

**An Art Education Methods Course for Pre-Service Elementary Generalist Teachers:
Developing Competencies through the Studio Habits of Mind.**

by

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We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱wsep̓səm/Esquimalt) Peoples on whose territory the university stands, and the Lək̓ʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

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Dedication

This dissertation is dedicated to my father, late Prof S N Tandon who encouraged me to pursue a Ph.D.

For my father my source of inspiration, wisdom, knowledge and understanding, who taught me the value of hard work and persistence.

ABSTRACT

This qualitative case study investigates the development of competency for teaching visual art in preservice generalist teachers and their readiness to use visual arts in their future elementary classrooms through a visual art methodology course at a public university. Pre-service generalist teachers' feelings of preparedness and sense of efficacy are both important indicators of whether they will be able to meet the challenges of incorporating visual arts in their future classrooms and as effective 21st century educators. To achieve this aim, the study considered in-depth firsthand experiences of four pre-service teachers and their course instructor for the entire semester during their training. The uncertainty of understanding the role of visual arts in contemporary education, lack of personal confidence, and prior negative experience in visual arts are some of the contributing fear factors. Scholars suggest that this thinking can be changed through appropriate experiences, influences and environments provided during the pre-service training stage. This case study explored how a visual arts methods course addresses these issues to create a positive influence on generalist preservice teachers. Findings illustrate that pre-service teachers indicated an optimistic shift in their confidence to pursue visual arts with a refreshed mindset, by applying *Studio Habits of the Mind* within learning and teaching visual arts. Structuring the course around *Studio Habits of the Mind* provided a holistic experience for pre-service teachers because their self-efficacy and competency were continually reiterated and reinforced with each course activity. Even though they understood and could use studio habits themselves, they felt the need for more practical experience with young students to feel more confident operating with this approach in their future classrooms. In addition, findings point to the necessity for strategic planning and implementation of visual art methods courses by teacher educators of existing elementary pre-service training programs focusing on instructional

practices that encourage positive change in pre-service teachers' competency towards visual arts education.

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Chapter1: Introduction

The Problem and its Background

Benefits Of Art Education

The presence of visual communications and visual information has become part of contemporary life. This fact points to the need for updating and adjusting the existing concepts of visual arts education. It is important to move beyond viewing art education as simply aesthetic development and recognize that it seeks to increase higher order critical thinking skills, reasoning, reflection, and creativity. Renowned scholars, art educators, and researchers like Elliot Eisner and John Dewey affirm that art education is essential for the development of these competencies and that art is an experience that initiates inquiry. In *The Arts and the Creation of Mind* (2002), Eisner stresses the importance of including art education early on in childhood education and sustaining it throughout a student's education to enhance intellectual development. He asserts that art enhances our understanding of the world and helps us decide on options and what to look for. A recent report of the Commission on Arts by the American Academy of Arts & Sciences, Massachusetts ([AAAS], 2021) declared that the personal and emotional growth of students can be enhanced by providing opportunities for creation and reflection via arts education. The report affirms Eisner's belief that exposure to art experiences contributes to students' personal understanding of new ways to view themselves and their roles in the world.

Visual art helps children instigate personal development and exploration through materials other than language and numbers. It provides opportunities to deal with ambiguity, understand the complex process of problem-solving, share experiences and feelings, and celebrate multiple perspectives and viewpoints (Arnheim, 1974; Cahnmann-Taylor & Sanders-Bustle, 2019;

Cooper, 2018; Efland, 2002; Eisner, 2002; Goodwin et al., 2019; Lampert, 2013, 2015; Marshall 2014; Stewart, 2019; Winner, 2019). Costes-Onishi (2019) encapsulates these understandings in the statement, “[a]rts education is increasingly seen as a means to foster skills, competencies and dispositions conducive to innovation necessary in knowledge-based societies” (p. 4).

In addition, organisations that work with art educators like the National Art Education Association (NAEA) and the Canadian Society for Education through Art (CSEA) document compelling reasons to teach visual arts. The NAEA (2022) highlights that visual art is a source of aesthetic experience and human understanding and, besides arts appreciation, it is a way to enhance creative and flexible thinking. The CSEA (2010) advocates for art education in Canada and asserts that educational institutions across the country have a responsibility to promote art education as a long-term learning process.

Research in art education confirms a strong and consistent link between high-quality art education and a wide range of notable outcomes. Along with developing intellectual capabilities, visual arts instruction brings a sense of community engagement and stimulates imagination. Visual arts instruction has become even more meaningful because students today are exposed to tremendous amounts of visual information through electronic means like video games (Hunter-Doniger & Berlinsky, 2016). Indeed, new media and technologies with artistic features have made an opening for exploration, collaboration and social interaction (Davidson, 2018; Grigorenko & Grigorenko, 2015; Hunter-Doniger & Berlinsky, 2017). Through his research investigations, Davidson (2018), compared two different artistic classroom activities; one based on performing art and one based in visual art, to conventional classroom activities with the same broad educational goals. He concluded that artistic activities incorporated in the learning framework have a superior ability to improve students’ communication and media skills, a

significant necessity in the 21st century. Siegesmund (2013), outlines the purpose of art education in public schools stating that the curricula should focus on empathetic understanding and focus on forming “the mindful habit of an informed citizenry that fashions an art of living by constructively re-imagining new possibilities of democratic community” (p. 300). A thorough visual arts education is required for success in education, the workforce, and beyond, as stated within the NAEA Position Statements (2022) on the Impact of Visual Arts Workforce

Development:

Visual arts education develops skills of deeper understanding and divergent thinking while also playing a vital role in cultivating collaboration, communication, critical thinking, curiosity, innovation, and problem solving, additional key competencies desired by employers. Visual arts education also develops emotional intelligence, the capacity to be aware of, control, and express one’s emotions, and to handle interpersonal relationships judiciously and empathetically (para. 2).

Farrington et al., (2019), reviewed research literature that documents the belief that artistic disciplines have a positive effect on children’s and adolescents’ social-emotional development and concluded the artistic and social-emotional aspects are always happening simultaneously. Along with the literature, their project included an interview-based fieldwork component with educators, administrators, students, and parents in Chicago Public Schools. They investigated the relationship between arts education and social-emotional learning and developed a theory of action describing the nature of that relationship. They assert that the role of arts has evolved due to our enhanced understanding of the learning process, which is a primarily social and emotional as well as cultural process. It brings clarity to the impact of art on

children's education and eventually enables educational institutions to support young people to become well-balanced productive individuals as they mature.

The connection between social-emotional learning and art is also important for teachers if they are to be able to model this in their classrooms. This is highlighted in a study by Baker et al. (2024), who investigated teacher identities in teacher preparation courses, and studied how pre-service teachers see themselves and understand crises they may face as educators. They examined pre-service teachers' perceptions and emotions regarding a particular crisis, particularly after the COVID-19 pandemic, specifically how to cope with stress. According to these researchers, art provided a safe environment for the pre-service students to develop their critical thinking skills by providing opportunities to explore their choice of words and images. Students released their stress and discomfort through the medium of art, which was essential for their well-being during the pandemic. This study also modelled a pedagogical approach for pre-service teachers to use in their future classrooms, regardless of the content area, students at any age can use art as a coping mechanism.

The research discussed in this section highlights how arts education generates a broad range of benefits for students, hence the effective delivery of the arts curriculum becomes crucial for schools and universities. Although it has been widely acknowledged that important attributes, values, and skills come from art education, it often lacks the priority it deserves in contemporary education and struggles to be prioritized by administrators.

Art Education Marginalised in The Elementary Curriculum

Researchers (Cooper, 2018; Dinham, 2022; Eisner, 2005; Garcia-Lazo et al., 2024; Joseph, 2022; Leung, 2020) claim that despite robust evidence of the benefits of arts

engagement, the arts have remained marginalised in the primary/elementary school curriculum. Research has shown that the COVID-19 pandemic intensified the existing state of crisis and challenges for arts education worldwide (AAAS, 2021; Joseph, 2022; Kerby et. al., 2021; Sabol, 2022). Eisner (2005), in his publication, *Reimagining Schools* mentions reasons for educational inequity and absence of arts programs in schools. These reasons include lack of clarity and inexperience of administrators and teachers in understanding “the concept of talent” (p. 82) in arts education. The funds allocated by universities and colleges for gifted students often exclude students who are gifted in fine arts. He states that schools have limited time to focus on arts education, consequently students with abilities and interests in the arts are denied the opportunities that students in science, mathematics, or English receive.

The reasons for arts education inequity identified by Eisner in 2005 persist and the problem has escalated with newer challenges in many nations. Recently researchers reviewing the position of arts education in many countries including England, Hong Kong, Australia, Canada and the United States suggest consistently in their reports a decline in both the quantity and quality of arts education in primary schools (Cooper, 2018; Kerby et al. 2021; Leung, 2020; O’Neill & Schimdt, 2017). Teachers believe they lack resources and skills to deliver lessons containing art and design, music, drama, and dance due to restricted funding for arts education during and after the COVID-19 pandemic. Teachers feel that there is lack of emphasis on arts education, as the focus is on what is viewed as “more important” areas of the curriculum even though the emphasis of the curriculum is on freedom of expression and creativity. According to O’Neill & Schimdt (2017) this decline has led to lack of resources and funding causing art educators to spend extended time defending its value rather than working towards educational reforms. Recently, according to the report of the commission on arts by the AAAS (2021), the

availability of arts education in schools is often treated like a compliment to other subject areas or like an add-on, due to its being deleted completely from the curriculum.

Joseph (2022) conducted a ten-question qualitative survey during and after the pandemic; the framework of the qualitative research study revolved around the impact of the COVID-19 pandemic on arts education and concerns of arts educators' in pre-school through university and graduate school. The Washington Art Education Association (WAEA) was the host for the survey in which state and national arts organizations in dance, media arts, music, theatre, and visual arts, including higher education and arts advocacy groups were invited to participate. 115 responses received from all sectors of state, national, and international participants were voluntary, anonymous, and confidential. The survey showed that the pandemic had a more detrimental effect on arts educators, access to the arts and arts education generally than any other event in history. Exposure to arts declined due to the lack of physical attendance in school that resulted from closures and discontinuation of the arts classes especially the performance-based and studio-based arts. Despite the challenges the survey responses revealed hope and a bright future of art education, due to its emphasis and identification as an essential skill for existence in the contemporary world. The arts education educators remain optimistic that they will overcome the crisis and continue to teach through the arts.

The NAEA, along with likeminded organizations, is committed to preserving the role of art education with acknowledgement that post-pandemic teaching and learning will remain challenging. To provide answers to this struggle, the NAEA issued a position statement, titled *Arts Education Is Essential* (National Consortium for Core Arts Standards, 2020a) stating that visual art education is necessary for the emotional well-being of students, especially during the

COVID-19 pandemic. On a similar note, Sabol (2022) emphasised that all students are entitled to receive a well-rounded education based on art education.

Importance Of Arts Education in The Elementary Curriculum

According to the CSEA (2010) “no child should be deprived of the opportunity to engage in art activity of a productive and reflective nature” (CSEA, National art education policy, para. 2). Childhood art experiences are crucial and when children are exposed to informal arts activities by encouraging grownups at home, alongside their formal schooling, it generally has a positive influence on their valuing of the arts as adults (Cooper, 2018; Denee et al, 2023; Horsley & Penn, 2014; Kerby et al., 2021; Lummis et al., 2014; Mak & Fancourt, 2019). Lifelong desire to participate and engagement in art activities is dependent on the exposure to arts during childhood (AAAS, 2021; Bowen & Kisida, 2019). Mak & Fancourt (2019) noted that engagement with art activities with parents and during formal arts programs offers a variety of psychological and mental health benefits for children. They concluded that for children's positive development, enhancing their self-esteem through arts involvement may be beneficial in reducing inequalities as they enter adulthood.

Exposing children to the arts is essential, as are dedicated teachers who provide these experiences. Moilanen & Mertala (2020) conducted a qualitative study exploring meaningful childhood memories of visual arts education for 21 preservice generalist teachers in Finland and concluded that the participants who were early childhood generalist teachers reported positive visual art experiences during their childhood in contrast with secondary and upper-secondary school. They noted negative memories were the most prominent category from secondary school visual art experiences. In both cases “teachers were presented as having important roles as mediators between these two domains, as both positive and negative memories often included

personified descriptions of teachers” (p. 9). Art education also sees declines in the middle and high school years as it is an optional subject, which might be taught by an art expert, but is a choice made by fewer students due to changes in the curriculum and fading interest in visual art education. Bowen and Kisida (2019) investigated the causal effects of increases in elementary and middle school students’ arts educational experiences in Houston Public schools. They conducted a randomized controlled trial with 10 548 3rd-8th grade students enrolled in 42 schools that received substantial arts education experiences provided through school-community partnerships with local arts organizations, cultural institutions, and teaching-artists. They reported strong evidence that the art experiences not only had a positive impact on academics but overall social development. Young students increased their participation in school activities, showed interest in post-secondary education, and engaged in the arts to develop empathy. It is apparent that art education in the primary years plays a significant role in the overall development of young students. Hence, it is critical to consider how and who is responsible for implementing arts education in elementary schools. In the following section, I have discussed that generalist teachers or the classroom teacher is usually responsible for teaching visual art and all core subjects in elementary schools.

