, art teachers also face other contextual factors that affect their teaching such as the threat of budget cuts, negative views toward art education, and a repetitive schedule. As an elementary art

teacher, Mary explained another concern she faced as her students began to make decisions about elective classes they will take in middle school and high school.

“I thought, I have to teach some of these kids everything they're ever gonna know about art from kindergarten to fifth grade...I already thought my job was important and necessary but at that point it felt like I'm really setting the foundation for their whole life exposure to art, especially if they don't decide to take it or...maybe they would want to but they also really want to play an instrument and they have to make a choice and art [becomes a choice] and not a necessity.”

Research Question #2 - What unique needs do art teachers have that are not addressed through school-based professional development?

Feedback related to understanding the discipline

Art teachers need collaboration.

Many art teachers work alone in their schools without another art teacher colleague. Even when there is another art teacher, typically in high school settings, the curriculum might be entirely different for each teacher. This further contributes to art teacher viewpoints about isolation in art education and in referring to themselves as an “island” or a “lone wolf” during their individual interviews. As described earlier, the collaborative nature of design thinking could be a solution when searching for possible ways art teachers can be supported and encouraged as members of a group to systematically use their critical thinking and problem-solve skills to attain common curricular goals (Kirschner, 2015). Not only can this bring art teachers together, it can encourage valuable interdisciplinary endeavors that go beyond merely referencing other subjects during a lesson. Even under the STEAM approach to education it is imperative that the arts maintain their integrity as a separate discipline contributing to a lesson in its own right.

Art education is not like other subjects.

Instruction and assessment in art education look different than in other disciplines. As a result, evaluation criteria for art teachers should not be a simple reiteration of what is used for other disciplines. Art teachers provide more individualized instruction to students and, therefore, receive student demonstrations of learning and outcomes that are highly subjective and personal. It is also common for art teachers to employ informal assessments more frequently in order to measure student performance. This allows the art teacher to accept many different outcomes over the course of a project. This relates to Willis' (2002) statement that art assessment can be highly subjective and personal and less conducive to standardization. This understanding is necessary for administrators as they evaluate and assign ratings to art teachers. The failure to embrace this understanding can threaten the reliability and validity of a teacher's rating (Danielson, 2013). Furthermore, evaluation systems need to incorporate discussions which are facilitated by knowledgeable evaluators who can support teacher growth (Darling-Hammond et al., 2012; Danielson, 2013; Marzano, 2013). The phrase "knowledgeable evaluators" implies that administrators should at least acknowledge the unique complexities of specialized disciplines like art education and make corresponding adjustments to evaluations accordingly.

Art teachers need specialized and meaningful professional development.

Many of the hands-on processes in an art classroom need proper modeling and demonstration in order to be effectively learned. Art teachers without this kind of experience need the guidance of an expert to improve their practice. Dawn shared that local studio-based classes and workshops that demonstrate specific media and techniques are the most helpful professional development for her at the high school level. Reliance on community resources and the need for a local community of art teachers was expressed by the participating art teachers.

This further illustrates problem of an absence of necessary resources and collaboration at the school level and perhaps beyond. The issue of not having administrators who are knowledgeable about a discipline or who are not disposed to provide crucial professional development are significant factors as well. Mary explained,

“I think teachers in general usually want critical feedback on how to improve because I think most educators are forever learners and are always trying to be better. But I think that the current climate is not supportive of the arts as much as they should be.”

The introduction of new visual arts standards in Indiana in the Fall of 2017 has caused some concern for art teachers. The new standards are less specific and, therefore, have created a slight disconnect for teachers in understanding how they can apply them in practice. Perhaps similar to teaching and learning in an art classroom, teachers need to see first-hand how the new standards function within a written lesson plan, how they are demonstrated in the classroom, and how they are appropriately assessed. Furthermore, teachers need to know how, if possible, those assessments connect to the RISE model. Several of the teachers mentioned a desire for the state department of education to meet the task of training teachers in how to use the new standards and to assess student learning under the standards. As Amy explained, this can be a complicated problem to solve.

