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**The Museum as an Additional Site for Providing Preservice Teachers
with Classroom Experiences**

by

Theresa Constance VanHook

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ABSTRACT

This thesis stemmed from the idea that the museum can be used as an educational resource for both teachers and students. It examines how preservice art education majors worked with classroom teachers and their students as part of a museum/university collaborative project. The study was guided by three major research questions: 1) How did the student docents feel the experience enhanced their preservice teacher education? 2) How were student docents able to adapt activities developed around a museum exhibition to fit the needs of the host teacher and their class? 3) How can the museum, as a community resource, and preservice teacher education programs collaborate to bring a variety of experiences to future art educators?

The findings of this study indicate that preservice teachers feel that classroom experiences and opportunities which link them with community resources are extremely beneficial as part of their teacher training program. The museum's contributions, a docent education packet and gallery orientation, laid a knowledge-base for preservice docents to draw on while planning activities for the classroom visits and tours. The study asserts that a program which offers preservice teachers opportunities to work with teachers in schools should be included in the course work on both the undergraduate and post-baccalaureate levels. The museum as a community resource for providing these experiences is also discussed.

Chapter I

INTRODUCTION

When I was a second grader, the Amerind Foundation, a museum and research facility dedicated to Native American art and artifacts in Dragoon, Arizona, provided me with my first formal opportunity to look at special treasures requiring storage and display in a well guarded place with rules and limited accessibility. The excitement was building as I was loaded onto a school bus, took the seemingly endless thirty minute ride, and was unloaded in front of a large, beautiful white adobe building in the desert. I could already feel in my stomach that this was going to be the field trip of the year. I had no idea that it was the beginning of a journey that would last another twenty-five years and bring me to this research and career.

At the museum, I saw objects so beautiful that the feelings evoked were overpowering. The woman who had met us at the door started talking, explaining where the elaborate clothing, pottery, and baskets came from, who had made the objects and how they were used. I wanted to run straight home to tell my older sister, or anyone who

would listen, about the treasures I had seen and quickly sketched in my notebook.

Because of this experience, an educator was born, more importantly, an educator who understood the inherent resources in existence in the museum.

I first came to the University of Arizona to study Art Education as an undergraduate with the intent of looking at museum education. As a graduate student I found myself looking back to personal interests as inspiration for a thesis project. The excitement generated by my first museum visit, combined with an interest in teacher education, had to be an area fit for research. I became interested in how museum professionals, docents, and educators generate students' enthusiasm for learning in a museum space and how the museum can provide an enriching learning environment for both teachers and their students.

This thesis is the result of a research study combining both my interest in the museum as a teacher resource and an interest in preservice teacher education. Written as documentation of my experience and observations while working as a graduate researcher participating in a collaborative partnership between the University of Arizona's Center for Creative Photography and Art Education Program, it aims to look at the experiences of preservice art majors working with classroom teachers and their students during school visits and as docents in the museum.

Museum Education

There are many community resources, including museums, that can be used to enhance the curriculum, but how they can be integrated into classroom activities is not always addressed in preservice and in-service teacher education. With the decrease in funding for school art programs and materials for classroom activities it is increasingly important for teachers to take full advantage of all available community resources (Calvert, Galbraith, Nyman, VanHook, Walters, & Zimmerman, 1996). Museum collections can contribute, in the form of in-service programs and educational materials, educational resources for classroom activities and provide an environment for learning outside of the classroom - if teachers know how to use them (Marinello & Gonzalez, 1987).

Stone's (1992a) study on elementary art specialists' use of the museum indicates that 73% of the specialists surveyed would like to obtain resources from or participate in programs offered by museums. Only 32% of these specialists had borrowed resources from a museum to support instruction in the classroom during the previous year. More specifically 47% of the specialists wanted to tour with their classes a museum's permanent collection and 38% were interested in integrating special exhibitions into their curriculum. The number of teachers who had been involved in museum activities was 25%, with 56% of this participation through teacher workshops, and 20% involvement through college instruction in a museum setting.

There are number of obstacles for all teachers to overcome that involve both the school and the museum. Distance, time, and money prevent many schools from bringing students to museums, despite an awareness of the valuable out-of-school learning opportunities provided by community resources (Stone, 1992a). Teachers are also faced with the loss of art specialists in many elementary schools (Mims & Lankford, 1995). Additionally, increased class loads, limited planning time, and growth in content mandates (Greenberg, 1996) make special projects and out-of-school experiences a luxury some schools are unable to provide (Blenz-Clucas, 1993).

Preservice Art Teacher Education

As an undergraduate major in art education, I sought out a museum experience, but in my required course work there were no direct assignments linked to museums. In undergraduate studio classes there were occasional assignments to write about or do an interpretive work based on a piece in the university museum, and in art history there were a few suggestions to look at the real thing housed in a nearby museum or gallery. There was no direct instruction on how to use the museum as a resource or how visits to permanent or special exhibitions could be integrated into an existing classroom curriculum.

Preservice students of teaching should have instruction in areas that will be beneficial to their careers as teachers (Zimmerman, 1994a). If no instruction on how to

use the museum is offered, how are teachers supposed to know how to use the museum with their class? Many museum educators express that teachers do not know how to use the resources offered by museums, and classroom teachers admit feeling inadequately prepared to teach in a gallery space (Marinello & Gonzalez, 1987). Therefore in preparation for becoming teachers, course work that orchestrates and models alternative ways of learning and teaching must be provided (Galbraith, 1996).

Research on museums and classroom teachers suggests only partial linkage. Brophy (1995) found that overall, preservice teachers receive museum exposure through a variety of courses taken at the undergraduate level. In her survey of secondary art specialists, Stone (1993) found that 52% of the respondents reported that their college education adequately prepared them to use the art museum as an educational resource. A larger number - 67% - had requested resources or toured a museum in the previous year. Those who felt that they had been adequately trained to use the museum received some exposure as part of their course work in art history (49%), studio art (32%), art education courses (31%), art appreciation (23%), art criticism (22%), aesthetics (17%), and courses outlining a discipline-based education approach (9%). No courses on museum studies or museum education were listed by the respondents.

The dominant suggestion was a course on the use of the art museum. As part of such a course respondents wanted field trips to an art museum, assignments requiring the use

of an art museum, specific strategies for teaching in the museum and general information on art museums and museum studies. (Stone, 1993, p. 52)

The Center for Creative Photography

In 1995, the Center for Creative Photography, a museum, archive, and research center located on the campus of the University of Arizona, in collaboration with two other photography museums, produced a trilogy of photography exhibitions, *Points of Entry*, which were designed to focus attention on one of the central defining issues of American life: immigration (Pitts, 1995). These three exhibitions curated at the Center for Creative Photography, the Museum of Photographic Arts (San Diego), and The Friends of Photography (San Francisco), included a wide range of photographic styles and techniques, and spanned from early Daguerreotypes to contemporary photography-related installation pieces. For the Center's contribution, Director Terence Pitts curated *Points of Entry: Reframing America*, a collection of works by seven émigré photographers, including Robert Frank and John Gutmann, who came to the United States during or soon after World Wars I and II. The exhibition explored "a quarter-century of American history when European émigrés were at the forefront of transforming photography in this country and creating a startling new vision of America" (Pitts, 1995, p 16).

Using grant money received to develop an educational program, an education packet, the *Curriculum Resource for Teachers* (1995), was developed and distributed by the each of the Curators of Education from the three museums to be used in conjunction with the three photographic exhibitions. This resource, divided into sections for each exhibition, included slides of works from the exhibitions, classroom and museum activities, vocabulary specific to photography and immigration, and a list of supplementary resources aimed at assisting classroom teachers in developing appreciation skills with their students.

Classroom teachers received the *Curriculum Resource for Teachers* at an in-service training session held the first Saturday of the exhibition, or when they scheduled their class for a tour of any one of the three exhibitions. Special mailings, contacts through in-service training at schools, public lectures, and other public service resources were employed to provide as many area teachers as possible with information about the *Curriculum Resource for Teachers*.

Funding from educational grants also made it possible to conduct extensive community outreach. With the increased community outreach and anticipated response to this project, the Center was in need of docents to provide tours of the exhibitions. The researcher realized that *Points of Entry: Reframing America* could serve as the basis for a collaborative teacher education project and opportunity for a research project.

A Collaborative Partnership

A collaborative partnership, as I define it, is one in which each of two or more parties contributes to, and receives benefits from an enterprise. It is therefore different from exploiting available resources, or from establishing satellite forms of one main activity (MacGregor, 1993)

The Art Education program at the University of Arizona, working in conjunction with the Center for Creative Photography, developed a collaborative teacher education partnership in which preservice art education majors were asked to serve as docents to gain classroom experience as a course requirement for ARE 496/596, Issues in Art Theory and Practice, a course focused on teaching methods for criticism and aesthetics, and ARE 434/534, Cross-Cultural Issues in Art Education. By using activities outlined in the *Curriculum Resource for Teachers*, preservice docents were able to experience working in an elementary or secondary school classroom with art specialists, classroom teachers, and their students. While participating in this partnership art education majors offered these teachers two classroom visits and a guided tour of the Center's exhibition *Reframing America*.