Art Education by Primary Generalist Teachers

A generally consistent picture in many countries is that, during the primary years, art education is provided by homeroom or generalist classroom teachers and focuses mainly on artistic production. Visual and Performing Arts have emerged as mandatory subject areas in the primary curriculum following the introduction of Competence Based Curriculum initiatives worldwide in many countries including, Botswana, Namibia, South Africa, Zimbabwe, Hong Kong, Chile, Croatia, Canada, the United States, the United Kingdom and Australia (Cooper

2018, Garcia-Lazo, 2024; Gurure & Mamvuto, 2021; Leung, 2020; Lindsay, 2021; O'Neill & Schmidt, 2017; Tomljenović, 2018). Generalist teachers are required to include visual and performing arts in their curriculum, but research highlights a certain level of skill deficit among teachers along with infrastructural deficiencies in schools (Cawthon & Lee, 2015; Cutcher, 2014; Garvis & Lemon, 2013; Garcia-Lazo et al., 2024; Hunter-Doniger & Herring, 2017; Leonard & Odutola, 2016; Lindsay, 2021; Pavlou, 2015; Tomljenović, 2018). The level of involvement in teaching art is often dependent on the personal art experience of the teacher. Effectiveness and interest for teaching multiple subjects may vary from teacher to teacher depending on their personal preferences, which are rooted in their sense of teaching efficacy (Greco et al., 2018). This is particularly true in art as is evidenced in investigations conducted by Garvis & Pendergast (2010, 2011), which were based on Bandura's (1997) model of self-efficacy beliefs and have identified that beginning teachers have low efficacy for teaching art when compared to teaching Math and English. In these investigations, novice early childhood teachers were invited to examine their professional experience during pre-service teacher education to provide insights into the formation of their negative emotional association and low self-efficacy beliefs for teaching the arts.

In British Columbia, it is common for teachers to work more than 40 hours per week. Elementary school and kindergarten teachers teach subjects like reading, writing, arithmetic, or specialized subjects such as English or French as a second language in public and private schools. Teacher educator researchers (Cutcher, 2014; Garcia-Lazo et al., 2024) have emphasized the challenges faced by primary teachers who require expertise in all areas of the school curriculum including arts education. Teacher training programs often focus on reading, writing, and arithmetic because these subjects are emphasized in the mainstream curriculum. According

to Garcia-Lazo et al. (2024), art education in the Chilean curriculum “holds a marginalised position in the national curriculum, since it has been relegated in favour of subjects considered essential, such as language, mathematics and science” (p. 2). Researchers Cutcher (2014) and Gurure & Mamvuto (2021), also point out the reality that pre-service training largely focuses on the mainstream subjects such as English, mathematics and science more than the arts.

It is crucial to determine the personal competencies of elementary teachers who are responsible for multiple subject areas in their curriculum. Teaching visual art requires teachers to realize the aims and importance of art education in the present educational system. The NAEA (2019) emphasizes the need for qualified professionals with extensive art content background, knowledge of a variety of pedagogical approaches, and the ability to create learning environments focusing on 21st century learning skills specifically, “Flexibility and Adaptability; Initiative and Self-Direction; Social and Cross-Cultural Skills; Productivity and Accountability; and Leadership and Responsibility” (p. 1).

Researchers’ underline the need for understanding and development of a positive outlook to promote application and adaptation of visual arts to new content and altered educational frameworks, along with the mastery of art methods. They suggest that static practices of following all the steps and recalling vocabulary be transformed to promoting students to think about creative process rather than the final product, moving the emphasis from content to concepts to become critical thinkers (Gates, 2016; Glass & Wilson, 2016; Gude, 2013; Marshall, 2014; Riddett-Moore & Siegsmund, 2014). Goodwin et al. (2019), examined the essential ways to promote visual literacy, critical thinking, and to decipher and analyse visual information in an educational climate that stresses 21st century learning skills. Dinham (2022), explains the current positioning of the teacher, “as a facilitator or co-constructor of learning is a key pedagogical

feature in student-centred arts education where the agency of the students, their knowledges and their expressions of ideas are prioritised” (p. 24).

Despite contemporary teaching methods in visual arts, researchers (Costes-Onishi, 2019; Hunter-Doniger & Herring, 2017; Tomljenović, 2018) conclude that their features, advantages, and goals are still inadequately explained and therefore often remain unnoticed by teachers. Because of this lack of understanding of contemporary methods, visual arts teachers most often use general teaching methods or revert to the way they have been taught (Garcia-Lazo et al., 2024, Hunter-Doniger & Herring, 2017; Leung, 2020; Lindsay, 2021; Tomljenović, 2018). Contemporary teaching methods (problem solving methods, experiential learning) are used less frequently, even though teachers may be aware of their effectiveness in achieving the goals of visual arts classes. This is compounded by the reality that generalist teachers often consider themselves as non-artistic and this results in ignorance and sometimes absence of visual arts in their curriculum. Research conducted with pre-service teachers showed that, even though they valued art for elementary school children, they were hesitant to teach art (Cawthon & Lee, 2015; Cutcher, 2014; Garvis & Lemon, 2013; Hunter-Doniger & Herring, 2017; Leonard & Odutola, 2016; Lindsay, 2021; Pavlou, 2015). Additionally, a combination of low self-efficacy (Cawthon & Lee, 2015; Gurure & Mamvuto, 2021; Hunter-Doniger & Herring, 2017; Lindsay 2021), and prior negative experiences in their artistic capability (Cawthon & Lee, 2015; Denee et al., 2023) contributed to the uncertainty about how to incorporate visual art in the curriculum. Combined with limited time devoted to art education and preparation courses that were lacking content and pedagogical knowledge, pre-service teachers believed they neither had enough experience, nor the skills required to teach quality art education (Cooper, 2018; Hipp & Dowell, 2019; Hunter-Doniger & Herring, 2017; O’Toole, 2018; Tomljenović, 2018).

Limitations of time, resources for visual arts, lack of experienced visual art teacher educators, and mentors in many teacher education programs cause pre-service teachers to ignore art education even though it is considered mandatory. Hunter-Doniger & Herring (2017) concluded that pre-service generalist teachers may still hesitate to integrate visual and performing arts or just superficially include them, even though they had the enthusiasm to infuse arts in the classroom, because they were not confident that they had the artistic knowledge or skills to do so authentically.

Purpose of the Study

This study is designed to understand preservice generalist teachers' development of competency and readiness for teaching visual art in their future elementary classrooms through a visual art methodology course at a public university. The development of a positive approach towards visual art can build their confidence and efficiency in implementing the visual arts curriculum, especially non-art majors who have had only brief experiences in the studio arts. Scholars suggest the uncertainty of understanding the role of visual arts in contemporary education, lack of personal confidence, and prior negative experience in visual arts are some of the contributing fear factors noted in generalist teachers leading to resisting incorporating visual arts in their curriculum (Cawthon & Lee, 2015; Denee et al., 2023; Hunter-Doniger & Herring, 2017). Scholars also suggest that this thinking can be changed through appropriate experiences, influences and environments provided during the pre-service training stage (Hunter-Doniger & Herring, 2017; Garcia-Lazo et al., 2024; Leung, 2020; Lindsay, 2021; Palmer, 2016). These scholars also recommend that during their initial training stage, pre-service teachers need to encounter successful visual art experiences for refining their competency and develop a higher sense of self-efficacy to be able to pursue creative endeavors. This research study will therefore

set out to explore how a visual arts methods course addresses these issues and whether it has a positive influence on generalist pre-service teachers. To achieve this aim, the study considered in-depth firsthand experiences of five pre-service teachers during the early stages of their training. The focal point of this case study was to seek out the experiences that encourage positive change in participants' feelings of personal competency.

Research Question

The following question guided this study:

What experiences during a visual arts method course in a university teacher preparation program influence pre-service teachers' feelings of personal competency to teach visual arts?

Significance of this Research

Looking closely at how pre-service teachers approach visual arts will increase understanding about the purpose and methods of teaching visual arts, especially during this transition phase in education. My assumption is that only a minority of teacher educators consider themselves as competent to integrate contemporary visual art education objectives in the preparation of teachers. It is for this reason that I wish to study the personal perceptions of pre-service teachers because their perceived feelings of competency have such an influence on their behaviour. Teacher educators are often more comfortable focusing on teaching mastery of practical procedures, media, and art techniques while ignoring teaching methodologies (Tomljenovic, 2018). Thus, this research will provide awareness into methods that may encourage these teacher educators to revisit their practice. It aims to discover methods that have the potential to encourage a balanced approach in teacher education visual art methods coursework that encourages pre-service teachers to focus on learning from the visual arts while

also preparing to teach visual arts. Additionally, it is the hope that this research uncovers whether visual arts methods course instructors who help pre-service teachers develop feelings of competency for teaching visual art can convert negative attitudes to positive ones while also instilling the significance of visual art education at the elementary level.

Improving pre-service teacher skills during training

Competency is defined as a set of skills, attitudes, motives and knowledge that is needed for successful task-managing and problem-solving (Brundiers et al., 2021). Competency facilitates self-organized action, a precondition to successful performance and a positive outcome in various complex situations, responding to the specific situation and context. Bandura's (1977) concept of self-efficacy is defined as confidence in one's abilities to plan, execute, and assess actions, for instance, problem-solve or bring plans to completion. Self-efficacy theory emphasises the self-beliefs of pre-service teachers regarding their ability to succeed in teaching visual arts and to manage classroom challenges. This includes their confidence in studio instructional strategies, classroom management, and student engagement. Furthermore, this also includes visual art self-efficacy, focusing on pre-service teachers' beliefs in their ability to integrate and effectively utilize artistic studio practices in their personal creations. According to the BC teacher standards, teachers must be encouraged to adapt these habits and use them to enhance learning and continuously upgrade their skills. Strengthening self-efficacy, both in practicing artistic habits and teaching them, is essential for building flexibility and adaptability in the contemporary classroom environment.

Pre-service teachers should develop the necessary knowledge, self-efficacy, and 21st-century teaching competencies before starting their career, hence researchers suggest teacher education programs play a crucial role in building their teaching competence (Garcia-Lazo et al.,

2024; Hunter-Doniger & Herring, 2017; Lindsay, 2021; Leung, 2020, Palmer, 2016). In the context of contemporary education, generalist pre-service teachers must possess the ability to integrate visual art competencies into their lessons as it helps students build a greater understanding in all areas of learning. For instance, the BC art curriculum (2019), is founded on the artistic habits of mind – explore and create, reason and reflect, communicate and document, and connect and expand, hence knowledge of artistic habits and the confidence (self-efficacy) to teach curricula through these habits becomes central for developing pre-service teachers' competency. As mentioned previously, researchers (Cawthon & Lee, 2015; Denee et al., 2023; Hunter-Doniger & Herring, 2017) indicate that there remains a persistent gap in equipping pre-service teachers with practical 21st-century visual art competencies and the confidence, or self-efficacy, to apply them effectively in the classroom. They have noted ongoing lack of knowledge of 21st-century teaching competencies such as innovation and collaboration among pre-service teachers as well as deficiencies in visual art self-efficacy (Cooper, 2018; Hipp & Dowell, 2019; Hunter-Doniger & Herring, 2017; O'Toole, 2018; Tomljenović, 2018). These challenges have persisted over the years, with preliminary research indicating that many pre-service teachers feel unprepared to implement 21st-century visual art competency-based activities in their classroom and lack the confidence to do so.