“I don't feel like [the state] conveyed anything about how they were changing [the standards] or how to implement them...I had no training in them and I been trained for 10 years to do them another way...the wording is completely different, the format is completely different. And I just feel like the [state department of education], when I called there is no support. The guy that was in charge of the standards...literally told me “whatever you want kids to know 40 years from now.” And that's a huge responsibility to teach someone something they're going to know 40 years from now. I don't feel like that's necessarily my responsibility.”

In summary, qualitative analysis of participant responses produced evidence that agrees with the literature pertaining to art teacher frustrations with teacher evaluation models like RISE. Teacher evaluation systems that place quantitative results pertaining to student achievement at the forefront of determining a teacher's success at delivering a high-quality education can put art teachers at a disadvantage. As a consequence, the unique critical thinking and student-centered learning environment within an art classroom loses its value as a focal point of good teaching practices.

Additionally, results show a lack of consistency between the concepts associated with professional development-based teacher evaluation models and the experiences art teachers described under the RISE teacher evaluation model. Not only did art teachers report that support from administrators was either lacking or nonexistent, but they also would like more guidance about their roles under RISE from the fine arts resource within the state department of education.

CHAPTER 6: RECOMMENDATIONS

Implications for Practice

Many teacher effectiveness evaluation models in the United States place a significant amount of emphasis on student learning that is measured by standardized tests. Trying to address a growing achievement gap and an overall decrease in test scores is complex and challenging. From a critical point of view, we must look at the expanding range of issues facing our society today and determine how certain prevailing attitudes are affecting the decline of student progress. The dispositions and social behaviors of our culture are significant contributors to how students ultimately perform in school.

The RISE teacher evaluation model places a significant amount of emphasis on student learning measured by standardized test scores. Pressure for students to do well on these assessments has been placed heavily on teachers and schools. Currently, ESSA provides more options for measuring student achievement and power for states to decide how much student achievement will impact teacher evaluations than under NCLB. This provision could contribute to development of teacher evaluations that not only address individual teacher needs such as class size, number of students, daily teaching schedule, and availability of appropriate instructional resources, but also take into account the related needs of schools, students, families, and communities.

Another implication is that the increased focus on student test data has negatively impacted the amount of attention given to individual student interests and needs. Some teaching methods currently being used to help achieve desired scores on standardized tests have overwhelmed many student-focused and problem-solving based instructional practices. As a

consequence, activities and disciplines that uniquely allow students to engage in higher order thinking processes and other habits of mind are given less instructional time and attention due to the perceived need for instruction that is more centrally focused on mastering specific areas of knowledge and explicit sets of skills. Student achievement based on standardized testing scores restricts knowledge and student performance to extremely narrow and specific elements that may not reflect the broader range of learning or skills students may have acquired through well-structured learning experiences. Therefore, when test scores such as these are raised, attention toward cultivating meaningful critical thinking in subjects like art is diminished and skills needed for students to truly compete in an increasingly global society become greatly compromised.

An additional implication is that pre-service teachers and those in the field of education who are keeping up to date with licensure requirements are in need of support and knowledge about the teacher evaluation process. For pre-service teachers especially, working collaboratively across disciplines or grade levels contributes to important understanding of key elements of high-quality teaching such as planning, instruction, assessment, and classroom management. Furthermore, collaboration can potentially supplement the time teachers need with principals but aren't always able to receive. With professional development as the foundation of evaluation systems like Danielson's (2013) *The Framework for Teaching* and Marzano's (2013) and *The Marzano Teacher Evaluation Model*, the inclusion of collaboration across disciplines could provide additional opportunities to bring teachers together to address the complex learning needs of all students. This can be beneficial to all teachers as they develop instructional practices by giving them time to reflect on their teaching and gain a deeper understanding of how to meet individual student needs in the classroom.