Each preservice docent was responsible for working with an individual teacher and his/her students out in the school classroom. The preservice docent made an initial

visit to the classroom preparing students for their visits to the museum, and conducted two activities designed by Cass Fey, Curator of Education, using slides or printed reproductions of photographs from the museum. These activities introduced the classroom teachers and students to three photography concepts; *Angle, Framing, and Light* (1995, p. 55), and a questioning strategy, *Learning to Look* (1995, p. 59). These activities were aimed at stimulating classroom discussion about both the content and composition of the photographs. Afterwards, the preservice docent conducted a tour of the exhibition at the museum with the classroom teacher and students. The docent discussed the photography concepts using works in the exhibition. Using the strategies introduced in *Learning to Look* during the pre-tour visit docents, teachers, and students discussed the photographs and issues surrounding immigration. A follow-up visit by the same preservice docent was made to the classroom in order to answer questions and provide classroom teachers with additional activities designed to reinforce the concepts presented to their students during the previous visit and tour of the exhibition.

With additional human resources provided by the art education majors working as docents the museum could accommodate an increased number of tours by area teachers and their students, and it could serve as an additional resource providing opportunities for classroom experiences.

Docent Training

The preservice docents attended an in-service program at the Center for Creative Photography. They attended this in-service along with classroom teachers from the community, thus providing an opportunity for teachers and preservice teachers to interact as peers. This in-service workshop complemented university classes which focused on curricular and pedagogical strategies for the teaching of photography concepts and immigration issues. Each preservice docent received additional professional development information and training in the form of: (a) an educational packet containing catalogue essays written by the curator of the exhibition and biographies of the artists, (b) a demonstration of classroom activities by Cass Fey, Curator of Education for the Center, (c) a special gallery orientation given by the Director of the Center, Terence Pitts, (d) lectures related to the seven artists, their photographs, and issues of immigration, (e) a copy of the *Curriculum Resource for Teachers*, (f) the availability of a graduate student liaison with the Center, and (g) access to an Internet listserv for the sharing of ideas and information.

Aim of the Study

The aim of this study is to look at the classroom experiences of preservice art education majors working as museum docents. Specifically the study examines how the docents worked with teachers and students from area schools, and how they presented the educational materials developed as part of a museum exhibition. Observations gained through interviews, video taped tours and interviews, written reflections, and a docent survey address the following three research questions about the nature of preservice teacher education in a museum setting. 1) How did the docents feel the experience enhanced their preservice teacher education? 2) How were docents able to adapt activities developed around a museum exhibition to fit the needs of the host teacher and their class? 3) How can the museum, as a community resource, and preservice teacher education programs collaborate to bring a variety of experiences to future art educators?

The three questions will be examined through the analysis of reflective papers written by the preservice docents, video taped preservice docent interviews, and data collected from a docent survey.

Limitations

This study was limited by a variety of factors, (a) the scheduling needs of the Center for Creative Photography, (b) the unpredictable number of teachers that would

participate in the program, (c) the number of available students for the study, (d) the scheduling difficulties inherent in collaborating between two university departments and many area schools, and (e) the researcher's roles as program coordinator, preservice teacher educator, and liaison between the art education department, the museum, preservice docents, and area teachers.

Summary

As suggested earlier, my research interests focus on ways in which university art educators, teachers, and museums can work together to help teachers bring community resources into classrooms. In order to conduct this study I initiated a collaborative partnership between the University of Arizona's Center for Creative Photography and Art Education program. I facilitated a project in which art education majors served as docents in the museum setting. This study investigates how the partnership developed and how the preservice docents worked with art specialists and classroom teachers within local schools. Chapter II will review related literature from the fields of art education, museum education and teacher education in general. The subsequent chapters will discuss the collaboration and study. I will conclude with a series of implications for how the museum and other community resources can be integrated into art teacher education programs.

Chapter II

REVIEW OF RELATED LITERATURE

Introduction

The prevalent theme of this thesis on the museum as educator centers around the integration of a collaborative museum outreach project within an existing preservice art teacher preparation program. Four specific areas of discussion have been pinpointed as important to this study: 1) art teacher education, 2) museum education, 3) collaborative museum/preservice teacher programs, and 4) alternative resources for teachers.

Art Teacher Education

Traditionally art teacher education programs have comprised predominantly studio focused course work, supplemental courses in art history and professional education courses required for teacher certification (Galbraith, in press; Hutchins , in press; Sevigny, 1987). Student teaching is often viewed as a capstone experience, and preservice teachers have few field placement opportunities before it to interact with teachers and students in schools. As teacher education programs begin to integrate discipline-based theories and concepts (Greer, 1987; 1993), teacher educators have become increasingly aware that community resources such as museums and galleries are

beneficial ways to provide preservice teachers with meaningful preservice teaching experiences (Martinello & Gonzalez, 1987; Vallance, 1992).

Preservice art teacher programs tend to focus on theory and methodology with the student teaching experiences providing one opportunity to interact outside of the university setting (Susi, 1992; Zimmerman, 1994b). Today's preservice programs need to develop curricular frameworks into the certification process enabling preservice teachers to interact with community resources while providing a realistic view of the teacher's role within the school. The importance of such experiences is argued by Howey and Zimpher (1989) who wrote:

These frameworks guide not only the nature of curriculum as manifested in individual courses but, as well, questions of scope; developmental sequence; integration of discrete disciplines; and the relationship of pedagogical knowledge to learning how to teach in various laboratory, clinical, and school settings. (p. 242).

Davis (1990) noted that few studies have examined how preservice teachers think about art education. The complexities of learning to teach art force preservice teachers to wear a number of hats simultaneously. The role of being a university student and the role of teacher are very different (Galbraith 1995). Preservice art teachers are placed in a

position where, while learning the content of the disciplines, they must also find ways of later integrating concepts into curriculum suitable for classrooms.

Carter (1990; 1994) suggested that reflective writing can assist preservice teachers in structuring their acquired knowledge into a format that can be integrated into teaching practice. Reflective journals, with “well remembered events” allow preservice teachers to describe, analyze, and look at the teaching implications of a specific event.

Carter and Anders (1996) noted:

The emphasis, in other works, in on preservice teacher’ abilities to inquire into teaching and think critically about their work using their craft and personal knowledge as well as knowledge derived from studies of learning, development, and society. (p. 562)

Museum Education

A duality of missions--preservation and education--has existed in museums from the beginning (Franco, 1992). On the public side, museums hold a responsibility to collections and a responsibility to learning(Jensen & Munley, 1985). The missions of preserving culture for and from public consumption and simultaneously “enlightening” visitors as to the significance of the objects sometimes come into direct conflict. The

museum community has been long concerned with education and public attitudes (The Getty Center for Education in the Arts, 1991). Although the forms of museum education vary greatly from institution to institution, most museums have education as a basic element in their charters (Bloom & Mintz, 1990).

Museum education had traditionally focused on a formal school setting where students came for specific instruction on art principles and history “on the museum’s terms and on the museum’s turf” (Bloom & Mintz, 1990). As learning opportunities expand, informal teaching where visitors interact with living collections is becoming the focus for museum educators (Pittman, 1991). Museum educators have growing concerns about museum visitors’ attitudes and expectations (The Getty Center for Education in the Arts, 1991) and are reaching out to teaching professionals and schools to better understand their needs (Stapp, 1984).

Museum directors, curators, and education staff are moving toward converting museum spaces into open learning forums (The Getty Center for Education in the Arts, 1991). Branches of the National Museum Task Force are examining issues surrounding the design of museum gallery space, the placement of objects, and labeling (Franco, 1992). Wolf (1986) reports that the placement and number of objects in a particular space directly effect the ability of the visitor to gather information. The careful layout of spaces to allow visitors to move freely enhances the experience both educationally and emotionally (Olds, 1990; Wolf, 1986). The comfort level of the viewer is also affected by the placement of labeling and educational materials. Labeling with misinformation or

information that is confusing limits the viewer's ability to learn about the objects. When objects are crammed together in a display area, the accompanying information becomes confusing and often times ignored by the viewer, thus reducing the teaching potential of museums (Borun, 1990).