This focus is important because the CSEA (2010) states that colleges and universities in Canada that are involved in teacher education, are to include art education courses for all elementary education pre-service teachers irrespective of their teaching role, whether an art specialist or classroom teacher. According to the CSEA, generalist elementary teachers should be trained to support art programs that not only focus on art making and art history but also in actively engaging young students to participate in critical discussion about visual art. The CSEA

recommends that teacher educators develop pre-service teachers, “understanding [that] the basic principles of art education [are] necessary to promote a positive attitude toward art as an essential component of the curriculum” (para. 9). Pre-service generalist teachers’ feelings of preparedness and sense of competency are both important indicators of their abilities to meet the challenges of developing required key competencies by incorporating visual arts and as effective 21st century educators in their future classrooms (Denee et. al, 2023; Garcia-Lazo et al., 2024; Greco et al., 2018; Hunter- Doniger & Herring, 2017; Lindsay, 2021; Leung, 2020; Tomljenović, 2018).

Situating myself in this research

My interest in researching pre-service teacher education intersects with my profession as an art educator and my current position as a sessional instructor while a graduate student in the teacher education program at a public university. I have had the privilege of instructing the visual art methods course to pre-service teachers at the same university, both prior to and after conducting the research. I was fortunate to teach as an elementary/middle school art teacher in a public-school setting, a rare position as this role is very dependent on funding and budget availability. My role in the school system as “a model teacher” required me to mentor novice teachers and conduct professional development sessions for teachers relating to visual art education and arts integration. These roles also required me to mentor pre-service generalist teachers, as well as pre-service art teachers in my art room and connect with faculty and instructors teaching in teacher education programs in North America.

I see myself as a teacher, an artist and a researcher generating questions out of daily art classroom issues and my own visual art teaching practice and thereby seeking possible solutions through existing and contemporary scholarship. My master’s research study helped me identify

young students' social and psychological needs, especially in multicultural classrooms of today with cross cultural connections, between teachers and students, and amongst students themselves.

My research case study objectives are to identify effective ways to develop positive approaches towards visual arts in pre-service generalist student teachers. I have previously mentioned relevance and benefits of art education during primary education. For this reason, I wanted to focus especially on elementary generalist teachers to ensure that they feel confident to teach visual art in their classrooms despite non-art backgrounds. Many current pre-service teachers completed much of their own schooling prior to the shift to curricula that focus on 21st century skills but I believe that art education is one of the ways we can encourage the new generation of teachers to create cultures in their classrooms that nurture deep learning and thinking, however, to be able to do this, they have much to learn about the visual arts. Once pre-service teachers appreciate the value of visual arts, they can help students observe deeply, experiment, explore, create, embrace ambiguity, and share experiences. Through this research, I seek to inform myself and peer teacher educators as well as pre-service teachers about the potential ways to incorporate visual arts into their mainstream curriculum. Engaging in conversations with my students and colleagues has enabled me to recognize the underlying issues and explore potential solutions in the present literature. My case study is directed towards informing visual art teacher educators, mentors, administrators, and generalist pre-service elementary educators about effective ways to teach and incorporate visual arts in their curriculum.

Definition of Key Terms

Several of the terms used frequently in this study benefit from clarification. I have defined these terms in the context of this research.

Visual arts: The visual arts are those creations that we can see rather than something like the auditory arts, which we hear and these art forms are extremely diverse (Esaak, 2023). The visual arts as described by the NAEA are art forms that create works that are primarily visual in nature, such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, film making and architecture. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Self-efficacy: A belief regarding one's ability to perform certain tasks or behaviors is referred to as one's self-efficacy (Bandura, 1977). The difficulty of tasks an individual feels capable of attempting, and the strength of self-efficacy expectations contribute to one's behaviors, both attempted and avoided. In this study, experiences provided by a visual arts methods course to help enhance pre-service teacher's confidence in approaching visual arts were examined. Simply put in everyday terms, self-efficacy is expressed when we talk about feeling confident in our ability to do something (e.g. to complete and reflect on an art inquiry project among other accomplishments).

Competence vs Competency: Both are nouns and are often used interchangeably due to similar meanings explaining them as goals, behaviors, or tendencies that lead an individual to be successful in an activity. Competencies develop with experience and expertise. According to self-determination theory (Deci & Ryan, 2015), our sense of competence is derived from a series of successful experiences and the satisfaction we receive after completion the task. We feel competent when we can apply new skills to meet a social environment's demands. Competence refers to the overall ability or skill level of an individual to perform a

specific task. It encompasses the knowledge, experience, and expertise required to complete a task, and, hence, has a wider scope. It implies having a thorough understanding of the subject matter and the ability to apply that knowledge in practical situations. Perceived competence, “is more than merely some ‘ability’ to perform a task and includes consideration of the personal importance of the task” (Rodgers et al., 2014, p. 4).

Competency, on the other hand, refers to the specific behaviors, skills, and abilities that an individual demonstrates in a particular context. It focuses on the practical application of knowledge and skills to achieve desired outcomes. Competency is often defined by a set of standards or criteria that outline the expected performance level in a specific role or task and is narrower in scope. Developing competency in teaching visual arts through the visual art methods course focused on studio habits as a pre-service teacher potentially leads to enhanced competence for teaching visual arts as an elementary generalist teacher. A generalist teacher can feel competent in teaching visual art by gaining competencies through studio habits during training through a visual art methods course.

Chapter 2: Review of Literature

Introduction

This literature review seeks to build an understanding of the preparation of pre-service generalist teachers to teach visual art through their methods course during their Bachelor of Education (B.Ed.) studies. In this chapter, I first review the literature discussing competency-based education, current trends in art education, social cognitive theory, and then examine aspects of teacher self-efficacy, competency and pre-service teacher self-efficacy in the context of art education. Next, I examine research on visual arts methods courses in pre-service teacher education. The review includes describing studio habits of the mind followed by arts integration and inquiry-based learning in visual art. Broad searches of the literature were conducted on social cognitive theory, competency, and self-efficacy. To narrow the search, keywords were used in the search engine to streamline the results; these included: social cognitive theory, competency-based education, pre-service teachers, self-efficacy, visual arts education, teacher efficacy, arts integration, and arts in the elementary classroom.

Competency-Based Education

The movement towards competency-based education is gaining momentum and is particularly significant in the BC art education curriculum. Competency based education allows students to progress at their own pace through a sequence of personalised learning experiences (O’Neill & Schmidt, 2017; Pichette & Watkins, 2018; Sanford & Hopper, 2019). Redesigned competency-based curricula in many nations including Canada, the United States, Botswana, Namibia, South Africa, and Australia (Kerby, et al., 2021; O’Neill & Schmidt, 2017) are developed around key content, concepts, skills, and big ideas that foster the higher order thinking

required in today's world. This transformation in curricular theories impacts how teachers need to teach. Research into adequate preparation of teachers is therefore required to bridge the gap between curriculum provisions and preparation of creative and confident individuals who can fulfill professional and societal requirements for survival in the modern world. For instance, the Education Plan (2015) in British Columbia was used as the basis for a provincial curriculum redesign that will “reflect the core competencies and skills that students need to succeed in the 21st century” (p. 9). The plan is based on the principle and practice of personalized learning “where students have more opportunity to pursue their passions and interests—while maintaining B.C.’s high standards of foundational skills like reading, writing and numeracy” (p. 1). In 2019 British Columbia’s (BC) curriculum design was updated (<https://curriculum.gov.bc.ca/curriculum>) with a flexible personalized and innovative approach, defining literacy as the ability to understand, critically analyse and create a variety of forms of communication, including oral, written, visual and multimedia to accomplish one’s goals. Students need to be encouraged to form questions that provide an insight into their thinking as well as encouraging a sense of wonder and curiosity. The curriculum supports the notion that all students, in becoming educated citizens, can develop an artistic mindset in all aspects of their daily life, both during and beyond their school years. The curriculum connects skills, processes, and knowledge cultivated in students’ arts learning experiences with opportunities for application. The BC curriculum provides teachers with the ability to teach in any one of four core disciplines and encourages students to solve real-life problems using this knowledge (Sanford & Hopper, 2019). Through the curriculum’s unified design, teachers have the option of creating learning experiences that combine two or more disciplines. Connections between different subjects respects the process-based nature of exploration, inquiry, and creation in the

arts while transitioning students from experiences in purposeful play to experiences in improvisation and innovation. The curriculum reflects the notion that there are many processes and pathways through which creative potential is realized. O'Neill and Schmidt (2017), provide a snapshot of the goals, programs, curricula, policies and some key contemporary issues facing arts education in schools across Canada and the USA. They have discussed variations in ideas about how the arts curriculum has been envisioned in some of the Canadian provinces in the twenty-first century. According to them, the redesigned curriculum for elementary schools in BC supports learners in developing skills for the twenty-first century. The name itself reflects progression, as it has been changed from "Fine Arts" to "Arts Education". The curricular competencies across each grade level support an integrated curriculum with "a concept-based design focused on acquiring "artistic habits of mind- creating and exploring, reasoning, and reflecting, and communicating and documenting" and "an infusion of First People's or Aboriginal principles of learning that emphasize an experiential and holistic learning environment" (p. 119).

The BC curriculum overview suggests that personalized learning is an effective way of addressing rapidly changing technological advances. Personalized learning can be tied to experiential learning, which is the application of knowledge and learner-centered approaches while keeping in mind the individual's personal interest and desires in a group setting. Instructors must provide exclusive feedback and training to each student in the group. O'Neill & Schmidt (2017), suggest the need for research to address the "lack of clarity about what personalized learning might look like in the classroom and how traditional classroom spaces can be redesigned with "personalization in mind" (p. 191).

British Columbia's K- 12 curriculum (<https://curriculum.gov.bc.ca/curriculum>) encompasses intellectual, personal, and social competencies. The communication competency is fundamental to finding satisfaction, purpose and joy where students acquire, develop, transform and share ideas and information. They express their individuality and make connections with others while sharing their ideas. The thinking competency consists of knowledge, skills and process associated with intellectual development and it includes specific thinking skills as well as habits of the mind. The personal and social competencies ensure students thrive as individuals to achieve their purpose in the world and to care about themselves and others.

The core competencies are embedded in the curriculum and are naturally supported through content, the big ideas, and the curricular competencies of each learning area including the Art Education curriculum (<https://curriculum.gov.bc.ca/curriculum/arts-education>). The curricular competencies in the art curriculum are structured around artistic habits of the mind and engage students to explore with artistic curiosity, create with artistic intellect, reason through possibilities, reflect on choices, communicate ideas, document artistic growth, make connections with the art world and expand their artistic capacity through perseverance. The big ideas shape both teaching and learning, as they represent what students take away from the curriculum and nurture students' ability to make connections among the artistic habits of the mind. The creative thinking core competency developed through this model encourages active learning by posing questions that prompt inquiry. Students are challenged to engage in research and observation activities that build self-awareness and self-efficacy through independent and collaborative learning.

Students and teachers have a shared responsibility to develop these competencies to engage in lifelong learning. Students need opportunities to develop their competence starting in

simple and highly supportive situations and gradually demonstrating independence in more complex and varied situations. Teachers need to provide meaningful tasks and activities where they can explicitly reflect on where and how they are using these core competencies. The professional standards for BC educators guide (*Professional Standards for BC Educators*) provides guidelines for practicing educators as well as teacher candidates in approved teacher education programs in BC's post-secondary institutions. These standards communicate the knowledge, skills, attitudes and values that define the educator's work. According to this document, teachers have been given autonomy and have a privileged position of power and trust.

Based on the BC educators guide, twelve competencies frame the teacher education program at the public university where my research study was conducted. Developed by campus instructors and field partners, the 12 competencies articulate the intellectual, personal, social and emotional proficiencies required by teacher candidates who are engaged in the program for lifelong learning and professional growth. The Teacher Education Program seeks opportunities to practice and develop these competencies through the courses planned by their instructors. I have listed these competencies as mentioned in the teacher education program guidelines at the public university where the case study was conducted

Personal and Professional Preparation

- 1) develop an awareness of your **worldview** and how this relates to **others' worldviews**
- 2) **develop a growth mindset** demonstrated in collaboration with others
- 3) cultivate a culture of **professionalism** by demonstrating professional standards, including the *Professional Standards for BC Educators*
- 4) demonstrate an understanding of the **complexity** of teaching and learning

Collaboration and Community Engagement

- 5) practise effective **communication** appropriate to the context and audience, enabling responsiveness to diversities of learners
- 6) practise **respect for all learners from all cultures**, including, specifically, Indigenous learners
- 7) practise working **collaboratively and collegially** as well as independently
- 8) develop **positive and supportive connections** with students and colleagues, building professional learning networks

Exploring and Enhancing Pedagogies

- 9) demonstrate a deep understanding of overarching **disciplinary concepts**
- 10) engage critically and creatively with ideas to be a **change agent** in society, especially with regard to equity and justice
- 11) implement pedagogically context-appropriate sound practices linking **assessment for/as/of learning, planning for learning, instructional strategies and approaches** to engage all students in relevant and personalized learning
- 12) develop an understanding of **how learners learn** in order to cultivate effective learning environments.