Finally, confusion about the importance the arts play in student achievement can be linked to training given to teachers and perceptions by the public that perpetuates the idea of a hierarchy among disciplines included in public school curriculum. Disciplines that are not included on standardized assessments or that do not produce standardized test results are seen as less vital to student achievement and as a consequence, they receive less consideration for helping students demonstrate necessary knowledge and skills needed for entering college and careers and for living productive lives. Unfortunately, the higher-level thinking processes promoted by the arts are not easily measured and typically are not included on standardized tests. To better understand the need for the arts to play an active role in preparing America's students for the future, all teachers and administrators must recognize the link between various cognitive skills and thinking processes acquired through engagement and learning in and through the arts and how they are applied to other academic areas as well as in numbers of occupations and daily living.

Recommendations for Further Research

Further research is needed to determine how art teachers can produce more appropriate assessments for data collection under RISE. Developing art assessments that truly reflect the type of learning and production happening in an art classroom can improve the perceived fairness and relevance of certain teacher evaluation results for art teachers under RISE. Second, more research needs to be conducted to identify the obstructions that prevent art teachers from receiving adequate professional development from administrators. For instance, more transparency is needed from administrators in how they distribute professional development funds among different disciplines under the RISE model. Third, additional research into the structure and content of administrator training programs for conducting teacher evaluations could

provide insight the justification for certain dispositions. To increase the perceived fairness and relevance of teacher evaluations for art teachers under RISE, more information is needed about the breadth and depth of knowledge administrators have about art education in order to make judgments about art teacher performance.

Concluding Remarks

For many teacher evaluation systems like RISE, important teaching practices regularly factored into everyday instruction, such as student engagement, learning environment, and knowledge of learners, are given less importance in terms of a teacher's performance. Increasing the amount of attention on student testing data is, therefore, subtracting attention from the individual needs of students. In terms of teacher evaluation, shifting the focus away from the interaction teachers have with students and instead concentrating on assessment data, a perspective emerges that what goes on in the classroom to enhance student learning, outside of what is relevant to student testing data, has significantly less importance. Unfortunately, activities that will encourage students to engage in higher order thinking processes will become fewer as a result of instruction that is more focused on mastering a specific set of knowledge and skills. The false implication this has for art teachers is that they lack significance and are not valued. Therefore, progress must be made to create teacher evaluation models which acknowledge and support traditionally non-assessed teachers and disciplines.

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APPENDIX A: RECRUITMENT EMAIL

Dear Elementary/Middle/High School Art Teacher,

You are invited to participate in research investigating your experiences as an art teacher evaluated with the RISE teacher evaluation model in Indiana. The information obtained from this research will help identify the specific needs art teachers have when evaluated with the RISE model. Your participation is very much appreciated!

This study will be conducted through one individual interview for each participant. Each discussion should take approximately 45 minutes to one hour and will be conducted in person at Purdue University or via videoconferencing.

In order to participate, you must be an art teacher with previous experience being evaluated in a public school in Indiana using the RISE model. Art teachers from the elementary, middle, and high school levels are needed. Interviews will take place in late October or early November.

Results will be reported as aggregate data, and your responses will be identified via pseudonyms. You may skip any questions that make you uncomfortable or that you do not wish to answer. If you do not wish to participate, simply ignore this email and any subsequent reminder emails you may receive.

Thank you in advance for your time and participation! If you have any questions about this study or would like to inform me of your decision to participate, feel free to contact me at bowman39@purdue.edu or Dr. Robert Sabol at bobsabol@purdue.edu.

Once you agree to participate in the study, I will meet with you prior to the interview to go over and sign a waiver of informed consent or you will receive a consent information form if participating electronically.