The American Association of Museums Task Force on Museum Education (1991) identified ten principles with attending recommendations for action by museum education professionals. These recommendations assert that education is a primary responsibility of museums and public service must be central to all museum activities, and called for "ongoing collaborative efforts with a wide spectrum of organizations" (Pittman, 1991). Museum educators are aware that the fourth grader who had a great experience, who was made to feel comfortable in the gallery space, and guided by an engaging docent (Vallance, 1994) will become the mathematician or engineer who visits the museum as an adult. To assure the survival of museums as public institutions, the general public has to feel they are welcome in the museum. Preconceptions that museums are reserved for the upper classes and that they are not acceptable family activities because visitors not allowed to talk, keep some visitors from ever considering attending a museum (Dierking, 1989). As Vallance (1994) noted:

Art museums battle against the fact that art seems to be intimidating, especially to grown-ups, who are aware that art is a language they don't know well; the building's

design tacitly declares the works there to be important, but installations typically do not offer much information about them, leaving visitors to fend for themselves on the misguided principle that art speaks for itself. (p.236)

Museums offer a variety of programs designed to engage the public in learning about their collections. Programs established to encourage both formal and informal public learning exist in most museums (Bloom & Mintz, 1990; Mayer, 1992). Informal teaching through interpretive labeling and self guided study programs (Hein, 1990; Maroevic, 1995; Mayer, 1992), and formal opportunities to participate in organized activities with docents and museum educators (Hartly, 1995; Jones, 1995; Sharpe, 1984) are integrate parts of museum public projects.

Museums are attempting to reach broader audiences and make museum experiences (Falk & Dierking, 1992) more appealing to a wider variety of patrons (Zolberg, 1995). The New York Aquarium, for example, developed a program in which teenagers serve as junior docents. After a brief factual training program, the junior docents are encouraged to conduct tours offering the public a view of their favorite aspects of the aquarium. This "Person to Person" approach (Hensell, 1986) generates public interest and has substantially increased the amount of time families spend viewing the exhibitions.

The Museum: A Resources for Teachers

The museum collection materials available for teacher education and resources available to teachers for integration into their classroom curricula are as varied as the museums offering them. The Victoria and Albert Museum, London, has produced a series of educational resource books for teachers. Each "Handbook for Teachers" was designed as a teacher education tool which offers practical advice for integrating objects from the museum's collection into classroom activities(Durbin, 1994). Professional publications, for example, *School Arts* and *Art Education* contain pull-out resources for teachers, many of which link classroom activities with museum collections. In addition, loose-leaf educational materials focusing on permanent collections and special exhibitions (Ebitz, 1994) are common in museum education programs (The Getty Center for Education in the Arts, 1991). The Art Institute of Chicago (1995), for example, has produced a catalogue of teacher/student programs available through the museum. More than thirty different teacher packets, five poster packets, and two video tapes are available for purchase through the Student/Teacher Program. Teachers can purchase the packets separately or receive them as part of the teacher workshops given in conjunction with special exhibits.

Over the last few years the number and types of educational resources available through museums have grown to include more than informational labels, curiosity boxes, educational supplements, and posters (Downs, 1992; Rawlins, 1978). The introduction

of new technologies including museum sights on the World Wide Web, interactive CDROMs, and laser disc technology has brought some museum educators to the cutting edge of technology (Corwin & Perlin, 1995; Jackson-Gould, 1991; Perlin, 1993). Many of these new technologies are still out of reach for the general school population, but advances are being made for programs within museums designed to provide areas for teachers and students to investigate interactive education as part of the museum experience (Jackson-Gould, 1991).

Collaborative Museum/Preservice Teacher Programs

In these days of educational reform, teacher education programs that do not prepare teachers to use the museum's resources for children's instruction are remiss in their obligation to build collaborative networks for education among schools, museums, and universities (Martinello & Gonzalez, 1987).

Teachers' perceptions of their preparedness to utilize museum resources are less than encouraging. Stone (1992b) suggested that elementary art specialists needed assistance in integrating museum resources and field trips to the museum into of their

classroom curricula. Further, both elementary (Stone, 1992a) and secondary art specialists (Stone, 1993) indicated that they needed additional support from the museum, in the forms of in-service training and guidance in finding informational resources about exhibitions and how they relate to the classroom curriculum. Martinello and Gonzalez (1987) found that classroom teachers showed an even lower comfort level when bringing their students to the museum than did art specialists. The main reason cited was that classroom teachers felt they lacked knowledge of both art and the use of the museum as a teaching and learning resource.

Museum/university/school collaborations are not a new idea. In Ramsey's 1938 survey of museum educators she found a cooperative trend between museum educators, university professionals, and school systems. In recent years there have been a number of published reports about collaborative museum/preservice teacher programs (Dilger, 1994; Hodgson, 1986; Martinello & Gonzalez, 1987; Snider, 1993). Although the goals set forth by these programs vary greatly from "teaching preservice and practicing teachers how to engage their students with the contents of museum exhibits" (Hodgson, 1986) to "relating art criticism, art history, and aesthetics in a meaningful, multicultural context" (Sandell & Cherry, 1994), one overlying principle drives all of them. Museums are different from schools, therefore the learning experiences in museums differ from that within classrooms. Museums can offer lifetime learning.

The University of Texas San Antonio initiated a field setting preparation program for preservice elementary teachers. The goals of the program were two-fold: First, to

provide preservice teachers with a knowledge of how to use the museum with students. Second, to develop their abilities to view works of art (Martinello & Gonzalez, 1987). While participating in the program, preservice teachers attend gallery talks and lectures suggesting ideas for using the art with children through a tour of the exhibitions and follow-up classroom experiences. Preservice teachers were then asked to make reports describing their interpretations of the art. After the preservice teachers completed the training program, they served as docents providing tours for area teachers and their students. At the end of the first year a survey of the participants suggested that after completing the program nine of 11 respondents, who prior to the program would not have considered bringing their students to a museum, stated that after completing the course they would feel comfortable bringing future students to the museum.

In another program, The Maryland Institute, College of Art formed a collaborative partnership with The Baltimore Museum of Art in which preservice art teachers developed lessons for a one day community/museum outreach program, "Talking About Art: From Past to Present, Here to There" (Sandell & Cherry, 1994), where families were invited to come to the museum for an educational tour (Dierking, 1989). Preservice teachers conducted tours of the museum's permanent collection and current exhibitions, focusing on three specific objects selected by the preservice teacher. They then conducted an activity with the family which was designed to get families talking about the form, subject and context of the art works (Sandell & Cherry, 1994). Afterwards preservice art teachers were asked to create instructional resources for each

of the three objects they had centered their tour around. The instructional resources distributed by the museum to classroom teachers bringing students to the museum for a tour.

As museums take on educational responsibilities as a more significant segment of their mission, the need is not only for curriculum materials to assist in teacher planning, but for programs in teacher education (Lacey & Agar, 1980).

Summary

Both museums and preservice art teacher education programs are starting to address the complexities of the teacher experience, in schools and alternative learning environments. The growing need to integrate non-traditional theories and concepts into contemporary curriculum has forced preservice teacher educator to look for alternative resources to offer classroom experiences to preservice teachers as part of their training programs. Museums are responding by offering the public both informal and formal learning opportunities and supplying educators with a wide range of teaching materials and workshops.

Chapter III

EXAMINATION OF DATA

Introduction

First, we could conduct research particularly in the form of action research, which would allow us to inquire into our own teaching, students, and educational settings. Studies of teachers at work, research on teachers' practical knowledge, documentation of preservice classroom experiences, or responses to surveys will enhance our knowledge base about art teacher education.

(Galbraith, 1996, p.82)

Although not published until 1996, these principles outline the basic premise behind this research, which grew out of a collaboration that began in the summer of 1995. When the need arose for docents to provide tours for a series of photography exhibitions titled *Points of Entry*, Cass Fey, Curator of Education at the Center for Creative Photography, proposed including art education majors as docents for class tours of the exhibitions. A precedent for collaboration between the museum and the art education program at the University of Arizona had been established during the prior

school year (1994-95) when art education majors provided assistance for a one-day school art month museum outreach program.

Setting Up the Study

For the purposes of this study, University of Arizona art education majors enrolled in Art Education (ARE) 496/596, Issues in Art Theory and Practice, a course focused on teaching methods for criticism and aesthetics as part of a discipline-based approach to art education (Greer, 1984), would conduct tours for *Reframing America*, the first in the three-exhibit series, *Points of Entry*. Through discussions centered on the best way to take advantage of these unique opportunities and maximize the educational resources offered by the Center, the framework for this study was developed in the form of a collaborative partnership between the University of Arizona's Art Education program and the Center for Creative Photography. The researcher, working as an intern in museum education, served as coordinator for the project and as liaison between the art education program and the Center.

During this study, preservice art education majors served as museum docents conducting two classroom visits in conjunction with a museum tour. In addition to offering guided tours of the exhibition, the Center was then able to present area schools with a program that connected elementary and secondary school classroom teachers and their students with preservice docents to come to the school to demonstrate and model

activities from the *Curriculum Resource for Teachers* (1995), developed around the *Points of Entry* exhibitions. As part of the study, preservice docents were asked to 1) write a reflective paper for each visit made to a classroom and each tour conducted in the museum, and 2) complete a preservice docent survey. In addition some preservice docents agreed to be have their museum tours video taped and/or granted video interviews.