It is valuable to be aware of these goals because the current study sought to understand pre-service teacher preparation. The instructor's objective is to enhance pre-service teachers' subject specific knowledge, ensuring they meet the British Columbia teaching standards. This involves

building self-efficacy in early teacher education using diverse resources to prepare them for the profession's complexities.

My research study considered experiences that encourage positive change in participant pre-service teachers' feelings of personal competency to teach visual arts in their future classrooms. As mentioned in the previous chapter, instead of promoting traditional visual art teaching methods that focus on product rather than the process or by following ways that they have been taught, artistic experiences for pre-service teachers' must be modified to adapt to the 21-st century teaching and learning as mentioned in the BC Curriculum. Developing pre-service teachers' skills as visual artists to be able to extend this understanding to their future students requires them to value visual art education in conjunction with developing artistic habits to pursue visual arts. This will help not only in personalizing their own art content but also understanding classroom dynamics that help to promote individuality and celebrate creativity in their future students. It can be a cumbersome and time-consuming task for teacher educators as well as generalist teachers to plan experiences that are flexible enough to adapt to students' abilities and learning styles. However, it is my assumption that once there is knowledge and awareness of the benefits and advantages of contemporary methods, supported with their own experiences during the methods course, pre-service teachers will respond positively towards planning artistic experiences for their future students. In the next section, I discuss contemporary approaches that can be utilized to implement visual art education in elementary classrooms. I have included contemporary approaches used by the methods course instructor and that are relevant to this research study.

Contemporary Approaches to implementing Visual Art Education

This section reviews the contemporary art education teaching methods the instructor incorporated during the methods course that was the site of this study. I briefly explain them here to familiarize readers with these approaches, as they incorporate different learning styles. These contemporary teaching strategies and concepts of visual arts teaching, not only enrich students' visual art experiences during school but also engage and expand their knowledge in multiple areas of the curriculum (Hunter-Doniger-Berlinsky, 2017; Tomljenović, 2018).

Various art education developments like, *Studio habits of mind*, *Inquiry based learning* and *Arts integrated curriculum*, demonstrate successful ways to implement the teaching of visual arts in classrooms. Each of these methods promotes visual literacy and creative expression in unique ways, these approaches encourage “active learning” in contrast to a lecture and memorisation learning format (Davidson, 2018). As mentioned previously, teacher education competences mention that pre-service teachers need to focus on developing an understanding of pedagogically context-appropriate and sound practices, instructional strategies and approaches to engage all students in relevant and personalized learning. Research emphasizes that teachers should develop new strategies and ways of teaching to accommodate students' varied intelligences instead of focusing only on verbal and numeric intelligences. All arts link various intelligences described by Gardner (1999, 2006), for example, visual art develops bodily kinesthetic and spatial intelligence, while focusing on self-analysis and artistic collaboration, enhances students' interpersonal and intrapersonal intelligence. Researchers (Morgan, 2021; Teshome et al., 2023; Tetikci et al., 2023) have discussed Gardner's contribution to be that of improving education by promoting creativity and focusing on a learner-centered education. This theory accentuates that educators design instruction based on students' intelligence. Tetikci et al. (2023) describe Gardner's *Theory of Multiple Intelligences* (MI) and conclude that these types of

intelligence as explained by (Morgan, 2021) include ‘*linguistic, musical, logical-mathematical, spatial-visual, bodily- kinesthetic, interpersonal, intrapersonal intelligence and naturalistic intelligence*’. According to these researchers, all eight intelligences are required to function efficiently in society. Morgan (2021) concludes that promoting creativity during instruction is as important as personalizing instruction based on Howard Gardner’s MI theory. Problem solving and critical thinking skills can be encouraged by prioritizing activities that use creative engagement in primary schools, as creativity is evident in younger children’s work in abundance (Morgan, 2021; Teshome et al., 2023; Tetikci et al., 2023). Thus, when instructors promote discovery in the classroom environment, it not only enhances students’ motivation and creativity but ensures retention of content. Instructional plans that prioritize students' dominant intelligence and learning experiences can be personalized according to their individual needs, proficiencies, and interests (Morgan, 2021). As an example, in a visual art class educators need to recognise that all students are not visual artists because the spatial intelligence might not be as dominant as compared to other intelligences. The significance of the theory of multiple intelligences in education lies in the fact that students possess diverse abilities (Gardner, 2006; Tetikci et al., 2023). Tetikci et al. (2023), explain that labelling students as “untalented” during visual art class, especially those who do not have a dominant spatial visual intelligence, can have a negative impact. In a visual art class, expectations without varied techniques or materials can dampen students' enthusiasm and commitment. Providing students with alternative methods to practice visual art becomes a challenge for educators. This applies to students of all age groups, from elementary students to pre-service teacher educators.

According to Hunter-Doniger and Berlinsky (2017), the power of the learning process to produce meaningful and creative intellectual skills requires teachers to focus on developing

creativity and understanding. To achieve this objective, they must understand that the arts have the capacity to foster meaning-making, knowledge, and develop understanding. Green et al. (2018) suggest that teachers work towards identifying best practices to promote opportunities for creative thinking. One way to do this is using the Eight Studio Habits of Mind, which is a series of dispositions and skills that identify these processes. Researchers with Harvard's "Project Zero," which is centered on studying and improving arts education, identified *The Eight Studio Habits of Mind*, focusing on how art studio habits can be successfully translated to non-art classrooms. The use of these habits of mind in and out of the art room can make learning an active process, in both traditionally creative and traditionally academic disciplines. Alignment of these habits with the 21st Century learning skills in globally trending newer revised curricula requires creative teachers who are well-informed of new developments in education in addition to personal competences and subject-specific competences (Costes-Onishi, 2019).

Learning through the Studio Habits of the Mind

Through research, Hetland et. al (2013), classified and named eight Studio Habits which include: *Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore* and *Understand Art Worlds*. The eight Habits listed are not required to be taught in any particular sequence or combination but have been a constant force in restructuring the process of progressive art education. Hetland et. al (2013) analyzed a studio thinking approach that illuminated the art making process used by art educators so that can also be used by generalist teachers to encourage students to think deeply about their work in their regular classroom. The publication that was part of the course curriculum in this research, "*Studio Thinking from the Start: K-8 Art Educators Handbook*" (Hogan et al., 2018) shows how the eight Studio Habits of Mind and four Studio Structures can be used with students in a range of socioeconomic contexts

and school environments for a quality art education program. This book features habit-by-habit definitions, classroom examples, and related visual artist exemplars all while emphasizing contemporary artists to inspire students to think and work like artists. Along with sample templates for students to use as they plan, reflect upon, and talk about works of art, the book focuses on innovative approaches to assessment and strategies for implementation in generalist teacher curricula. Instead of a direct instruction approach where the students are passive learners, teachers promote learning through active experiences. Here I briefly explain the Eight Studio Habits of Mind according to the book (Hogan et al., 2018):

- *Develop Craft* includes experimenting with art tools, materials, and artistic conventions.
- *Engage and persist* involves learning to embrace problems of relevance within the art world and persevering at tasks.
- *Envision and express* is imagining the steps to create a piece and then creating works that convey ideas that are personally meaningful.
- *Observe* is to see things beyond looking and notice things that otherwise might not be seen
- *Reflect* is to think and talk with others about an aspect of one's work.
- The ability to *stretch & explore* has been described as learning to reach beyond one's capacities, and to embrace the opportunity to learn from mistakes.
- The capacity to *understand arts community* to interact as an artist with other artists peers and within the broader society.

Hunter-Doniger & Berlinsky (2016) state that the studio thinking approach is not exclusive to artistic production and can be easily applied to academic classrooms. Hunter-

Doniger (2018), consider that when students observe and reflect through studio thinking skills “they have autonomy as they envision, stretch and explore ideas beyond their capacity...and understand community and express themselves through real-life problem-solving projects” (p. 49). Studio thinking also aligns with Vygotsky’s (1978) zone of proximal development because it allows teachers to assist students by scaffolding and promoting lessons that are student-centered, explore personal interests and engage in their own education. This understanding is supported in the research of Hunter-Doniger (2021), who documented a unique curriculum designed by the staff of an innovative outdoor camp for young children. The purpose of the study was to ascertain the effect of a child-centered approach to learning as an artist/scientist. The camp was located on a remote intercoastal property belonging to a moderate-sized university in the southeastern US. The camp property allowed the campers to be immersed in nature, and the camp experience involved 19 campers including 13 girls and 6 boys from third and fourth grade in a local public school. The curriculum offered a blend of different subjects, combining curriculum standards from the visual and performing arts as well as science, math, social studies, and English language arts. The purpose of combining the subjects was to enable the students to experience interconnection of the subject areas in the real world. Every time the children went outdoors, they drew in their sketchbooks, labeled, imagined, hypothesized, hunted for new discoveries, and reflected together before they moved to a new activity. The children observed and achieved breakthroughs by engaging in explorations, thus establishing scientific and artistic habits. Hunter-Doniger (2021), concluded that this modified child centered model paired with studio habits allowed the children to explore freely and express themselves creatively. This was because “essentially, the campers formed artist/scientist habits and became emboldened to

explore their own ideas and opportunities at the intersection of disciplines, amplifying their innovation, individual learning, and artistic opportunities” (p. 21).

Establishing Curriculum Connections through Arts Integration

There is a growing interest in arts integration as an approach to teaching in which the arts leverage learning in other subject areas such as science, language arts, mathematics, and social studies. Ewing & Gibson (2016) assert that the focus on authentic pedagogy has led to a renewed valuation of integrated teaching and learning models to promote higher order thinking through collaborative learning opportunities in Australia. Connections are promoted through relevant context-related learning activities, including essential communication and meaningful teacher-student exchanges. O’Neill & Schmidt (2017), noted a recurring theme in the curriculum documents for making connections between the arts and other subjects in Canadian provinces such as Nova Scotia, Ontario, Quebec, Newfoundland and Labrador, British Columbia, Saskatchewan, and the Northwest Territories. They say, “many of these documents emphasize reciprocal learning opportunities—the arts can be used to teach concepts and enhance understanding in other subjects and other subjects can be used in the teaching of arts concepts” (p. 193). Understanding the advantages of arts integration is essential for pre-service teachers because this knowledge can be a source of self-efficacy as they realize that their knowledge in other subjects can add to their competence to teach not only art but other subjects as well. Additionally, because the benefits of arts education are not a recent discovery, pre-service teachers can benefit from understanding this approach.

Decades ago, Effland (2002) argued that to boost the cognitive potential of learners, “ways have to be found to integrate knowledge from many subjects to achieve a fuller understanding than would be provided by content treated in isolation” (p. 103). Through an Arts-

Integrated Curriculum, the arts become the approach to teaching and the vehicle for learning. Gibson (2020) stressed the blurring of rigid curriculum boundaries so that students can make connections between school knowledge and their personal life experiences. This can potentially empower teachers to modify their curriculum to suit the needs and interests of their students. Studies on arts integration (Gibson, 2020; Hipp & Dowell, 2019; Silverstein & Layne, 2020) suggest that learning can be made active and relevant by engaging, honoring, and valuing student voice, thereby ensuring more effective learning. These researchers assert that students acquire dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both.

Due to the absence of art specialists in elementary schools, classroom teachers often become students' only access to the arts (Hipp & Dwell, 2019). Hence, it is advantageous for generalist teachers to integrate arts into the core subject areas that usually are their main priority. Hipp and Dwell (2019) propose incorporating arts integration practices within pre-service training as this may reduce the absence of art exposure and access in the elementary setting. General education teachers are often not certified visual art teachers and, hence, they need to acquire the characteristics that encourage success and involvement in arts integration. These characteristics are seeing, developing, and believing in their own creative efficacy with the help of an artistic mentor ensuring suitable knowledge about visual art pedagogy and awareness of visual art content (Green et al., 2018; Hartle et al., 2015; Hayes & Clark, 2017). Researchers (Green et al., 2018; Hartle et al., 2015; Hayes & Clark, 2017; Scott & Twyman, 2018) also indicate that modifying one's mindset from a "linear teaching" process to lengthy creative tasks is not easy. It requires guidance and training as well as administrative, parental and community support to ensure success for both teachers and students in making learning and teaching creative

and engaging. Duma & Silverstien (2014), reported feelings of satisfaction and empowerment in valuing arts integration by 160 primary teachers who participated in the Kennedy center professional development program. Hayes & Clark (2017) examined the perceptions of teachers who were teaching in a fully integrated environment where the arts were interwoven throughout the curriculum. The teachers underwent continuous professional development and received support from the school community and the administration as well as parents. The teachers involved in the integrated arts program at the selected school reported enthusiasm and willingness to try something new, as they saw the students benefiting from their efforts despite the additional time and responsibilities. Thus, because the current initiatives in education suggest that both general and art educators should alter, comprehend and implement effective arts integration into their curriculum to provide students greater opportunities to contextualize their learning, teacher preparation needs to include this information. The aim is to encourage students to develop feelings of competence with their visual art practices and to develop connections between course content and beyond the classroom (Scott & Twyman, 2018).