Lacey Bowman, bowman39@purdue.edu

Curriculum & Instruction

Purdue University

APPENDIX B: RESEARCH PARTICIPANT CONSENT FORM

Key Information

Please take time to review this information carefully. This is a research study. Your participation in this study is voluntary which means that you may choose not to participate at any time without penalty or loss of benefits to which you are otherwise entitled. You may ask questions to the researchers about the study whenever you would like. If you decide to take part in the study, you will be asked to sign this form, be sure you understand what you will do and any possible risks or benefits. The purpose of this study is to investigate the perceptions art educators have about teacher effectiveness evaluations by exploring their experiences with the RISE teacher evaluation model in Indiana. The duration of the interviews used for this study will last approximately 45 minutes to 1 hour for each session.

What is the purpose of this study?

You are being asked to participate in this study so that we can investigate your experiences being evaluated with the RISE model. Previous experience being evaluated as an art teacher in a public school in Indiana using the RISE model is needed to examine your responses. A maximum of 10 people will participate.

What will I do if I choose to be in this study?

You will be asked to discuss your experiences with teacher evaluation during a semi-structured individual interview. A voice recording of the individual interview will be collected.

How long will I be in the study?

Your time commitment will be approximately 45 minutes to 1 hour for the interview session.

What are the possible risks or discomforts?

There are minimal risks to you in this study. You will be participating in an individual interview and you will be exposed to no more risk than you would ordinarily encounter in everyday life. There is risk of breach of confidentiality. However, safeguards are in place to minimize this risk as outlined in the confidentiality section.

Are there any potential benefits?

There are no direct benefits to you. If you choose to participate in this study, you may benefit from having the opportunity to reflect on previous experiences in the teacher evaluation process. Additionally, you may benefit from knowing that your thoughts and experiences are valuable for in-depth research and that you are contributing to existing literature on teacher evaluations.

Will information about me and my participation be kept confidential?

The project's research records may be reviewed by departments at Purdue University responsible for regulatory and research oversight. Pseudonyms will be used to identify and track all participants in order to maintain confidentiality. Audio recordings will be done using a digital voice recorder obtained from the Purdue Technology Resources Center (TRC) and then downloaded and stored on flash drives and/or cloud formats which are protected by personal

usernames and passwords only accessible by the research team. Recordings will be transcribed for analysis and will be kept indefinitely for future use. Data and research records will be stored in a secure filing cabinet in Lacey Bowman's office, Room 2170, of Pao Hall of Visual and Performing Arts at Purdue for a minimum of 3 years after the conclusion of the project. All flash drives and cloud accounts containing data will be kept for a minimum of 3 years.

What are my rights if I take part in this study?

Your participation in this study is voluntary. You may choose not to participate or, if you agree to participate, you can withdraw your participation at any time without penalty or loss of benefits to which you are otherwise entitled.

Who can I contact if I have questions about the study?

If you have questions, comments or concerns about this research project, you may talk to one of the researchers. Please contact Dr. F. Robert Sabol, Professor in the Department of Art & Design, bobsabol@purdue.edu, 765-494-3058. If you have questions about your rights while taking part in the study or have concerns about the treatment of research participants, please call the Human Research Protection Program at (765) 494-5942, email (irb@purdue.edu) or write to: Human Research Protection Program - Purdue University
Ernest C. Young Hall, Room 1032
155 S. Grant St.,
West Lafayette, IN 47907-2114
To report anonymously to Purdue's Hotline see www.purdue.edu/hotline

Documentation of Informed Consent

I have had the opportunity to read this consent form and have the research study explained. I have had the opportunity to ask questions about the research study, and my questions have been answered. I am prepared to participate in the research study described above and I consent to allow my data to be kept for future use. I will be offered a copy of this consent form after I sign it.

Participant's Signature

Date

Participant's Name

Researcher's Signature

Date

APPENDIX C: RESEARCH PARTICIPANT INFORMATION FORM

Key Information

Please take time to review this information carefully. This is a research study. Your participation in this study is voluntary which means that you may choose not to participate at any time without penalty or loss of benefits to which you are otherwise entitled. You may ask questions to the researchers about the study whenever you would like. If you decide to take part in the study, you will be asked to sign this form, be sure you understand what you will do and any possible risks or benefits. The purpose of this study is to investigate the perceptions art educators have about teacher effectiveness evaluations by exploring their experiences with the RISE teacher evaluation model in Indiana. The duration of the interviews used for this study will last approximately 45 minutes to 1 hour and will take place electronically via WebEx.