The Need for Flexibility

A variety of factors affected the original plans set forth during this collaborative partnership and research study. The Center for Creative Photography's community outreach efforts at making area teachers aware of the collaborative partnership received a response far greater than expected. The number of teachers requesting participation in the program far exceeded the prediction made by the Center. With the number of teachers wanting to schedule tours equaling more than three times the number of art education students enrolled in ARE 496/596, the partnership was faced with a preservice docent shortage before the opening of the exhibition. Through negotiations with the Center and art education faculty at the University of Arizona, the researcher was able to adjust the design of the study to include art education majors enrolled in ARE 434/534, Cross-Cultural Issues in Art Education. In order to accommodate the growing need for

preservice docents, art education majors enrolled in both ARE 434/534 and ARE 496/596 were required to provide one tour and two classroom visits for each course.

In addition, some preservice docents volunteered to work with additional teachers and classes. In exchange, the instructors of both university courses ARE 496/596 and ARE 434/534 offered preservice docents credit toward a mid-term paper or a class project for each additional classroom teacher with whom they were able to conduct tours and school visits. As a result, a total of 85 tours and 168 classroom visits were provided by the 27 art education majors participating in the study.

Originally it was thought that preservice docents would work in pairs or small groups that would provide peer support and alleviate apprehension expressed by some of the art education majors. During the early stages of the program it seemed possible that each docent could be provided with a partner. But it soon became apparent that the preservice docents' university class loads, the museum's hours of operation, and the scheduling needs of schools made working in pairs an unrealistic goal. By the end of the study only a few joint experiences were completed. The general outcome was that preservice docents worked individually with the teachers and their students. Only two pairs of preservice docents were able to coordinate schedules and complete their tours and classroom visits together.

Due to the number of teachers requesting docents for the classroom, and the scheduling difficulties of accommodating the large number of school groups into the limited hours of the school day, not all requests could be scheduled for tours during the

first exhibition. Thirteen preservice docents conducted tours for the second exhibition *Points of Entry: A Nation of Strangers*, 12 of whom had already conducted tours of the first exhibition *Reframing America*. This allowed the classroom teachers who requested school visits by as the preservice docents more flexibility in scheduling.

The focus on the theme of immigration in the two exhibitions was somewhat different. *A Nation of Strangers* a “more documentary look at the histories of immigration and photography” (Ollman, 1995, p. 11) where as *Reframing America* was a collection of works by seven émigré photographers (Pitts, 1995). The second exhibition generated the need for an additional gallery orientation designed to familiarize docents with the different content and focus. A gallery talk and docent orientation given by the Director of the Museum of Photographic Arts, San Diego, Arthur Ollman, who curated *A Nation of Strangers*, met this need.

Course Requirements

As a class assignment for both for ARE 434/534 and ARE 496/596, the preservice docents were encouraged to integrate concepts introduced as part of their university course work, including multi-cultural art education and the use of aesthetics and criticism in the classroom, into their classroom visits and activities.

During the first visit, preservice docents were asked to present two specific activities from the *Curriculum Resource for Teachers* (1995). The activities introduce

students to three photography concepts - angle, light, and framing - as well as a questioning strategy, *Learning to Look*, aimed at stimulating classroom discussion about both the content and composition of the photographs. The preservice docents were then asked to relate the concepts and strategies introduced during the pre-tour visit in their discussion of photographs and issues surrounding immigration while in the museum. During the follow-up visit, preservice docents were free to design an activity that fit the teacher's existing curriculum while at the same time keeping in mind that they should re-enforce the concepts presented during the previous visit and tour of the exhibition. These activities could be developed around a discussion of art or immigration concepts, a production activity, a written assignment, or any other type of activity the preservice docent and classroom teacher felt was appropriate.

In addition to participating in the program, preservice docents were asked to write reflective papers (Russell & Mundy, 1992) describing their experiences working with the classroom teacher and their students. The requirement was for each docent to write a one to two page personal reflection (Carter, 1990) on the events which occurred during each visit to the school classroom, and of the tour given in the museum. Preservice docents were free to discuss any aspect of the experience that was important to them. These reflections could consist of, but were not limited to details surrounding their experiences as a docent, a well remembered event (Carter, 1994), an interaction with a particular student, an observation about the teacher, the classroom or other aspects of the school, or their view of themselves as teachers in the classroom or the museum setting. University

instructors then used the reflections to evaluate the docents, furnishing a letter grade based on the written reflections of their participation in the program.

Preservice Docent Reflections

The purpose of the reflection was two-fold. The reflective nature of the exercise committed the preservice docents to thinking about their experiences, looking at what was in many cases their first interaction with teachers and students in an elementary or secondary school, and view themselves in the role of teacher (Carter, 1990; Cruickshank, 1987). Secondly, reflections were given directly to the researcher for use in the research study. Preservice docents were aware that they were participating in a research study (Biklen, 1992). As in a study by Leedy (1993), a number of preservice docents wanted to discuss their ideas with the researcher prior to writing the reflection. Although the researcher did not discuss specific events surrounding the preservice docents' ideas, it was stressed that the reflections should illustrate an event that stood out as important to the preservice docent and that the idea, behind the study was to find out how they felt the docent program had affected their teacher preparation. There was no single expected outcome, or prescribed set of ideas that should be addressed in the reflections, nor would the ideas addressed in their reflections affect their final grades. The grades were given for the quality of the reflection and writing style, not on the basis of subject matter.

As expected, the reflections consisted of a variety of formats ranging from the personal encounters of the docent and elementary or secondary students to log-type entries of dates, times, and places. Some preservice docents chose to write a narrative paper including reflections from all three experiences and an analysis of their participation, while others looked at each reflection as a separate and unrelated paper.

Common themes arose in the reflections, notably descriptions of how classroom teachers related to their students, and the response from students to the activities. Every preservice docent included, as part of one or more of his/her reflections, a discussion of how university class loads combined with the scheduling difficulties, the time constraints dictated by limited school hours, and problems stemming from the lack of available buses to transport teachers and students from area schools to the museum, made working in collaboration with a classroom teacher a challenge.

A majority of the reflections included preservice docents' preconceptions in comparison with the reality of contemporary schools. In many cases there was an ideal school that the preservice teacher recreated from childhood memories that was far from the actual school they encountered. Karol, a preservice docent, found that the school setting is not at all the ordered clean classroom with current technologies and the electronic equipment she had expected. In fact the conditions were far from her ideal school:

There was no screen to project slides onto, nor was there any white space on the walls that could be used. I had to use the back of a cabinet that was covered in bright orange paper. This made it very difficult to see the slides clearly and some were not readable at all. I felt that this experience was important in that I got to see how much environmental factors can detract from a lesson. The students were very responsive to the lesson so I felt that the experience was a positive one in spite of the other, less than ideal, conditions.

A number of preservice docents wrote that their participation in the program alleviated much of the fear and apprehension about entering the classroom for the first time. Leona, a preservice docent who had been upset about the idea of going into a classroom alone, wrote:

This was a very educational experience for me because I got some practice in teaching an art activity, learned how to take concepts and apply them in a classroom, and had the pleasure of working with such an eager and enthusiastic group of learners. Although I had been very nervous and

apprehensive about this whole docent experience from the beginning, it really turned out to be a very educational and personally satisfying experience for me.

With flexibility built into the study, preservice docents were able to negotiate with classroom teachers to adjust the structure of the program while fulfilling their course requirements. For example, instead of the two classroom visits and museum tour one preservice docent arranged to meet a classroom teacher and her students, who had traveled two hours by bus to get to the museum, early in the morning. They then scheduled the day's activities around the visit to the Center. The activities which would have been presented during the two classroom visits were adjusted to fit a visit to the library and another museum on the university campus. Reflecting on the day, the preservice docent stated, "I learned that not everyone is in a city and I guess I may have to find a job out of town. Now I see how to adjust to what you have and make it work".

One docent, Daphne, a graduate student and art specialist from the Amphitheater School District, Tucson, used the reflective responses to do a small case study of her students' reactions to the classroom activities and the use of the Center as a resource for integrated curriculum in her school. Daphne worked within her school using activities from the *Curriculum Resource for Teachers* (1995) with students in her art classes and with classroom teachers. When the classroom teachers brought students to the museum,

Daphne took on the role of docent and provided tours for four classes. In the conclusion of her reflections Daphne wrote:

Overall the classroom teachers and I thought it was a great way to introduce many serious issues in American history to fifth graders. During the presentation inside the gallery the students were eager to see everything. As an art specialist it was a great way to teach students about the content and meaning that can be found in art.

None of the reflections indicated a view the program that was as completely lacking in benefit, although several described less than ideal situations. One docent wrote that her experience as a docent was a “nightmare that was truly a learning experience”. Although the experience was not what she was expecting, her closing remarks: “I would be willing to give them another try at the tour, although I have fulfilled my required three visits” indicated that she viewed the program as having possible benefits.