Fostering Creativity, Discovery and Personal Growth through Arts Inquiry

Researcher and art educator Marshall (2019) explains, Art as *Inquiry* at its core regards the practice of artmaking to explore concepts, gain self-awareness, and enhance our understanding. Art-based creative inquiry integrates research with studio practice, forming a hybrid approach derived from contemporary art and can be adapted for educational settings. Marshall calls this “integrative turn” a blessing for education and explains that, in this approach, art “integration happens naturally; it is a product of artistic curiosity and investigation” (p. 90). It is research because it involves systematic procedures, critical thinking, critique and reflection with the purpose of learning about important art concepts. It is studio because it involves

conceptual play, imagination, invention, elaboration and interpretation through art works and artmaking. It provides educators with numerous effective methods through which students can learn and develop understandings beyond academic norms. Additionally, it allows art teachers to experiment with alternative pedagogies and expand the scope of the art curriculum to incorporate global perspectives. Students produce art under teacher supervision, through either independent or group inquiry. This case study examines how art-based inquiry helps pre-service teachers transform their perspectives and practices, thus boosting their self-efficacy to adapt to a revised curriculum. It focuses on exploring experiences and resources that help pre-service teachers to develop concept-driven, learning-centered, and open-ended approaches through visual arts. Self-efficacy in art education is a mindset that can be developed and strengthened through various strategies and experiences that are essential for fostering creativity, innovation, and personal growth.

Researchers Levine & Levine (2017) posited that arts inquiry is premised on the belief that art making is not restricted to trained artists and that “art making is a central human experience” (p. 179). Students, through the process of art inquiry, can discover their own resources for imaginative expression and possibly assist others to accomplish the same. Kedra and Zakeviciute (2019), have asserted that the visual may be considered the basic knowledge and competency that should be further developed in all disciplines. Researchers (Chichekian & Shore, 2016; Davis, 2022; Kedra and Zakeviciute, 2019; Levine & Levine, 2017; Redmond, 2021) concur that using an art-based inquiry is a creative pedagogy that aligns with contemporary art education teaching and learning techniques. Engaging in open-ended inquiry, group discussion and problem solving are some approaches that offer support to students to become thoughtful, motivated, collaborative, and innovative learners embracing uncertainty in

the constantly changing world. Davis (2022), in her review of the website *Art as Inquiry* (<https://www.artasinquiry.art/>), stated that the content instigates art educators to experiment and modify their approaches. Inquiry based approaches are centered around student interests, questions and ideas. The learning experience is co-authored by both the learner and the educator. Educators require a deep understanding and knowledge of “big ideas” of the curriculum to spark initial curiosity. In turn, this deep understanding helps teachers develop creative approaches to instruction including small group instruction, collaborative inquiry, and reflection to help students navigate and keep them focused during the process. Davis (2022) states that when teachers use art as inquiry they are connecting with the outside world and bringing it inside the classroom. According to Marshall (2019), art-based inquiry relies on structures and tools from Project Zero’s theories of studio habits of the mind to make and keep it rich, meaningful and generative. Studio habits provide practical tools for developing inquiry curriculum and supporting students in their creative inquiry. As stated earlier the process of art inquiry involves investigation, learning, aesthetics, emotional expression, and contemplating change. Graham & Lewis (2023) conducted a qualitative case study of pre-service art education students that explored connections between mindfulness, social–emotional learning, and artmaking. The participants were a purposeful sample of pre-service art teachers, the original study of two semesters was expanded to a third semester during the COVID-19 pandemic in the winter of 2021. The first iteration of the study involved 10 undergraduate students in an educational preparation program over a 16-week period, a second iteration involved 14 students over another 16 weeks, and a third iteration involved 18 students over 16 weeks during the winter of 2021. The participant students explored their research question based on their interest through visual forms, autobiographic documentation of experiences and experiments, and artistic reflections.

Throughout the investigation, personal narratives and inquiry about mindfulness practices were documented through the process and products of artmaking. Participants recorded their responses in individual artmaking journals, which provided valuable data for the researchers (Scott-Shields, 2016). When pre-service teachers believed they improved in art through inquiry, they were more likely to take risks and experiment with new techniques, thereby enhancing their self-efficacy in both creating and teaching art.

Encouraging Reflective Art-Inquiry through Visual Journals

Another important facet of pre-service education that can help education students feel better about their potential success in teaching art, is visual journaling. Visual Journaling has been identified as a reflective art-inquiry technique by researchers across multiple fields ranging from elementary to higher education, counselling, and teacher education in addition to visual arts (Darke, 2018; Goodwin et al., 2019; Hash, et al., 2021; Jesup et al., 2017; Loerts & Belcher, 2019; Pavlou, 2021; Redmond, 2021; Scott-Shields, 2016). Scott-Shields (2016) stated that the concept of visual journaling became popular in the early 90's in classrooms, therapy, and research settings, but regardless of the environment, exploration of experience remained the same. Visual journals, often referred to as artefacts (Loerts & Belcher, 2019), can be blank pages in any form such as a physical sketchbook or diary consisting of amalgamations of words, images, and pictures through various media. Redmond (2021) describes the purpose of journaling both in terms of a personal document as well as a teaching tool for curriculum enhancement where the focus is not only to create artful pages. Visual journaling can be included daily in the classroom for use in teaching and learning practices. Students can document their research inquiry, create drafts before finalizing projects, and use journals for personal reflection. The visual journal response prompts can be open ended or encouraged via structured prompts,

such as inquiry questions, scenarios, quotes, or other guiding invitations. Periodic checks and feedback will ensure students create their personal document and actively engage in '*meaning making*', regardless of whether it is graded.

In his action research on visual journaling, Redmond (2021), identified reflection as an integral part of teacher education. The participants of this art-based inquiry were university undergraduate students who took Media Literacy during fall 2018 and spring 2019 semesters. Redmond (2021) incorporated journaling in this class using short, focused prompts. Students engaged in fourteen visual journaling activities over the fifteen-week semester for fifteen or twenty minutes of a seventy-minute class. Redmond's (2021) conclusions appear transferable to teacher education as visual journaling may enhance pre-service teachers' ability to convey their ideas, perspectives and share knowledge. Journaling provides a positive classroom environment that encourages students to discuss and accept identities, cultures, economics, and personal experiences.

Students can use sketchbooks as journals as they are inexpensive (Darke, 2018) and provide space for creating visual and verbal vocabularies through self-reflection. These sketchbooks are research workbooks (Marshall, 2019), which like scientific field study books, are not just meant for scrapbooking or sketching. They serve as tools for creative inquiry and are personal artifacts. In this case study, the journal that accompanies the art course serves as a detailed account of the pre-service teachers, educational, and creative development throughout the duration of the course. The contents of the journal include generative, guiding, and reflective prompts; written thoughts on activities and learning conducted class; reflections on how these activities and ideas relate to academic knowledge; connections between various art activities; visual interpretations of the ideas and issues discussed in class; collected resource images and

ideas for projects and often maps illustrating the pre-service teacher's creative process. They are an effective medium for assessment for the instructor and reveal what students have learned. They also provide the instructor and researcher feedback on course and teaching effectiveness.

Researchers (Darke, 2018; Fahey & Cronen, 2016; Glass & Wilson, 2016; Goodwin et al., 2019; Jesup et al., 2017; Marshall, 2019; Redmond, 2021) suggest that journals are reflective portfolios voicing students' stories and are effective in gathering, describing and monitoring visual growth by allowing exploration and experimentation that helps build confidence in their individual thinking process, intrinsic motivation, and their ability to see like an artist. In research that directly connects the value of visual journals for developing pre-service teacher self-efficacy, Pavlou's (2021) study explored the role of reflection in the use of visual journals within a B.Ed. programme in primary education to enhance professional identity development in art education. This study focused on the journey of five senior B.Ed. in primary education students from Frederick University in Cyprus, who were invited to engage with reflective practices through visual journaling on art, education and on art integration with social issues. Pavlou concluded that visual journals enabled pre-service teachers to be confident in responding to art, both while art making and developing art lessons. Apart from those important skills, journals provided space to conduct investigations of personal importance and establish connections, generate inquiries, and explore materials. Visual Journaling, according to her, encouraged the pre-service teachers to focus on content knowledge, pedagogy, learners, and context knowledge to master all aspects of teaching.

Creating Opportunities to Enhance Visual Arts in the Curriculum

Research suggests that pre-service generalist teacher education programs need to include experiences and opportunities like visual journaling, art inquiry, and studio habits focusing on

how to integrate visual art into their instruction (Davidson, 2018; Denee et al., 2023; Hunter-Doniger & Fox, 2018; Jarvin, 2015; Lindsay, 2021; Lummis et al., 2014; Lynch, 2015; Pavlou; 2021; Tomlijenovic, 2018). Pavlou (2021) argued that there is a need to actively incorporate reflective practice in art education courses for pre-service generalist teachers that are embedded within the exploration of art making. Visual journaling exemplifies one of the ways of achieving this goal of integrating knowledge. Hunter-Doniger & Berlinsky (2016) suggest utilizing Studio Habits of Mind to create an active learning process in both traditional creative arts and academic subjects. These experiences not only develop pre-service teachers' art content and pedagogical knowledge but also boost their personal and professional self-image, allowing them to embrace art education, and advocate for the arts and its integration during children's education. It has also been emphasized that establishing the relevance of visual art early in pre-service teacher training would increase their confidence and skills to establish links between arts and other disciplines (Green et al., 2018; Hunter-Doniger & Berlinsky, 2016; Palmer, 2016).

Motivational Theories

During my search to understand how pre-service teachers develop a positive outlook towards visual arts, I explored two motivational theories that I believe will be beneficial to develop their abilities as visual artists and as visual art teachers. Both these motivational theories provide pathways to develop competencies of personal and professional preparation, collaboration and community engagement, exploring and enhancing pedagogies to engage all students in relevant and personalized learning as mentioned in the university teacher education program guidelines.

The first of these two theories is proposed by social psychologist Bandura (1977, 1997). It is Social Cognitive Theory, which is a learning theory based on the idea that people learn by

observing the world around them and the theory emphasizes behaviour, environment, and cognition as important elements of development. Social learning theory has been referred to as *observational learning*, when an observer's behavior changes and can be affected positively or negatively after observing the behavior of a model (Vimala, 2021). This is significant within the context of pre-service and in-service teacher content knowledge, beliefs, and attitudes that influence a range of outcomes including their classroom practices, the classroom environment, classroom management, student learning and commitment to the profession. Instructors provide expertise through mastery and vicarious experiences, insights into pedagogies, and a deeper understanding of disciplinary concepts. Observation helps pre-service teachers understand how learners acquire knowledge to create effective learning environments.

The second motivational theory that provided a different lens for studying pre-service teacher development is Self-Determination Theory. This theory was proposed by Deci and Ryan (2000), who identified three basic needs of autonomy, competence, and relatedness as essential components for human development in relation to social development and personal well-being. In the field of education, the quality of students' and teachers' development, engagement, learning, and social relationships are enhanced when teaching styles and the learning environment are governed by the self-determination theory. Self-determination theory suggests that teachers are more likely to focus on their students' psychological needs if their own needs are being met. As an example, when teachers have a choice over their teaching instruction, they will support student autonomy in the classroom (Marshik et. al, 2017). Demetre (2023) states that learning and academic performance improve when teachers create “autonomy-supportive environments, acknowledge students' feelings, and allow classroom flexibility, foster[ing] higher engagement and intrinsic motivation” (para. 7). In the field of education, self-determination

theory plays a crucial role in understanding student motivation and teacher-student relationships. This is worthy of attention in the BC context because autonomy is highlighted in the professional standards document for BC (2019).

These motivational theories promote behavioral engagement, learning, and skill attainment. Because my research is inquiring into experiences that develop a positive outlook regarding visual arts instruction, considering both self-efficacy theory and self-determination theory is worthwhile. Another reason for incorporating the two theories as mentioned in the methodology section is that the inclusion of multiple theories contributes to the validity of case study research (Yin, 2018). In the following section I discuss the two theories, and their overlapping functions, which have been identified by researchers.