What is the purpose of this study?

You are being asked to participate in this study so that we can investigate your experiences being evaluated with the RISE model. Previous experience being evaluated as an art teacher in a public school in Indiana using the RISE model is needed to examine your responses. A maximum of 10 people will participate.

What will I do if I choose to be in this study?

You will be asked to discuss your experiences with teacher evaluation during a semi-structured individual interview. A voice recording of the individual interview will be collected. Interviews will take place electronically via WebEx.

How long will I be in the study?

Your time commitment will be approximately 45 minutes to 1 hour for the interview session.

What are the possible risks or discomforts?

There are minimal risks to you in this study. You will be participating in an individual interview and you will be exposed to no more risk than you would ordinarily encounter in everyday life. There is risk of breach of confidentiality. However, safeguards are in place to minimize this risk as outlined in the confidentiality section.

Are there any potential benefits?

There are no direct benefits to you. If you choose to participate in this study, you may benefit from having the opportunity to reflect on previous experiences in the teacher evaluation process. Additionally, you may benefit from knowing that your thoughts and experiences are valuable for in-depth research and that you are contributing to existing literature on teacher evaluations.

Will information about me and my participation be kept confidential?

The project's research records may be reviewed by departments at Purdue University responsible for regulatory and research oversight. Pseudonyms will be used to identify and track all participants in order to maintain confidentiality. Audio recordings will be done using a digital voice recorder obtained from the Purdue Technology Resources Center (TRC) and then

downloaded and stored on flash drives and/or cloud formats which are protected by personal usernames and passwords only accessible by the research team. Recordings will be transcribed for analysis and will be kept indefinitely for future use. Data and research records will be stored in a secure filing cabinet in Lacey Bowman's office, Room 2170, of Pao Hall of Visual and Performing Arts at Purdue for a minimum of 3 years after the conclusion of the project. All flash drives and cloud accounts containing data will be kept for a minimum of 3 years.

What are my rights if I take part in this study?

Your participation in this study is voluntary. You may choose not to participate or, if you agree to participate, you can withdraw your participation at any time without penalty or loss of benefits to which you are otherwise entitled.

Who can I contact if I have questions about the study?

If you have questions, comments or concerns about this research project, you may talk to one of the researchers. Please contact Dr. F. Robert Sabol, Professor in the Department of Art & Design, bobsabol@purdue.edu, 765-494-3058. If you have questions about your rights while taking part in the study or have concerns about the treatment of research participants, please call the Human Research Protection Program at (765) 494-5942, email (irb@purdue.edu) or write to: Human Research Protection Program - Purdue University
Ernest C. Young Hall, Room 1032
155 S. Grant St.,
West Lafayette, IN 47907-2114

To report anonymously to Purdue's Hotline see www.purdue.edu/hotline

Documentation of Informed Consent

I have had the opportunity to read this consent form and have the research study explained. I have had the opportunity to ask questions about the research study, and my questions have been answered. I am prepared to participate in the research study described above and I consent to allow my data to be kept for future use. After receiving the Research Participant Information Form, I give my consent by logging into the interview electronically via WebEx.

APPENDIX D: PRINCIPAL OBSERVATION FORM

STAR* Optional Observation Mapping Form 1 – By Competency

Note: It is not expected that every competency be observed during every observation. This form may be used for formal or informal observations per evaluator preference.