Overall, the preservice docents’ reflections expressed that advantages gained through participation in the program outweighed the difficulties they faced. The preservice docents regarded the program an asset in their teacher training program and stressed that they would like to integrate trips to the Center for Creative Photography or

another museum into their class curriculum after they graduate and go into schools to teach.

Preservice Docent Survey

As part of this research study the 27 preservice docents enrolled in ARE 434/534 and/or ARE 496/596 were asked to complete an anonymous docent survey questionnaire. The survey, consisting of four questions, was administered by the instructors of the two courses during regular class time on the last week of class prior to final exams and winter break. Some preservice docents were still completing their second or third scheduled tour of the exhibition and follow-up classroom visits. Respondents were asked to fill out the survey to the best of their ability based on the experiences they had already completed. The researcher was absent from class while preservice docents were given the survey questionnaire, allowing respondents to feel free to give an honest evaluation of the program. Twenty of the 27 preservice docents responded to the survey.

The survey questions were written using an open-ended format that provided participants with an opportunity to respond in essay form. Personal opinions were the basis of the survey, which was designed to collect the preservice docents' insights on the research questions which guided this study. Preservice docents were surveyed to discover: 1) if they felt adequately prepared to participate in the program, 2) in what ways they had benefited from the docent program, and 3) what they felt the benefits were

to having a program of this type included in required course work for art education majors.

The first two questions addressed the issue of docent preparation, and more specifically the success of the educational packet, which contained sample activities for the prescribed curriculum. The third question was aimed at getting preservice docents to explain the personal benefits they received through participation in the program. Much like the docent reflections, this question asked preservice docents to think back on their experiences and examine the benefits to participating in a program which provides opportunity for classroom experiences. The fourth asked preservice docents to describe the advantage of having this experience as part of a teacher preparation program.

Analysis of Survey Responses

The type of responses were widely varied. Some preservice docents wrote full explanations describing aspects of the program they found relevant, example experiences, and detailed suggestions. Others wrote short two- or three-word answers for some questions, with more detailed responses to others. No respondents supplied only one- or two-word answers to all of the questions and none of the 20 surveys were returned incomplete.

Generally, the surveys could be split into two groups. Positive responses were given on 18 of the 20 surveys. Two respondents gave an overall bad rating to the

program and offered negative responses to all four questions. No mixed responses were returned, although one respondent did suggest that they personally could have used more assistance building confidence while preparing for the classroom visits, but did not know what could have been done to help.

Question one: How well do you think you were prepared to participate in the Points of Entry docent program?

Responses to this question brought the most direct answers, ranging from “not at all” to “Exceptionally”. Of the 20 preservice docents responding, two felt that they were not adequately prepared, but offered no elaboration. A discussion of the most effective means of preparation were noted by eight of the participants, with six sighting the model tours of the exhibition and two the demonstration of the classroom activities by Cass Fey as very helpful. Of the six preservice docents citing the model tours, four found multiple tours of the exhibition, including the gallery orientation by Terence Pitts and the two practice tours by the researcher, to be important factors in their preparation. In addition, five respondents also listed the additional education packet prepared for docents as “providing everything needed to prepare for the exhibitions”.

Question two: Did you find the Education Packet helpful in preparation for your classroom visits and tours?

Question two brought the shortest answers with only four preservice docent elaborating further than a “No”, “Yes”, or “Very helpful” answer. Of the four participants commenting, three noted that the packet, in combination with the *Curriculum Resource for Teachers*, helped them develop the classroom activities for their second visit to the school and they noted that the sample activities in the packet would be useful in the future. Two continued by saying that the biographies and essays were the foundation that helped them to talk about the artists and the art work during the tour. The fourth participant explained how the packet was of use:

Without the education packet as a reference I would not have been able to complete my tour and visits. I copied the information in the packet to note cards and used them during the activities. During the tour I was too nervous to remember anything. The packet and activity book were very helpful.

Question three: In what ways did you personally benefit from participating in the Points of Entry docent program?

A program designed around providing classroom experiences to art education majors needs to be beneficial to the preservice teacher. Question three was designed to examine how preservice docents viewed the experience from their personal standpoint and in relation to their personal educational needs.

Overwhelmingly, the responses to this question were about working in the classroom with elementary and secondary students. Of the 20 preservice docents who responded the survey, 18 stated that they had personally benefited from the program. Two respondents found no personal benefit from participating in the program. A total of 16 respondents had benefited during their participation by gaining experience working with students or working in a classroom. These benefits varied from gaining experience through first time exposure to students in a school setting to using classroom management techniques and the implementation of classroom activities with “real live students”.

Eleven of the 16 preservice docents who noted experience working with students or in a classroom as a benefit, continued by listing additional benefits they had received, including “insight into the theoretical discussions we have had about the way things should happen in a classroom” and “building peer relationships with teachers”. The two preservice docents who did not list gaining experience working with students as a benefit

noted other benefits that echoed those expressed by other preservice docents. These included benefits gained through: 1) developing professional relationships with classroom teachers and area schools, 2) an enhanced knowledge about photography processes and photography as an art form, and 3) an understanding of how museum exhibitions can be integrated into classroom curriculum.

Question four: What do you believe the benefits are to having a docent program like the Points of Entry classroom outreach included in course study for Art Education Majors?

The overriding questions of this research study explore the use of a museum as an additional resource providing an opportunity for art education majors to gain classroom experience as part of a preservice art teacher preparation program. The final question in the survey looks at the preservice docents' opinions about the benefits of having a program of this type as part of university course work.

The responses were almost identical to the responses given to question three. Eighteen of the 20 responses dealt with the advantage of having classroom experiences as part of their teacher preparation, with eight stating that it was important to go out into schools prior to student teaching. The other two responded with "I don't know" and "What am I supposed to compare it to?"

Two preservice docents compared the experience in this program with Wildcat Art, a Saturday school program (Pearse & Soucy, 1987) run through the University by art education majors. One preservice docent wrote "Going into the classroom to network with teachers and see students in their environment is much different from having them come to us. Even without the students, schools are a very different experience."

As in question three, many participants listed more benefits, and again, all responses fell into three main categories: 1) networking with teachers and other professionals, 2) the knowledge gained by looking at a specific art form (in this case photography), and 3) the use of an additional facility as a resource for classroom activities.

Collaborating Classroom Teacher Survey

A teacher survey was developed as part of a grant requirement for one of the funders of the *Points of Entry* educational program. The Center for Creative Photography surveyed the 35 K-12 classroom teachers who received docent tours and visits for the first exhibition *Points of Entry: Reframing America*. to discover: 1) if they felt the *Curriculum Resource for Teachers* was helpful in preparing for the docent visits and tour, 2) if the docent visits and tours were beneficial to themselves and their students, and 3) what types of educational programming the Center could offer area teachers in the future. Twenty of the 35 teachers mailed anonymous surveys responded.

Analysis of Teacher Survey Responses

The survey consisted of three questions only question two, the question pertaining to docent visits, will be discussed in detail. An additional space was provided at the bottom of the survey for teachers to provide additional comments and/or suggestions. As with the Docent Survey, the responses to the Teacher Survey were widely varied. Some classroom teachers responded with short one or two word answers while others provided examples, and detailed suggestions.

Generally the responses were positive. No negative responses were given to any of the questions, although some suggestions for improvement or adaptations for the program were noted by the classroom teachers. One survey was returned incomplete, with only the first two questions answered.

Question one: Did you find the *Curriculum Resource for Teachers* helpful in preparing you for the classroom visits and tour of *Points of Entry*?

All 20 respondents noted that the *Curriculum Resource for Teachers* was helpful while preparing their class for the exhibition. Seventeen classroom teachers stated that the slides were a great addition, with two of those suggesting that the docents assistance with using the resource was appreciated.

Question two: Were the docent visits and tour of Points of Entry beneficial to you and your students? Please explain.

The second survey question related directly to the preservice docent involvement in the collaborative partnership. Classroom teachers were asked in they felt the docent visits were beneficial to them, and their students. Classroom teachers overwhelmingly noted that the docents were a great addition to the program. Only one survey contained a one word response "Yes!", others gave full explanation of how they benefited. One classroom teacher attached a letter to the survey explaining how he/she benefited from the docents visits to the classroom. In the letter the classroom teacher wrote:

The docent was relaxed and informal relating well to my students and myself. He was able to provided my students with an idea of what the exhibition would be like and a how the Center could provide them with a valuable information much like one of U of A libraries would. The visit introduced many students to something my limited knowledge of photography could not provided for them. This was something they hadn't experienced before and several have returned to the Center on their own.

Generally the classroom teachers wrote about how they felt their students had benefited from the docent visits and the guided tour of the exhibition. Classroom teachers felt that the “docent expanded the students sense of photography” and “charged up the students for the exhibit”. Other comments ranged from “It gave my students the idea that it wasn’t just me that studied photography,” to “the docent provided additional information and brought a new perspective to my students which led to inquires about photography”.