Social Cognitive Theory: Teacher Beliefs and Self-Efficacy

Teacher self-efficacy is a subjective motivational construct and relates to beliefs teachers hold about their own perceived capability in undertaking teaching tasks and it directly influences a wide range of outcomes in the classroom. Self-efficacy is defined as “beliefs in one’s capabilities to organise and execute the courses of action required to produce given attainments” (Bandura, 1997, p. 3). Tschannen-Moran et al. (1998) have defined teacher efficacy as a “teacher’s belief in his or her own capability to organize and execute courses of action required to successfully accomplish a specific teaching task in a particular context” (p. 233). Researchers (Bandura, 1997; Tschannen-Moran & Hoy, 2001) claim that efficacy beliefs have been shown to powerfully foresee choice of task, effort, persistence, and level of success achieved.

Teaching efficacy is one of the few characteristics of teachers that helps students learn and is correlated with students’ own sense of efficacy, achievement, and motivation along with

their attitude towards school and teachers (Bandura, 1997; Can, 2015; Duffin et al., 2012; Gagnier & Fisher 2020; Garvis & Lemon, 2013; Hoy & Hoy, 2006; Leavy & Hourigan, 2018; Pfitzer-Eden, 2016). Contemporary researchers (Clark & Newberry, 2019; Gale et al., 2021; Martins et al., 2015; Morris et al., 2017; Pfitzer-Eden, 2016; van Rooij et al., 2019) have explored Bandura's Social Cognitive theory indicating that in-service and pre-service teachers' knowledge, beliefs, and attitudes influence a range of outcomes. Some of these outcomes include their classroom practices, which support development of the classroom environment, classroom management, student learning and their professional commitment. As an example, Gagnier & Fisher (2020) partnered with a local school district to co-develop a spatially enhanced third-grade science curriculum in Maryland. Instructional support and lessons were created for the teachers to implement the spatially enhanced curriculum in their classroom. The researchers conducted a 10-item survey to solicit expert feedback using a 5-point scale on the extent to which the lesson encouraged both students and teachers to utilize each of the five spatial enhancements regularly. They noted elementary teachers' anxiety in teaching children about solving spatial problems and concluded that development of students' spatial skills during science instruction was dependent on the teacher's ability to implement effective spatial practices. Hence, development of student's spatial skills for academic success was dependant on the teacher's self-efficacy and beliefs in the importance of spatial thinking skills.

Teachers who believe strongly in their instructional efficacy support development of students' intrinsic interests and engagement, even while facing challenging situations (Bandura, 1997; Can, 2015; Chickekian & Shore, 2016; Elliot et al., 2019; Hoy & Hoy, 2006; Leavy & Hourigan, 2018; MA & Cavanagh, 2018). Chickekian & Shore (2016), reviewed research that is associated with both practicing and pre-service teachers' self-efficacy about being able to use

inquiry-based methods in their classroom. According to them, preservice and practicing teachers are still acquiring the competencies to teach through inquiry to ensure that they fully incorporate this teaching method to their teaching skills. It is a challenge to be confident in one's self-efficacy for inquiry teaching to make inquiry happen in classrooms and schools. They concluded that “success in teaching with inquiry depends on the teachers’ interpretation of the challenges associated with this pedagogy” (p. 10). While examining studies that demonstrated pre-service teachers' ability to master content and pedagogical practice regarding inquiry-based teaching, Chickekian & Shore (2016) discussed the mentor's and supervising teachers' influence and involvement. They noted that research indicated that teachers perceived time, curriculum, materials, lack of resources and inquiry related experience, as well as student and parent reluctance as challenges, thus teachers were reluctant and not confident to use inquiry-based methods. When the pre-service teachers identified lack of support to their supervising teachers and uncertainty of their role in guiding students through the process of inquiry, it influenced their choice of teaching science as inquiry. On the other hand, pre-service teachers' confidence in their ability to utilize inquiry-based pedagogical techniques was attributed to the grade appropriate modeling and participating in hands-on activities during an inquiry-based science-methods course.

Teacher behaviour has been associated with teacher efficacy because efficacious teachers tend to be satisfied with their jobs, are committed to teaching, and experience low levels of burnout (Can, 2015; Duffin et al., 2012; Elliot et al., 2019, Morris et al., 2017). Bandura (1977) believed that behavior itself influences both the person and the environment, each of which in turn affects behavior and each other. Social psychologist Bandura’s (1977, 1997) Social Cognitive Theory is a learning theory based on the idea that people learn by observing others and

that these learned behaviors can be central to one's personality. He suggests that the environment one grows up in contributes to behavior, people learn by observing others, with the environment, behavior, and cognition all as the chief factors in influencing development in a reciprocal triadic relationship known as reciprocal determinism (Bandura, 1977). In the pre-service teacher context, researchers (Clark & Newberry, 2019; Mulvihill & Martin, 2016; Pfitzner-Eden, 2016) assert that the opportunity to observe teacher educators, mentors, supervisors and even peers might influence their self-efficacy. Observing others succeed in their environments helps. In particular, observing others overcome difficult situations can boost pre-service teacher self-efficacy. When an individual is about to try something new, they will most likely enhance their sense of self-efficacy if it involves a task that they have already accomplished successfully (Bandura, 1997). A person's sense of self-efficacy changes during the individual's skill development, but their self-efficacy is ultimately enhanced when the individual sees a positive improvement in their ability over time (Bandura, 1997).

Beginning teachers are dependent on their pre-service teacher education, which includes a wide range of personal experiences and skill enrichment, to develop their self-efficacy that eventually involves their classroom practice (Bada & Jita, 2023; Pajares, 1996; van Rooij et al., 2019;). Researchers (El-Abid & Chabaan, 2021; MA and Cavanagh, 2018) posit that the quality of guidance during teachers' pre-service years serves as an indication of the development of self-efficacy beliefs. Bada & Jita (2023) conducted mixed method research to evaluate the experiences of pre-service physics teachers during teaching practice in Nigeria. 84 college of education students participated in the investigation that included a semi-structured questionnaire for analyzing quantitative and qualitative data simultaneously. They looked at teacher education programs that emphasized the development of pre-service teachers' knowledge of content,

pedagogy, and pedagogical content to enhance their teaching abilities in real classroom situations. They concluded that the practical training provided to pre-service teachers has the potential to equip them with pedagogies and competencies to influence their future career. When teacher education programs provide pre-service teachers with the opportunity to experience practical learning through practicums, the pre-service teachers can be trained in classroom management prior to entering the field.

Practicums are important for preparing pre-service teachers for classroom management, which is necessary for effective teaching. Classroom management includes discipline and behaviour management along with clear expectations and routines, positive student teacher relationships and student engagement (El-Abid & Chabaan, 2021). Clear instructions are essential for safely and effectively using art supplies and equipment in visual art classrooms. MA & Cavanagh (2018) investigated the level of teacher self-efficacy of secondary school pre-service teachers before their first teaching practice. Their study concluded the pre-service teachers' university studies equipped them with the content knowledge to prepare them to teach the subject. The participant pre-service teachers also mentioned the awareness of the theory related to classroom and behaviour management but no practical experience due to the lack of a practicum. Hence, practical experiences to teach the subject while learning about the theory is essential to build an understanding of the correlation between theory and practice.

Teacher efficacy beliefs have a powerful influence on overall teacher effectiveness with students and on their professional lives; hence, the origins of their beliefs, supports and problems are important to teacher educators, administrators, and policy makers. Research concludes that when teacher educators support self-efficacy, they will directly improve the quality of instruction in the classroom (Chichekian & Shore, 2016; Ewing & Gibson, 2016; Lemon & Garvis, 2013;

Monk et al., 2023; Palmer, 2016; Pendergast et al., 2011; Rusell-Bowie, 2010). According to Rusell-Bowie (2010) what pre-service teachers learn is influenced by the assumptions, conceptions, beliefs, dispositions, and capabilities that they bring to their experiences and “by clarifying preservice teachers’ preconceived notions and experiences in relation to teaching, educators can tailor their teaching approaches to suit the wider contexts of their students” (p. 76). Ewing & Gibson (2016) argued that if pre-service teachers are to provide innovative and imaginative learning experiences for their future students’, they need to experience them themselves. Monk et al. (2023) conducted research with first year pre-service teachers studying an Indigenous Knowledges course as part of their Bachelor of Education degree at an Australian university. Using arts-based inquiry, the researchers focused on effective experiences to explore the possibilities for transformative learning. The course was held across three separate campuses on different days and involved a team of nine tutors. 142 students volunteered to participate in the study and these volunteers were given a questionnaire in the final week of tutorials. The questionnaire included questions and prompts for self-assessment of their learning. At the end of the questionnaire, two optional research questions were included to provide feedback to the course developers about the overall course methodology. These pre-service teachers entered the course with nervousness, lack of familiarity with the subject matter and were uncomfortable with arts inquiry approach. With practice and collaboration, the pre-service teachers discovered the benefits of using an arts-inquiry approach that encouraged empathy, acceptance, and tolerance towards cultural differences and ways of understanding. The researchers concluded that the arts inquiry approach developed and supported transformative learning experiences for the students, despite their minimal exposure to arts education. The positive student responses from this research encouraged the researchers to continue their efforts towards developing pedagogies and

creating experiences for pre-service teachers through arts inquiry. It facilitated the understanding that an arts inquiry approach can be integrated into future classroom settings.

It becomes necessary to identify levels of pre-service teachers' efficacy with a focus on content knowledge, policy reforms and the mastery of experience to help transform the direct and indirect influences on pre-service teachers' self-efficacy (Lemon and Garvis, 2013). Bandura (1997) perceived self-efficacy as an important contributor to performance accomplishments, noting that whatever the underlying skill might be, "perceived self-efficacy is not a measure of the skills one has but a belief about what one can do under a different set of conditions with whatever skills one possesses" (p. 37).

Research indicates teacher beliefs are changeable and malleable during pre-service training, and it is important to recognize the theoretical understanding of these beliefs (Bandura, 1997; Cawthon & Lee, 2015; Denee et al., 2023, Garvis & Lemon, 2013; Hoy & Spero, 2005; MA & Cavanagh, 2018). Garvis & Lemon (2013) suggest that teachers should attend to the sources underlying their own teacher beliefs as they validate their beliefs regarding valuing arts education. After investigating beliefs of novice early childhood teachers in their pre-service teacher education, Garvis & Pendergast (2011) concluded that arts education experiences in their pre-service teacher education professional training are an important source of self-efficacy information and that the supervising teachers practise and feedback contribute to this self-efficacy.

Leavy & Hourigan (2018) challenged previous research, which had concluded that elementary pre-service teachers' beliefs are resistant to change. Their study took place during a period of extensive reform in teacher education in Ireland. In the study, 281 pre-service primary teachers enrolled in a four-year Bachelor of Education degree programme in a College of

Education in Ireland willingly participated and were surveyed at two stages: once on entry to the programme and the second time on completion of their mathematics education. The survey focused specifically on pre-service teachers' beliefs particularly in relation to their changing experiences and beliefs relating to the value and enjoyment of mathematics. This study identified features influential in bringing positive changes in beliefs about mathematics in entry level initial teacher education programme. These features and experiences include inquiry-based teaching approaches, collaborations, formal reflections, discussions, and modelling contemporary mathematics teaching methodologies. They concluded that pre-service teachers' engagement with inquiry-based mathematical experiences altered their beliefs regarding teaching mathematics. The traditional rote-based teaching practice transformed into an active teaching where mathematical knowledge developed through inquiry, exploration, reasoning, and the application and communication of knowledge. On a similar note, research on pre-service art teachers conducted by Palmer (2016) showed that pre-service art teachers needed strong, successful experiences to explore art education with competence.

The theoretical framework foundation for various research studies mentioned in my literature review is Bandura's conception of self-efficacy construct, which is the main feature of Social Cognitive Theory (Bandura, 1977, 1986). According to Bandura's (1997) Social Cognitive Theory, self-efficacy is influenced by four sources, which are mastery experience, verbal persuasion, vicarious experiences, and emotional arousal.

Mastery Experiences

Mastery experiences are considered the most powerful influence of the four sources of self-efficacy. As people develop mastery experiences, they accumulate memories of successful performances leading to increased self-efficacy while failures undermine it, especially if failures

occur before a sense of efficacy is firmly established. It takes sustained effort and perseverance to rebound from setbacks to develop a resilient sense of efficacy (Bandura, 1995; Tschannen-Moran & Hoy, 2007). Mastery is achieved by providing basic subject content knowledge and pedagogical knowledge at the same time (Haryanto et al., 2023). Building self-efficacy is a cyclical process that requires the study of skills and knowledge, as these concepts link to mastery (Tschannen-Moran et al., 1998). For example, the mastery a person feels in completing arts activities increases their self-efficacy and subsequently builds their intrinsic motivation to encourage future engagement in arts experiences. Negative experiences in which individuals do not feel mastery can be disadvantageous to self-efficacy and motivation, while positive feedback linked to innovative engagement can enhance self-efficacy.