SCHOOL:

TEACHER:

DATE OF OBSERVATION:

OBSERVER:

GRADE/SUBJECT:

START TIME: ____ END TIME: _____

2.1 OBJECTIVE	
Evidence	Indicator
2.2 CONTENT	
Evidence	Indicator

2.3 ENGAGEMENT	
Evidence	Indicator

2.4 UNDERSTANDING	
Evidence	Indicator

2.5 MODIFY INSTRUCTION	
Evidence	Indicator

2.6 RIGOR	
Evidence	Indicator

2.7 MAXIMIZE INSTRUCTIONAL TIME	
Evidence	Indicator

2.8 CLASSROOM CULTURE	
Evidence	Indicator

2.9 HIGH EXPECTATIONS	
Evidence	Indicator

Overall Strengths:

Overall Areas for Improvement:

STAR* Optional Post-Observation Form - Evaluators

Instructions: The primary post-observation document should simply be a copy of the observation notes taken in the classroom. This form is designed to summarize and supplement the notes.

SCHOOL:

TEACHER:

DATE OF OBSERVATION: _____

OBSERVER:

GRADE/SUBJECT:

START TIME: ____ END TIME: _____

Domain 2: Areas of Strength Observed in the Classroom (identify specific competencies):

Domain 2: Areas for Improvement Observed in the Classroom (identify specific competencies):

Domain 1: Analysis of information (including strengths and weaknesses) in Planning:

Domain 3: Analysis of information (including strengths and weaknesses) in Leadership:

Action Steps for Teacher Areas of Improvement:

This section should be written by the teacher and evaluator during the post-conference.

APPENDIX E: FOCUS GROUP PROTOCOL

Interview length: 90 minutes to 2 hours/ one session
Maximum 10 teachers

Semi-structured Interview Questions:

- What is your teaching experience?
- How would you describe the student population at your school? Teacher population?
- What do you know about how your school receives funding?
- Who provides direction and/or guidance about curriculum and instruction (for you)?
- How would you define teacher quality? Is it the same as good quality teaching?
- Do you feel there are any economic, social, and/or political factors affecting views of teacher quality?
- How would you describe the process(es) used to evaluate you?
- Do you feel current teacher evaluation models, which have been used to evaluate you, reflect high quality teaching?
- How do you interpret the STAR* evaluation model for in terms of its ability to reflect high quality teaching?
- How do you interpret the ELEOT evaluation model in terms of its ability to reflect high quality teaching?
- What are some things each model does well?
- What are some things each model could improve upon?
- Do you feel there is any other relevant information to share?

*Pseudonym is used

APPENDIX F: INDIVIDUAL INTERVIEW PROTOCOL

Interview length: 45 minutes to one hour/each participant
Maximum 10 teachers

Semi-structured Individual Interview Questions:

- Describe your most recent teacher evaluation.
- What about the evaluation process is most beneficial to your teaching?
- How could teacher evaluation procedures be improved?
- Describe your administrator's role in your teaching evaluation.
- Describe the professional development opportunities within your school or district.
- What do you think about the procedure(s) used to evaluate your teaching?
- In what ways does the evaluation process recognize instructional diversity across different subject areas?
- How would you describe the relationship between teaching in your specialized discipline and the evaluation procedures?
- What unique needs do you have in the specialized discipline that you teach?
- How would you describe the relationship between teaching in your specialized discipline and the professional development provided by your school or school district?
- What is unique about teaching art at the elementary/middle/high school level?

VITA

LACEY BOWMAN

EDUCATION:

- 2019 Doctor of Philosophy in Curriculum & Instruction, Purdue University, West Lafayette, Indiana. Dissertation title: Art Educator Perceptions of the RISE Teacher Effectiveness Evaluation Model in Indiana
- 2016 Gifted, Creative, and Talented Studies Certificate, Purdue University, West Lafayette, Indiana
- 2013 Master of Arts in Art Education, Purdue University, West Lafayette, Indiana. Thesis title: A Study of Current Teacher Effectiveness Evaluation Models in American Schools
- 2011 Master of Interdisciplinary Studies in Interdisciplinary Arts, Virginia Commonwealth University, Richmond, Virginia. Emphasis in Sculpture and Crafts
- 2005 Bachelor of Arts in Art Education, Purdue University, West Lafayette, Indiana

PROFESSIONAL EXPERIENCE:

- 2019-2012 Instructor of Record, Art Methods for Elementary Teachers, Purdue University, West Lafayette, Indiana.
- Delivered curriculum knowledge and instructional methods in art education for pre-service elementary teachers to apply in practice. Approximately 30 students enrolled per semester
- 2017-2013 Practicum Supervisor and Teaching Assistant, The Inclusive Classroom, Purdue University, West Lafayette, Indiana.
- Supervised pre-service elementary and secondary teachers completing their Theory into Practice (TIP) practicum experience by monitoring their attendance in local public schools and promoting professionalism during their experience. Supervised approximately 100 students as assigned per semester. Coordinated schedules and expectations with cooperating teachers.
 - Provided support and guidance for pre-service elementary and secondary students completing curricular requirements for learning about exceptional students. Responsible for grading student assignments and assisting during lecture twice a week
- 2012-2005 Art Teacher, Orange Hunt Elementary School, Fairfax County Public Schools, Springfield, Virginia.
- Delivered standards-based art instruction to students in grades K-6 based on the required fine arts curriculum and utilized best practices for teaching and learning. Approximately 600 students received art instruction for 60-

- 80 minutes every week
- Performed required duties related to advocating art program including coordinating daily parent volunteers in the art room and conducting school-wide interdisciplinary art events at least once a year

RELATED EXPERIENCE:

- 2019 Program Assistant, Purdue Galleries, Purdue University, West Lafayette, Indiana
- Responsible for planning, development, and implementation of gallery workshops supporting current exhibitions - including Art Teacher Day
 - Interacted with diverse audiences during advertising events
- 2018 Outside Grant Evaluator, National Endowment for the Arts & Arts for Learning - Fresh Start Program, Indianapolis, Indiana
- Conducted program evaluation by implementing qualitative research methodology to determine the impact local, community-based public artwork has on participating elementary students
- 2018 Research Assistant, Department of Interior Design, Purdue University, West Lafayette, Indiana
- Supported research to explore the use of art criticism models used in Art Education classrooms for application in Interior Design courses during the critique process
- 2017 Education Coordinator, Art Teacher Day, Purdue Galleries, Purdue University, West Lafayette, Indiana
- Collaborated with gallery staff to develop a professional learning opportunity which provided standards-based art lessons and other professional resources for art teachers. Approximately 30 elementary and secondary art educators attended from local school districts
- 2015 Co-Researcher, Zamorano University, Tegucigalpa, Honduras
- Investigated teacher evaluation practices in international contexts using qualitative research methodology during a three-week summer study abroad opportunity through Purdue University
- 2015 Course Coordinator and Instructor, Gifted Education Resource Institute (GERI) Purdue University, West Lafayette, Indiana
- Designed curriculum and instructional methods for delivering an art course which provided personal and meaningful art lessons for gifted, creative, and talented elementary and secondary students during a three-week period
 - GERI program includes elementary and secondary students from around the world who participate in summer enrichment programs taught by educating professionals from diverse subject backgrounds