Two classroom teachers explained how the program benefited them and therefore “not just this years students”. One wrote:

In the 5th grade we study American History. There is important information on immigration that we refer to many times during the year. I now see that using photography is another way to add interest to the material we are required to cover.

One respondent noted that the docent was helpful, but the program was not geared for the age level, first grade, of his/her students. The classroom teacher suggested that special “age appropriate” trained docents be provided for schools with younger children.

Question three: What types of educational programs could the Center for Creative Photography provide to benefit you and your students in the future?

Eighteen of the 20 classroom teachers responding wanted to see the Center provide hands on photography classes for K-12 students, four of these also wanted docents for future exhibitions. The two classroom teachers who did not request hands-on workshops also requested docent classroom visits for future exhibitions and one suggested a program where docents make reoccurring visits to the classroom to present various artists from the permanent collection and discuss the history of photography during an extended classroom/ museum collaboration.

Summary

The general outcome of both the preservice docent reflections and survey showed that art education majors found the collaborative partnership between the University of Arizona's Art Education Program and Center for Creative Photography was beneficial because it provided classroom experiences as part of their teacher preparation program. Preservice docents took advantage of an opportunity to work with the museum to offer teachers and their students classroom visits and guided tours of a special exhibition. By offering docents an opportunity to enhance their knowledge about photography, and how museum exhibitions can be integrated into classroom curricula, the exhibition and related

curriculum resource served as a focus for classroom activities assisting art education majors in developing strategies for working in a school setting.

Chapter IV

THREE CASE STUDIES: PRESERVICE DOCENT EXPERIENCES

Introduction

The following three case studies have been chosen to exemplify how preservice teachers viewed their experiences working as museum docents and visiting teachers. Each case study was developed by using data gathered from the preservice docents' reflective papers, an additional essay written as part of art education course work, video taped interviews conducted by the researcher, and, in cases one and three, video footage shot during their tours of the exhibition. Whenever possible the preservice docent's words, extracted from the written papers, illustrate their personal thoughts and ideas.

The preservice docents had an opportunity to discuss the program with their cooperating classroom teacher prior to their first visit to the school. This allowed the preservice docents and teachers to discuss an appropriate theme on which to focus the classroom activities. The flexibility of the program allowed the docents to customize the activities to fit the individual needs of the classroom teacher and to creatively integrate their presentations into the current classroom curriculum. The exhibition *Points of Entry: Reframing America*, a collection of works by seven émigré photographers, offered preservice docents an opportunity to bring something from their life experiences to enhance the activities for the classroom teachers. The varied backgrounds of the preservice docents, combined with the varying needs of the classroom teachers, provided

for a wide range of adaptations and opportunities for additional community resources to be utilized as part of this program.

Case 1: Eric

I have never visited a classroom before and certainly never lectured in front of one, so this was a new opportunity for me to find out my potential as a motivator, instructor, and artist/teacher. As I made the long drive to the school, I quietly practiced saying hello to the mostly junior and senior students.

Eric is a post-baccalaureate certification student who already holds a BFA in photography. Eric took advantage of his photography background, his knowledge of art history and the history of photography, and his familiarity with the Center for Creative Photography, to work with a group of high school students studying photography in an elective art course.

The First Classroom Visit- Eric struggled with last minute preparations as he drove to the school. Would he address the class “as friends, teenagers, adults, or students?” What angle would he take on presenting the photographs during the activities? What could he

say about the Center for Creative Photography, a place he admired as “one of the best places in the world to study photographs?”

Although he admitted to a vast knowledge about photography and the Center he wrote: “I certainly did want to show everyone that I really did know what I was talking about, and being well prepared helped in greatly reducing my stress”. After arriving at the school this knowledge paid off:

I looked around the campus and found the architecture of the Catalina Foothills very much influenced by the Bauhaus School of Design, where John Gutmann had studied and decided that this would be a great way to introduce the project. I mentioned that their school’s architecture looked to be very much influenced by a European aesthetic, an aesthetic presented within the show.

Using his knowledge of various photographic styles Eric initiated an activity, *Learning to Look*, which was intended to stimulate a discussion about the use of compositional devices in affecting viewer response to photographic content. Without revealing the title, Eric introduced the first slide, Lisette Model’s “Window Reflections, Fifth Avenue, New York, 1940” and lead the students through the questioning strategies of the activity.

The students played off of one another's comments and really wanted to know what exactly they were looking at, then two girls in the class recognized Model's technique as a window reflection. It was then that I revealed the title and what the subject matter was. We then talked about the successfulness of Model creating a feeling of big city with her reflections, and discussed what Model's intentions were and whether or not it was necessary to know this.

During the pre-visit Eric also talked about going to the gallery for the tour, providing an personal anecdote about when he was in high school, being followed around a museum by a guard and how uncomfortable the experience had made him feel. He reassured the student that "the Center eagerly awaited their presence and their youthful attitudes" and they should be "anxious to see the prints".

The Visit to the Center-Eric and the cooperating classroom teacher, an art specialist with a similar photography background, planned more than the usual tour of the Center's exhibition. In addition to tour the *Reframing America* the exhibition class visited the print viewing room and looked at additional original photographs from the Center's permanent collection. The Center's Curatorial Assistant had chosen "a diverse group of images for the students to think about in comparison to the ones they would see in the

gallery.” By encouraging students to use their new looking skills to investigate influences the early 20th century photographers had later photography, Eric pointed out the compositional differences between photographs by two well known American photographers, Ansel Adams and Edward Weston, both of whom the students were already familiar with, and the photographs taken by the seven European trained artists in the exhibition.

While in the gallery space Eric directed the class chronologically through the photographs looking at both technical and stylistic changes. His photography background prepared him to share vital information about the processes used in developing the images and insight into the use of the camera that marked the European aesthetic that he and the students had discussed during his first visit to the school.

I reminded them that these were the works of immigrant artists and the images gave the viewer insight to the vision of America from another perspective. I explained that close attention should be paid to the means in which the photographs were created, this was equally important as the subject matter of the photos.

The students, Eric, and their teacher carefully moved through the gallery looking at the “subject matter, materials, techniques, and motivation” of all seven photographers,

comparing the photographs with one another and with those seen just prior to the tour during print viewing. Once the tour had concluded the preservice docent was pleased with the experience, the students, and the opportunity to discuss photography influences with students who “asked thoughtful questions and seemed genuinely interested in all the work they had seen.”

The Second Classroom Visit-For his post-tour visit to the school, Eric chose to take a different angle with the photography students by bringing his own art work into the class for a critique with the class. He showed them examples of photographs from his portfolio, starting with some he had taken in high school. He told the students about his education at both Pima Community College, where he studied under Louis Carlos Bernal, and his experiences as an undergraduate student in the University of Arizona photography program. The students asked a variety of technical questions about the images. The visit concluded with the students offering Eric an opportunity to look at and discuss their own work.

Eric’s knowledge of printing processes, the history of photography, and experience as a photographer provided students with a resource that stretched beyond the basic activities and information provided in the Curriculum Resource. In exchange, the students’ expanded knowledge of photography and media-specific vocabularies provided him with the means to talk about advanced photography concepts in a museum setting.

Case 2: Jackie

I remember being a young girl in Hawaii and always going on field trips to the state museums downtown. I was always fascinated and excited with the experiences my class had because it was so stimulating being outside in a new learning environment.

The second preservice docent, Jackie, is an undergraduate art education senior, whose parents both immigrated to the United States from China and the Philippines. As the daughter of immigrant parents Jackie felt that she had something special to offer to the teacher and students she worked with and was able to use her family stories to help illustrate the themes of *Reframing America*.

The First Classroom Visit- Before her first visit Jackie went to the school to present the classroom teacher with the *Curriculum Resource for Teachers* and to collaborate on a plan for the program. She discovered that the fifth grade class she with which she would be working would be beginning a unit on immigration, and the pre-tour visit would serve as the starting point for the unit.

When Jackie arrived for her afternoon visit, the class had already started working on its immigration unit. The classroom teacher had the room set up, all of the students

already had viewfinders to use during the planned activity, the projector screen was pulled down, the slide projector was out, and the student were excitedly waiting for her.

I started by acknowledging that I knew they had just started on immigration that day and then proceeded to ask what they had learned so far. Many raised their hands and I tried to call on a few from each side of the room. They gave me responses such as people from other countries coming here because of war and their homes were being messed up.

Jackie started by having the students use the viewfinders to illustrate angle, light, and framing. She asked them to “pick a partner.” She then asked one partner to sit while the other stood. With her viewfinder she demonstrated various angles used in photography. The students then used the viewfinders to discover the “bird’s eye view,” “worm’s eye view,” and other angles photographers use when an creating image.

When Jackie was ready for the slides she discovered that the classroom teacher had not yet loaded the slides into the projector. As the slides were loaded she continued to talk with the students about angle, light, and framing.