Confidence, motivation, and knowledge of the subject matter are important qualities to develop self-efficacy in pre-service teachers. According to Webb & LoFaro (2020), apart from the four sources of efficacy development for teachers as posited by Bandura (1997), additional sources of self-efficacy have been identified. Palmer (2006) argued for the inclusion of additional mastery foci, “which included cognitive content mastery, Cognitive pedagogical mastery, five sub-categories of vicarious experiences, and a subcategory of emotional states called repetitious familiarity” (p. 212). Palmer (2011) suggested another form of mastery experience by using the term “cognitive mastery referring to teacher’s successes in understanding of subject-matter content and pedagogical strategies” (p. 805) whereas “enactive mastery was referred to as the act of classroom teaching” (Palmer, 2011, p. 579). Scholars have sought expansion to Bandura’s (1997) explanation of mastery experiences and stated a sense of knowledge derived from experiences is a good source of efficacy (Garvis & Pendergast, 2011; Haryanto et al., 2023; Morris et al. 2017; Palmer 2006, 2011). Palmer (2006) suggests cognitive

mastery as a pre-requisite for enactive mastery experience. Researchers (Morris et. al, 2017, Palmer 2006, 2011) call for more investigation but have identified that the role of knowledge (pedagogy, content or technology) can inform teachers self-efficacy beliefs and have included it as a potential source of building teaching efficacy. Research literature (Bandura, 1995; Hoy et al., 1998; MA & Cavanagh, 2018) posits mastery experiences as the most powerful source for constructing informative knowledge for establishing an accurate self-efficacy required for completing a task.

Seung et al. (2019) studied the effectiveness of the camp-based methods course on pre-service teachers' self-efficacy for teaching science. He concluded that the participating pre-service teachers' self-efficacy significantly improved with mastery experiences provided through opportunities to design and teach engaging hands-on inquiry-based lessons. El-Abd & Chabaan (2021) emphasised that pre-service teachers indicated the need for additional mastery experiences due to contradictions noted in coursework materials and observations, especially managing and dealing with students. van Rooij et al. (2019) mentioned that pre-service teachers' enactive mastery experiences might be in the form of small achievements due to fewer experiences to infer from. Nevertheless, they concluded that mastery experiences are one of the most important sources that enhance pre-service teacher self-efficacy. Bada and Jita (2023) concluded that teacher education programs must focus on mastery of different subject content and on pedagogical content. To enhance pre-service teacher's teaching abilities in preparation for their future career, practical teaching experience in real-life classroom situations is essential.

Vicarious Experiences

Vicarious experiences provided by social models, seeing people like themselves succeed by perseverant effort, raises observer's beliefs that they too can possess the capabilities to master

comparable activities. Research (El-Abd & Chabaan, 2021; Mulvihill & Martin, 2016; Seung et al., 2019; van Rooij et al., 2019) concludes that positive relationships with mentor teachers and their support yielded higher levels of efficacy in pre-service teachers. Hamman et al. (2006) examined the pattern of interactions relating to the amount of guidance provided by mentor teachers on instructional matters and found it related to student teachers' efficacy. People seek professional models who possess the competencies to which they aspire – competent models transmit knowledge and teach observers effective skills and strategies for managing environmental demands. Knoblauch and Woolfolk Hoy (2008) concluded that student teachers' sense of efficacy increased after their student teaching experience, regardless of the location or school setting. According to the research of Moulding et al. (2014), quality mentoring contributed to pre-service teachers sense of efficacy. It is necessary to identify specific elements of these contributions. Participants for this survey study were pre-service elementary education teachers completing their degrees during 2010 and 2011 from a university in the Western United States. Support in the form of positive verbal feedback from supervisors and cooperating teachers, accompanied by mastery experiences, were identified as essential in achieving effective outcomes. Researchers (Martins et al., 2015, van Rooij et al., 2019) agree with Bandura's emphasis on the contribution of vicarious experiences, although it depends on who is being observed as a model, whether a teacher educator, mentor, or a peer. They noted that pre-service teachers may identify with a peer more, as they are at the same level, than with the experienced teacher but because of time constraints, the opportunities for peer observations are sometimes limited. El-Abd and Chabaan (2021) argued that vicarious experiences played a positive role in the development of early childhood pre-service teachers' self-efficacy beliefs regarding classroom management and should not be overlooked. El-Abd and Chabaan (2021) defend that

negative vicarious experiences are also beneficial, as they guide pre-service teachers with possible classroom lapses and the opportunity to reflect on such experiences is essential for their progress. Even though vicarious experiences have been reported as secondary in effectiveness to mastery experiences, researchers Clark and Newberry (2019) point out limited opportunities for enactive mastery experiences during pre-service training. In their study, Seung et al. (2019) highlight the important role that vicarious experience plays in developing elementary preservice teachers' self-efficacy. Along with the supervisor teacher modelling, pre-service teachers were asked to observe and provide feedback on their peers' instruction through which they not only enhanced mastery of science inquiry-based teaching but also improved their self-efficacy.

Researchers (Cawthon & Lee, 2015; Lummis et al., 2014; Mulvihill & Martin, 2016; Palmer, 2016; Seung et al., 2019) argue pre-service teachers need to be provided with models of favorable subject teaching and engagement to help build knowledge and skills leading to increased confidence. These models can be university teacher educators, supervising teachers, and schools. By providing a wide range of experiences, they have the option to draw upon these experiences in their own future generalist classrooms. Webb and LaFaro (2020) investigated the effect of a STEAM (science, technology, engineering, arts, and mathematics) methods course on elementary pre-service teachers' perceptions of self-efficacy to teach engineering practice. Qualitative data collection included a self-efficacy survey and focus group interview from 14 participants. The study concluded that cognitive pedagogical mastery, vicarious experience (specifically simulated modeling), and emotional state were the most influential sources linked to positive changes in self-efficacy. Their study reviewed Palmer's (2006) description of the five kinds of vicarious experiences for pre-service teachers. These include:

- *Effective actual teaching* when pre-service teachers watch successful performance by their peers with a similar ability;
- *Symbolic modelling* when pre-service teachers watch their peers' performance through visual media;
- *Self-modelling* when pre-service teachers watch their own performance;
- *Cognitive self-modelling* when pre-service teachers imagine themselves performing a task;
- *Simulated modelling* when an instructor models an elementary teacher role.

Palmer (2011) found that "in situ modeling" (p. 593) allowed opportunities for learning by observing one's own class taught by another, fostering cognitive mastery. In their investigation of the sources of self-efficacy for teachers, Gale et al. (2021) determined that vicarious experiences encouraged referential comparisons between teachers. These comparisons increased participating teachers' confidence as they questioned their own instruction, but some teachers reported they felt pressured and intimidated by their co-worker's performance. Can (2015), however, confirmed the importance of these comparisons for teacher education. According to her research, when pre-service teachers compare themselves to teachers, and with their student-teacher colleagues, they are advancing their awareness of learners and effective teaching styles.

Researchers (Gale et al., 2021; Morris et al., 2017) also confirm that Bandura's concept of "self-modelling can provide unique information about one's enactive attainment" (p. 11). Participant teachers' experience of watching self-video recordings of themselves teaching was noted as "particularly powerful" in the early stages of teaching. Self-reporting provided valuable insights for improving and enhancing self-efficacy. Researchers (Chickekian & Shore, 2016; Seung et al., 2019) suggest that experiences lived by student teachers during the pre-service

training in the form of teacher educators' modelling of age-appropriate activities or participation in hands-on activities in an inquiry-based science methods course increased their self-efficacy, but that field experiences during this time also enhanced their inquiry-based learning. According to them, it is also worth considering the environment where these experiences take place. Chickekian and Shore (2016) recommend alternative teaching sites, such as museums, to facilitate inquiry-based instruction where the environment is free from curricular and administrative constraints experienced within a school classroom.

Social and Verbal Persuasion

When people are **verbally persuaded** that they possess capabilities to master given activities, they are likely to mobilize greater effort and sustain it than if they harbor self-doubts and dwell on personal deficiencies when problems arise (Bandura, 1997). Persuasive boosts in perceived self-efficacy encourage people to try hard enough to succeed. Individuals who receive positive appraisal often initiate a task, attempt new methods to accomplish a task, and try harder to succeed in each task (Bandura, 1986). According to Tschannen-Moran et al. (1998) verbal persuasion can be a broad encouragement to overcome challenging situations or a specific compliment regarding a teacher's performance. Seung et al. (2019) concluded that pre-service teachers perceived that their self-efficacy in teaching science as inquiry was enhanced by participant leader's positive reactions, in addition to mastery experience, reflection and mentoring.

Research suggests that a pep talk alone may be limited in strengthening personal teaching competence, but the overall effectiveness of the persuasion depends on the credibility, trustworthiness, and expertise of the persuader (Gale et al., 2021; Martins et al., 2015; Morris et al., 2017; Mulvihill & Martin, 2016; Pfitzner-Eden, 2016). van Rooij et al. (2019) found that

their research did not predict self-efficacy through social persuasion alone. This was attributed to the short duration of the internship, which made it difficult for mentor teachers to assess the pre-service teachers' capabilities. They suggest feedback by mentors needs to be carefully worded, focusing on what students need to master and not false praise. This is consistent with Bandura's assessment of negative feedback that can lead to negative impact on pre-service teacher self-efficacy beliefs. Can's (2015), study on understanding how pre-service science teachers' teaching efficacy beliefs were shaped and what sources contributed to these efficacy beliefs concluded that social persuasions and affective states were highly interrelated with student teaching experiences. The qualitative study aimed to understand the sources and formation of teaching efficacy beliefs through interviews with pre-service teachers in Turkey. Five females aged 21 to 25 with a background in science and mathematics during high school and in their final year of an undergraduate science education program participated in the study. Feedback received after their teaching experience contributed to their teaching effectiveness as did the persuasive verbal and non-verbal messages and support coming from families, instructors, friends, and mentor teachers. Emotions related to the teaching profession and affective reactions during instruction while teaching, when considered a reason to be a good career, were identified as important factors that contribute to pre-service science teachers' beliefs about their teaching effectiveness.

Psychological and Emotional States

People rely on **emotional states** in judging their capabilities, and feelings of joy or pleasure experienced from successfully teaching lessons may increase feelings of efficacy (Martins et al., 2015; van Rooij et al., 2019; Tschannen-Moran & Hoy, 2007). Chen (2018) examined the relationship between pre-service teachers' efficacy, emotion, and practicum

performance scores. 963 pre-service teachers were approached from four universities in China. According to her research, teachers with a higher level of efficacy on instructional strategies positively predict their practicum performance through more pleasant emotions such as love and joy. By contrast, pre-service teachers with a lower level of confidence of student engagement tend to experience more unpleasant emotions like fear or sadness and have lower practicum performance (Chen, 2018). According to Mulvihill and Martin (2019), fatigue, bodily reactions, and mood affect teachers' judgements on personal efficacy, causing academic burnout.

Therefore, understanding and promoting the development of teacher self-efficacy beliefs is important for reducing the current attrition in teaching. Webb and LaFaro (2020) describe a potential strategy for reducing stress and fear for pre-service teachers' teaching engineering practices; "*repetitious familiarity*" (Palmer, 2011, p. 580) may reduce newness and change by observing the same phenomenon. van Rooij et al. (2019) confirm that repeated success in the same actions leads to increased self-efficacy in mastery experiences. Research suggests teacher educators need to discuss and incorporate approaches that encourage resilience, managing stress and the ability to undertake multiple challenges. This will also help in their future careers where they will deal with emotions (Morris et al, 2017; Mulvihill & Martin, 2016; van Rooij et al, 2019). Research has shown that teacher's efficacy typically is enhanced after student teaching experience as efficacy grows with real success stories but significantly declines in the first year of teaching (Gale et al, 2021; Hoy & Spero, 2005). Gale et al.'s (2021) research study described career teachers' early experiences that were "exhausting and overwhelming" (p. 11) and lowered their confidence. Many negative experiences were due to difficulties in classroom management and attempting to cope with non-cooperative students and unsupportive administration. In much the same way, low efficacy can lead to new teachers avoiding art in their classrooms. Baker et al.