- 2014 Co-Researcher, England, United Kingdom
- Examined historical “performative architecture” and landscapes using qualitative research methodology during a three-week summer study abroad program through Purdue University that utilized agricultural and historical perspectives
- 2012-2011 Lead Elementary Art Teacher, Fairfax County Public Schools, Fairfax, Virginia
- Served as an instructional leader and resource to elementary art teachers and administrators by supporting instruction and implementation of the K-6 art education program of studies
 - Collaborated specifically with fine arts administrators and other lead art teachers within my professional learning community to develop and present in-service seminars focusing on lesson development, adapting lessons for special populations, art advocacy, and teaching methods, strategies, and materials
- 2012-2009 Cooperating Teacher, George Mason University Teaching Practicum, Fairfax, Virginia
- Provided guidance and training for pre-service art teachers, individually and in class groups, throughout a series of classroom observations to discuss professional development opportunities, lesson plans, and classroom management practices
- 2012-2008 Co-Coach, Great Beginnings: Continuing the Journey, Fairfax County Public Schools, Fairfax, Virginia
- A Fairfax Academy course for second year FCPS elementary art teachers focusing on teaching methods and strategies in correlation with the program of studies for K-6 art instruction
 - Participated in a collaborative coaching approach for supporting instruction and the reflective practice of beginning teachers
- 2012-2006 Co-Coordinator, Art and Literacy Night, Orange Hunt Elementary School, Fairfax County Public Schools, Springfield, Virginia
- Developed and implemented activities for a school-wide event focusing on the interdisciplinary connections between art and literacy standards. Additionally, communicated with local media outlets and parents to promote the event
- 2011 Facilitator, Pyramid Art Meeting (K-12), Fairfax County Public Schools, Fairfax, Virginia
- Coordinated professional networking meeting with other art teachers from local elementary, middle, and high schools in order to collaborate and develop goals and plans for vertical articulation in fine arts
- 2008 Fine Arts Summer Curriculum Development, Revising the Program of Studies, Fairfax County Public Schools, Fairfax, Virginia
- Developed new lesson plans and resources in accordance with the Fairfax County Public Schools program of studies in order to meet the goals of a comprehensive K-6 art education curriculum

PROFESSIONAL ORGANIZATIONS and MEMBERSHIPS:

- 2018 Member, National Art Education Association (NAEA)/Art Education Association of Indiana (AEAI)
- 2016 Treasurer, Curriculum and Instruction Graduate Student Association (CIGSA), Purdue University, West Lafayette, Indiana
- 2005 President, Purdue Student National Art Education Association (PSNAEA), Purdue University, West Lafayette, Indiana
- 2005 Member, National Art Education Association (NAEA)/Art Education Association of Indiana (AEAI)
- 2005 Member, National Education Association (NEA)
- 2003 Treasurer, Purdue Student National Art Education Association (PSNAEA), Purdue University, West Lafayette, Indiana

PROFESSIONAL DEVELOPMENT:

- 2014 Grant and Proposal Writing Workshop, Purdue University, West Lafayette, Indiana
- Learned tips, advice, and instruction on how to write a proposal for funding
- 2013 Responsible Conduct of Research (RCR) Authorship & Publications in Life Sciences Workshop, Purdue University, West Lafayette, Indiana
- Learned issues associated with research integrity and responsible conduct of research in the context of authorship & publications in Life Sciences and other disciplines
- 2013 Responsible Conduct of Research (RCR) Research Integrity Workshop, Purdue University, West Lafayette, Indiana
- Learned topics related to Responsible Conduct of Research. Applicable for meeting requirement of face to face ethics training required of many departments, colleges, and granting agencies

EXHIBITIONS:

- 2012, 2013 *Westwood Student Art Competition and Exhibition*, Westwood Estate, Purdue University, West Lafayette, Indiana
- 2010 *The Land of Make-Believe*, Master of Interdisciplinary Studies in Interdisciplinary Arts Thesis Exhibition, Virginia Commonwealth University, Richmond, Virginia at The Fridge, Washington, D.C.
- 2008 *11th Annual National Juried Show*, Gallery West, Alexandria, Virginia (Sharon Mason, Juror)
- 2007 *Artist/Teacher Exhibit...Present/Future*, Mason Hall, George Mason University, Fairfax, Virginia
- 2004 *Purdue Student National Art Education Association Spring Exhibit*, Pao Hall of Visual and Performing Arts, Purdue University, West Lafayette, Indiana

PRESENTATIONS:

- 2014 Presentation, 8th Annual Graduate Student Educational Research Symposium,
Purdue University, West Lafayette, Indiana
- Presentation title: A Study of Current Teacher Effectiveness Evaluation Models in American Schools

CONFERENCES:

- 2014, 2017 Exhibitor, The Art Education Association of Indiana (AEAI) Fall
Convention

AWARDS:

- 2015 Teaching Academy Graduate Teaching Award, Purdue University, West
Lafayette, Indiana