I guess I expected them all to be loaded already but she said she did not put them in because she did not know which ones I wanted to show. I found myself in a position where I really had to stretch to find something more to discuss without referring to the slides.

Once the slides were loaded, Jackie proceeded with *Learning to Look*, using two of the images from the packet. She asked an individual student to come up and use additional images to discuss angle, light, and framing. Towards the end of the lesson, she realized that she was getting short on time and asked the student to talk about the images in the photographs and their relationship to immigration. She then addressed the activities that would take place in the museum, asking students to find out about their family origins and see if they could bring a family story for the memory box provided at the exhibition.

The Visit to the Center- While in the gallery space, Jackie used the variety of viewpoints provided by the émigré photographers as the center for the discussion. Students were encouraged to use the photographs and concepts of angle, light, and framing as a starting point for approaching issues related to immigration. Jackie was surprised by the photographs students chose to discuss.

No one had pointed out the amendments picture of Alland as one that appealed to them, so I pointed it out because it was one that was discussed a lot in Cass's presentation so I felt it was an important issue to address. I tried to get the students to talk about it and see the significance of the black hands framing the paper; but in hindsight, it seems as if I were forcing this view and image on them when I could have explained more on images they were pointing out.

The Second Classroom Visit-During the second classroom visit the Jackie brought her mother who told stories of her immigration to the United States and related personal experiences to the images in the exhibition. The students were interested in the visitor and had a number of questions for her.

It was interesting to listen to the types of questions the students asked because they were the type of questions they might have asked the photographers in *Reframing America*; they asked such questions as: Was it easy to learn the language? What types of food do you eat? How do you celebrate holidays? How long did you have to go to school?

Afterwards, the students shared family stories. In this case, the preservice docent found that by linking an established classroom curriculum, her own personal experiences, the students' family histories, and the images provided by the Center's exhibition, "the students really connected to the images and with the background history of the artists."

Case 3: Domanic

I visited a bilingual fifth grade class set in one of Tucson's poorest parts of the city. Many of the issues surrounding this Tucson neighborhood were addressed in the photography exhibition. The opportunity to present the program to a bilingual class was certainly a big challenge.

Domanic, an art education junior, brought a number of personal assets to the preservice docent program. An immigrant from Mexico, he was able to use both his Spanish-language skills and first-hand experiences to share with the classroom teacher and his students, as he discussed the themes of the *Reframing America* exhibition.

I was in touch with the subject of immigrants and culture. I feel my background and that of the artists may be similar in that we share reasons for leaving our countries for

America. Much of their work deals with their first impressions of America. I can remember how I thought life in America would be. I was surprised when I got here. Things were nice, but I thought everything would be better. Only some things were.

The First Classroom Visit-The enthusiasm Domanic encountered during the initial visit to the school was a big surprise. Starting off with the introduction in both English and Spanish, he found the students were more at ease with changing from one language to the other than he was. During the activity on angle, light and framing, he found that, although he is fluent in both languages, making sure to always give accurate translations was not as easy as he thought it would be.

Being bilingual, I presumed translating was going to be easy. I've translated many times before but never did I feel at a loss for words. There were instances where I had to stop myself and search for a word that would clearly state exactly what I had just told the English speaking students. The content of many of the images were strong and required a lot of factual information in order for students to get the true meaning of what the artist wanted us to see.

For each of the 6 slides Domanic gave information about the artists and asked students to discuss the content of the images. Once students caught on to the activity they were able to relate the images to the life experiences of the artists.

The Visit to the Center-The cooperating teacher, a bilingual specialist who was one of the first teachers in the area to approach the Center requesting participation in the program, worked in partnership with Domanic to facilitate a discussion of the images in the exhibition. The classroom teacher worked with Domanic, moving the students through the gallery and stopping to ask questions and elaborate on the ideas being discussed by the preservice docent. The students were full of ideas and questions, some speaking in both languages and others using only one. Both the preservice docent and the classroom teacher answered quickly in the appropriate language and then immediately offered translations so everyone could benefit from the comments.

The students applied much of what they learned in the class towards the exhibition. Students were able to relate the rest of the photos to the ones they had already previewed. The students made comments on how much more interesting the photos were to look at in the museum rather

than on slides in the classroom. The tour was successful and the students went home having learned more about photography and the museum.

The Second Classroom Visit- When Domanic arrived for his second classroom visit, his activity plans were quickly tossed out the window. The students had been so excited about their trip to the museum that the classroom teacher had asked parents to put some funds together to send the class back to the Center for the remaining two *Points of Entry* exhibitions. Domanic took advantage of the situation by giving the students a preview of the up-coming shows. Together they viewed slides representing works that the students would see during their next two visits. Domanic also agreed to act a tour guide for the class and volunteered to continue working with the classroom teacher to prepare activities for those exhibition.

Domanic expressed some doubts about his abilities when working with a bilingual class. "I now realize how easily I may have confused some of the students". But there was no indication of that from the students, who were lively and involved, calling his name, and speaking to him non-stop in both languages.

Nor did the classroom teacher express any doubts about his ability to teach a bilingual class, stating only, "I am so happy to have the opportunity to bring my students to the Center and have someone who can provide a wonderful learning experience."

Excited by the opportunity to be the “teacher,” Domanic wrote as the closing line for his reflections, “It was very exciting to actually be invited back”.

Summary

Every preservice docent contributed his/her unique skills and experiences to this partnership. As part of the program, preservice docents were asked to present two specific activities from the prescribed curriculum which could be adapted to fit the needs of specific situations. The different contexts in which these three preservice docents initiated the activities exemplifies how the flexibility of the program allowed docents to customize the activities to creatively integrate them into the teachers existing curriculum. Each of these case studies illustrates how each preservice docent brought personal and community resources into the classroom to adapt activities, developed around a museum exhibition, to fit the needs of the host teacher and his/her class.

In all three of these case studies the activities presented during the second classroom visit were extremely different. Preservice docents maximized their strengths in order to present students with an activity which reinforced the concepts presented during the previous visit and tour of the exhibition, while keeping the focus on the needs of the class.

The varied resources used during the classroom visits and tours of the exhibition enriched the experience for all of the parties involved. All three of these preservice

docents expressed that they left the classroom feeling as though they had given their best possible experience to the classroom teacher and his/her students. In return, preservice docents received valuable experience in adapting available resources to fit the needs of the classroom curriculum.

Chapter V

DISCUSSION AND IMPLICATIONS

Introduction

I never lost the child-like curiosity evoked that day on my trip to the Amerind Foundation. This study stemmed from the idea that the museum can be used as an educational resource for both teachers and students. This chapter will discuss how the museum, teachers, students of teaching, and elementary and secondary students all benefit from a joint vision and a collaborative effort to pool resources, and examine some of the implications for further study.

Discussion

The findings of this study indicate that preservice teachers feel that classroom experiences and opportunities which link them with community resources are extremely beneficial as part of their teacher training program. The University of Arizona's Center for Creative Photography and Art Education Program were able to form a collaborative partnership, incorporating participation by area schools to offer art education majors an opportunity to venture out into school classrooms. Forming a triad, each of the three was able to contribute valuable resources to this preservice/in-service teacher education project.

The Center's exhibition *Points of Entry: Reframing America* formed the context for this collaborative teacher education project. The funding made possible by the collaboration between Center for Creative Photography and the two other photography museums offered a unique opportunity for the museum and the art education program to join together with classroom teachers from area schools. Using part of this funding, the Center was able to create an education packet, the *Curriculum Resource for Teachers*, to be used in conjunction with the exhibition. The curriculum activities provided the basis for the content for both the classroom visits and tours of the exhibition. Additional funding for increased community outreach, special mailings, in-service training at schools, and other public service outreach provided area teachers with information about the program bringing in an important factor for the preservice component, participating classroom teachers.

The ability of the Center to contribute both the context and the content on which the framework for the program was developed set up a unique situation. The Center's efforts to bring in as many classroom teachers and their students as possible generated a pool of classroom teachers wanting to participate in the program and a need for docents. Without these resources the program would have been extremely difficult.

By expanding an existing plan for a docent and in-service teacher education program in order to offer classroom visits, preservice art educators serving as docents were granted an opportunity to gain classroom experience while, as part of an extensive museum outreach, offering classroom teachers valuable museum/university resources.

During the docent training program, preservice docents received an enhanced knowledge about photography processes and photography as an art form and an understanding of how museum exhibitions can be integrated into classroom curriculum. The exhibition provided a focus for activities used in both the classroom and on tours. A docent education packet, the gallery orientation, and modeled activities and tours laid a knowledge-base for preservice docents to draw on while planning activities for the classroom visits and tours.

In addition, interaction with classroom teachers allowed preservice docents to develop professional relationships within area schools. Individual partnerships were facilitated by offering a program where preservice docents came into the classroom and modeled activities for the classroom teacher. While these partners collaborated on integrating the activities into the existing class curriculum and scheduling docent visits to the school and the tour of the museum, an environment was created where preservice docents gained valuable insight into issues surrounding the operation of elementary and secondary schools.

With preservice docents and classroom teachers working as peers, two-way learning took place with both offering to share his/her resources. Classroom teachers modeled management and teaching strategies for the preservice docents who modeled the activities. Preservice docents were able to gain classroom experience with the support and guidance of the classroom teacher.

During their school visits, preservice docents were able to witness how classroom teachers organize their resources to provide their students with learning activities.

Classroom teachers shared insights on how to work around obstacles (Stone, 1992b) including curriculum requirements, scheduling difficulties, time constraints dictated by limited school hours, and problems stemming from the lack of available transportation.

At the same time preservice docents offered classroom teachers an opportunity for a preservice docent with specific knowledge about the exhibition to come to the classroom and model the activities in the *Curriculum Resource for Teachers*. The preservice docent brought with them diverse backgrounds and a variety of community resources intended to assist the classroom teacher in integrating the program into their existing classroom curriculum, and help classroom teachers provide a valuable learning experiences for their students.

The reflective responses, surveys and case studies indicate that both preservice docents and classroom teachers gained knowledge about the museum. Preservice docents were tutored on how to mold activities to fit into non-traditional learning environments and were then able to share insights as to how educators can utilize museum resources in the classroom.

Museums, university professors, teachers, students of teaching, and students have all indicated they benefited from a joint vision and a collaborative effort to pool resources. The Center received the humanpower support it needed to provide area teachers with requested tours. The art education program benefited by integrating the

collaborative partnership into art teacher preparation course work, while the museum served as an additional resource for providing preservice teachers with classroom experiences. In their reflections preservice docents indicated that the classroom visits provided an opportunity for them to leave the confines of the university and enter the real world of teaching, and granted them the opportunity to experience the complexities in both the practical application of educational theory and implementation of pedagogical practice in an elementary or secondary classroom. At the same time they maintained the support of the art education faculty, the museum, and classroom teachers.

For Further Study

A number of issues involving preservice education surfaced during this study. These include the role of university/school collaborations in preservice teacher education, time concerns and program requirements, and the human and financial resources needed to initiate this type of project. There are also questions concerning what role museums and other community resources can play in a teacher preparation program, the role of classroom teacher and/or art specialist as a model for teaching and for building professional relationships, and the benefits of two-way learning experiences in which preservice teachers and teachers work together as peers.

The Art Education Program: Fitting In the Docent Experience

The study's findings concur with those of Stone (1992a; 1993), and Martinello and Gonzales (1987) that a program which offers preservice teachers opportunities to work with teachers in schools should be included in the course work on both the undergraduate and post baccalaureate levels. Given the structure of university programs finding ways to integrated this type of program into existing courses or as an additional course in an existing program is an issue that needs further study. Time, money and human resources are all stretched when a new program is inserted into an existing curriculum. On the other hand, the availability of university faculty to develop and teach new courses, limited credit hours and class time, and tightening university budgets all make the inclusion of an additional course difficult.

Additionally, restructuring the existing graduation requirements would be difficult. In addition to art education course work preservice art specialists already face requirements including courses in general education, art history, studio production, and teacher education courses from the College of Education.

Although preservice docents overwhelmingly indicated that their participation was beneficial, they felt the time commitments placed a strain on the content requirements of the course. Findings from interviews with the preservice docents participating in the *Points of Entry* project indicate that the in-class preparation provided as part of the docent training "used up" time that could have been spent discussing the

topics in the catalogue course description. One-time-encounter experiences such as Youth Art Day or Second Sunday where preservice teachers conduct activities as part of a university outreach, give preservice teachers an opportunity to work with elementary and secondary students without the extensive time commitment generated by a three visit program. The nature of the three visit program allowed preservice docents the opportunity to develop a relationship with the classroom teacher. Preservice teachers indicated that the opportunity to develop professional relationships with classroom teachers is one of the major benefits of participating in the program. How then does the university help foster opportunities to develop these professional relationships? How does it attract participating art specialists and classroom teachers to the program?

One indication may be that universities could initiate programs in which utilize a variety of resources through inter-university collaborations. Much like the Center for Creative Photography, universities are home to a vast collection of academic units who together can share resources to mutual benefit.

The unique resources shared by the Center including, the content and context inherent in linking activities to a permanent collection or special exhibition, the curriculum resource, school outreach, docent training, schedule coordination, and a pool of cooperating teachers formed the foundation of the project. While participating in the *Points of Entry* project, preservice docents took advantage of the opportunity to work with the museum to offer teachers and their students classroom visits and guided tours of a special exhibition.

Additionally the Center contributed to the docent experience by offering docents an enhanced knowledge about photography, and how museum exhibitions can be integrated into classroom curricula. The museum's exhibition and related curriculum resource served as a focus for classroom activities assisting art education majors in developing strategies for working in a school setting.

University educators need to seek out alternative venues, either community- or university-based, which can provide shared resources such as those contributed by the Center for Creative Photography.

Coordination of Resources: The Graduate Researcher

The researcher's role as program coordinator and liaison between the Center and the Art Education program helped facilitate the examination of the resources available within both units and maximized the effectiveness of the project. The partnership could not have been completed without a knowledge of both organizations' needs and available resources.

As a link in the partnership the researcher assisted by advocating for all sides, contributing to the creative problem solving that occurred during the docent training, the distribution of teaching materials, and the coordination of schedules. The researcher provided preservice docents with a direct contact who could answer questions about course requirements, the needs of classroom teachers, and the Center. Serving as an

intermediary for not only the two cooperating members of the partnership, but also the preservice docents, professionals on both sides of the project were free to concentrate on enacting their portion of the set plan.

The experiences of the researcher indicate that a program of this stature needs a coordinator to bring together university educators, museum professionals, preservice teachers, and teachers and area schools. This role could be performed by any number of people working within the university of museum. Museum/art education negotiations could take place without direct conversation thus helping to eliminate the need for busy professionals to coordinate schedules in order to set up meetings. Needs and proposals for solutions were carried between the two organizations by the graduate coordinator until a mutually acceptable understanding was met. Understanding both sides' perspectives led to quick solutions to a variety of logistical dilemmas.

Universities need to examine campus and community resources available for programs and the valuable resources available in student populations. Student driven programs allow for cost effective program management when graduate assistants serve as project coordinators.

Preservice Docents: In Search of Classroom Experiences

The data collected from both the preservice docent reflections and surveys indicates that art education majors found it beneficial to have classroom experiences as

part of their teacher preparation program. However, the time commitment, both in-class and out-of-class, required for this type of program places added pressure on preservice teachers as university schedules. Scheduling programs around preservice teachers existing course work and outside employment made coordination problematic. Finding effective ways of integrating classroom experiences need to be address.

Docents wear several hats during each visit to the classroom and tour of the exhibition. Serving as both models for the classroom teacher and taking on the role of teacher in the classroom preservice docents juggled content, classroom management and an in-service style training session simultaneously. Further study into preservice teacher beliefs about themselves in these two roles is warranted.

Reflective papers, written by preservice docents demonstrate a variety of concerns. Interaction with the classroom teacher, the classroom teacher's interaction with his/her students, and the presentation of activities were all described with great detail. Although they discussed specific conversations with the classroom teacher, no preservice teachers noted a specific instance of interacting with an elementary or secondary student in their reflections. The majority of comments centered on the activity, the class in general, or the structure of the classroom and school.

Teachers: The Classroom Component

The need for cooperating teachers, willing to take a preservice teacher into his/her classroom is an important component in the collaborative equation. As preservice

docents work with elementary and secondary students in the classroom they are also observing the interaction between students and the classroom teacher. In the two-way learning situation set up by the program the classroom teacher becomes a model for the preservice teacher. As a byproduct of the partnership, classroom teachers mentor preservice teachers by establishing a peer relationship and assisting in professional development. As other researchers have noted (Calvert, et al. 1996; Sandell, 1994; Stone 1992a; 1992b; 1993) university art educators need to seek out programs in which classroom teachers and preservice teachers interact in the school setting thus building professional contacts and cooperative relationships.

Universities may also need to look at the expectations of the cooperating teacher. Preservice teachers sometimes become frustrated when the classroom teacher's conception of the docents role is not consistent with the parameters of the project. Docents and classroom teachers may need help in recognizing the role that mentioning plays in the teacher/preservice teacher relationship. Classroom teachers should foster the professional development of the preservice teacher as they receive in class and in-service training through the program.

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APPENDIX A
SURVEY INSTRUMENT

Docent Survey

How well do you think you were prepared to participate in the Points of Entry docent program?

Did you find the Education Packet helpful in preparation for your classroom visits and tours?

In what ways did you personally benefit from participating in the Points of Entry docent program?

What do you believe the benefits are to having a docent program like the Points of Entry classroom outreach included in course study for Art Education Majors?