(2024) suggested that modelling could be an effective way to cope with emotional challenges and crises in students' lives and should be utilized as a learning tool in teacher educators' classroom content. They also emphasize that, regardless of subject area or age, emotional crisis for pre-service teachers can be supported through art making and serves as a model for their future pedagogical practice.

Combining Sources to Enhance Self-Efficacy Effectively

Researchers (Can; 2015; Clark & Newberry, 2019; Haryanto et al., 2023; Morris et al., 2017; Pfitzner-Eden, 2016; Seung et al., 2019) posit that the development of teaching efficacy is not limited to a particular experience but can be improved by a combination of sources to effectively impact self-efficacy through the combined effect. Pfitzner-Eden (2016) clarified that Bandura (1977) did not provide any specific guidelines regarding the integration of the sources of information and the degree of their interrelatedness. He further explained that “the weight of one source may depend on the other sources” (p. 3), hence, opening a range of possible combinations of sources for the development of self-efficacy for teaching is essential. Apart from mastery experiences, researchers (Morris et. al, 2017; Seung et. al, 2019) observed vicarious experiences and social persuasion can positively impact pre-service teachers' self-efficacy. Mastery experiences can be created through opportunities to create and teach activities and inquiry-based units using content knowledge and pedagogical tools. Feedback can inform pre-service teachers' skill and knowledge and thus inform their assessment of knowledge.

These results invite further investigation into sources of teacher self-efficacy during the beginning phase of teacher education and into influences of sources in teacher education to train and equip teachers for the complex job. Teacher educators require a greater understanding of the influence of mastery experience, verbal persuasion, vicarious experiences, and emotional arousal

on pre-service and in-service teacher self-efficacy (Gale et al., 2021; Martins et al., 2015; Morris et al., 2017; Mulvihill & Martin, 2019; Pfitzner-Eden, 2016; van Rooij et al., 2019). Morris et al. (2017) clarify that to study personal efficacy beliefs of individuals is challenging, yet research is required for understanding sources of teaching self-efficacy. “In learning what events shape teacher’s efficacy beliefs, scholars and teacher educators gain valuable insights into ways to improve a belief that influences the motivation and behaviours of teachers and their students” (Morris et al., 2017, p. 826).

Self-Determination Theory

Self-determination refers to intended actions and decisions people make independently. In 1985, psychologists Edward Deci and Richard Ryan created an analysis of human motivation via their framework for Self-determination Theory (SDT) that examines how social contexts and individual differences facilitate motivation and predict learning, performance, experience, and psychological health. This theory proposed by Deci & Ryan (2015) states:

All human beings have three basic psychological needs – the needs for competence, autonomy, and relatedness – the satisfaction of which are essential nutrients for effective functioning and wellness. Satisfaction of these basic needs promotes the optimal motivational traits and states of autonomous motivation and intrinsic aspirations, which facilitate psychological health and effective engagement with the world (p. 486).

They reported when instructors support these basic psychological needs, students’ intrinsic motivation and achievement will be enhanced. Researchers suggest that students are more motivated and have higher achievement when educators support their psychological needs for autonomy, competence, and relatedness (Flierl et al., 2017; Marshik et al., 2017; Reeve et

al., 2023). Librarians Flierl and Maybee (Flierl et al., 2017), recognized self-determination theory, and more specifically the three psychological needs of autonomy, relatedness, and competency, with their development of a model for librarians and educators to create motivating learning activities based on students' prior experiences, focusing simultaneously on learning to use information and course content, and encouraging students to experience using information and subject content in new ways .

The Need for Autonomy

Researchers (Deci & Ryan, 2015; Flierl et al., 2017; Marshik et. al., 2017; Maybee, 2018; Reeve et al., 2023) explain *autonomy* as the need to feel in control when pursuing an activity, to feel that one has some degree of choice over one's behaviors and beliefs. Teachers who use autonomy-supportive strategies encourage higher intrinsic motivation, perceived-competence, engagement, independence, and self-esteem. Deci & Ryan (2015) posited that people act with willingness when they are autonomously motivated, "wholly endorsing that which they are doing because they find it either interesting and enjoyable, or consistent with their deeply held, integrated values" (p. 486). This is demonstrated by McElhany (2017), who transformed her practice from discipline-based teaching to becoming a guide encouraging students to be independent learners. She engaged her students in open ended visual art assignments, promoting choice making and exploration with materials, tools, and techniques, encouraging them to practice studio habits like authentic artists. McElhany (2017) encouraged her students to research and explore new ways to express their personal voices. Echoing Deci and Ryan (2015), she stated that giving them choices helped to ease their anxiety as the independence enabled students to take control and responsibility of their education.

The Need for Competence

The necessity for *competence* refers to a belief in one's ability and a desire to interact effectively with the environment to attain valued outcomes. Feelings of competence are derived from a series of successful experiences and the positive emotions arising from them. We feel competent when we can apply new skills corresponding to the social environment's requirements.

The Need for Relatedness

The necessity for *relatedness* is the desire to feel connected to, supported by, and cared for by significant others. This can be accomplished, for example, in a classroom environment where participation in discussions and interaction with peers is encouraged, when instructors welcome input and suggestions by students in decision making wherever possible, choice making within assignments and projects, providing clear and timely feedback. Seung et al. (2019) reported that pre-service teachers at a science camp engaged in designing outdoor activities and participated in mentoring and feedback sessions from supervisors and their peers throughout the day. Pre-service teachers observed their peers and provided them feedback. Since the feedback was provided by a peer of comparable ability, it positively impacted their self-efficacy and understanding of inquiry-based instruction.

Teachers need to explore beyond traditional pedagogy to encourage a sense of community within the classroom. Researchers suggest (Reeve et.al, 2023; Scott-Shields, 2016) that engaging in artful activities and with art materials can help students develop autonomy to pursue their creative endeavors with confidence and at the same time build relationships with each other. Reeve et al. (2023) highlight the importance of caring relationships and state that this "need support" atmosphere in the classroom is crucial to learning and social development.

According to Reeve et al. (2023) “nurturing schools require highly trained teachers with skills to motivate in deep and rich ways rather than by offering superficial rewards and punishments and “teacher-proof” curricula that discourage innovation” (p. 610). They suggest the best route for high-quality education ranging from elementary schools to university is by fostering development and engagement of students and teachers via supporting the basic psychological need for autonomy, competence, and relatedness. The quality of students’ engagement, learning, and social relationships can be enhanced when the learning climate and teaching styles are governed by the self-determination theory. As an example, the professional standards for BC educator’s competency guide mentions collaboration and community engagement to encourage educators to work collaboratively and collegially as well as independently and to focus on developing positive and supportive connections with students and colleagues.

Overlapping Functions of Perceived Competence and Self-Efficacy

Researchers (Lauermann & ten Hagen, 2021; Marshik et al., 2017; Rodgers et al., 2014) have struggled to distinguish between the characteristics of the two motivational theories, that is the self-efficacy theory (Bandura, 1997) and self-determination theory (Deci & Ryan, 2000) due to their overlapping functions. Some of these functions include the significance of perceived competence in their description and the use of mastery experience, social comparison, and reflection as major information sources. Bagaka (2011) theorised competence as a component of teachers’ self-efficacy. Perceived competence is the extent to which a person feels they have the necessary capabilities or potential needed to succeed and can vary from time to time, whereas self-efficacy is said to be a person’s own judgments regarding their capabilities to organize and execute actions of behaviours required to achieve certain goals (Bandura, 1977, 1986, 1997).

Simply put, you believe in your competencies and are confident that you can reach your objectives. Rodgers et al. (2014) noted points of theoretical alignment between SDT and SCT, as both theories address the need for competence and perceived self-efficacy. Both contribute to goal pursuit, promote engagement, learning, and skill acquisition, and are processual—they support persistent behavior and develop over time. Additionally, both are cyclical: meeting the need for competence or feeling self-efficacious enhances the likelihood of repeating the behavior.

In fact, researchers (Sweet et al., 2012) also have tested and integrated the two theories to build greater physical activity levels to help “build more comprehensive interventions by utilizing the strengths of each theory” (p. 325). According to them, autonomy from self-determination theory and psychological needs from self-efficacy theory were important constructs to foster physical activity in the participants of their research. This is further evidence to support the inclusion of both theories.

Researchers (Lauermann & ten Hagen, 2021; Marshik et al., 2017) claimed that, despite the conceptual difference between perceived efficacy and perceived competence, the two have often been used synonymously in research due to similarities in their definitions and measurement, as “the assessment of these constructs overlap” (Lauermann & ten Hagen, 2021, p. 267). An individual’s beliefs about their competence and self-efficacy leads them make efforts towards choice making in activities, act with deeper engagement and involvement, look forward to innovative approaches and develop persistence to interact with the environment (Bandura, 1997; Deci & Ryan, 2000; Lauermann & ten Hagen, 2021; Markland et al., 2014, Marshik et al., 2017; Morris et al., 2017). Markland et al. (2014) have observed the similarities between the two theories that promote the basic psychological need to feel competent and self-efficacious. Often,

the theories have been used interchangeably because both concepts promote behavioral engagement, learning, and skill acquisition, resulting in goal pursuit and attainment.

It is also worth noting the distinction between the two theories. Some researchers (Rodgers et al., 2014) argue that even though their meanings describe the inner capabilities of an individual, perceived competence and self-efficacy hold different meanings and should be considered separately. SDT and SCT are quite clear on distinct meanings of enhancing their respective key constructs despite the content-related similarity of self-efficacy and the need for competence. The fulfillment of the need for competence pertains to present behavior, whereas self-efficacy concerns future behavior. Rodgers et al. (2014) found that perceived competence satisfaction and perceived self-efficacy are distinct both conceptually and statistically. It was observed that competence satisfaction broadly impacts psychological states rather than directly influencing behavior in specific contexts. Conversely, perceived self-efficacy has a direct effect on behavioral persistence.

Self-Efficacy in The Context of Visual Art Generalist Teacher Education

The presence of visual communications and visual information has become part of contemporary life (AAAS, 2021; Hunter-Doniger & Berlinsky, 2016; O' Neill & Schimdt, 2017; Tomlijenovic, 2018). This fact points to the need for changing old concepts of visual arts education. Aesthetic development is not the only goal of art education because it is also to increase the level of engagement and develop students' creative intellectual skills by fostering "meaning-making, knowledge, and understanding" (p. 19). Hetland et al. (2013) emphasized that visual art along with other performing arts "can act as a catalyst for understanding academic disciplines" for students by "offering a new perspective and the chance to create" (p. 65). Researchers Hunter-Doniger and Berlinsky (2016) have argued that understanding is connected

to creativity. They suggest that teachers adopt arts as a means of engagement and motivation to create education as a dynamic process across disciplines. Through “*creative instruction*” teachers can enable learners to make something useful of the content they learn in the prescribed curriculum in all academic subject areas.

Issues surrounding the content and status of art education at the primary school level in most countries where art is interwoven in the curriculum by the generalist teacher have been an ongoing concern (Pavlou, 2015). Elementary teachers are responsible for teaching multiple subject areas and researchers note that teachers who lack a secure sense of instructional efficacy show weak commitment to teaching, spend less time in subject matter in their areas of perceived inefficacy, and devote less overall time to academic matters (Bandura, 1997; Denee et al., 2023; Lummis et al., 2014; Palmer, 2016). Research examining pre-service teachers’ preparedness for teaching arts including visual arts (Leonard & Odutola, 2016; Lindsay, 2021) confirms anxiety, resistance, and moderate expectations of student-teachers towards the teaching of arts in primary schools. Lummis et al. (2014) determined that when pre-service teachers’ training did not focus on art education because art was not a priority in their communities in Western Australia, emphasis and time were given on preparation for standardised testing and focusing on development of literacy and numeracy. Research (Cawthon & Lee, 2015; Denee et al., 2023; Garvis & Lemon, 2013; Hunter-Doniger & Herring, 2017; Leonard & Odutola, 2016; Lindsay, 2021; Pavlou, 2015) indicates novice teachers and student teachers reflected low/moderate self-efficacy and intrinsic motivation towards teaching the arts. The potential reasons include limited backgrounds in art and elementary artistic experiences, concerns about making mistakes, stressed curriculum demands and preparation for standardized testing, as well as lack of confidence in their knowledge and practical skills in art.

Lindsay's (2021) qualitative research findings suggest that educators limited visual arts skills and knowledge are due to the self-efficacy beliefs developed during childhood and are not improved by pre-service training. The minimal influence of arts methods university coursework, either on the visual arts skills or low visual arts self-efficacy, of pre-service generalist teachers has been persistently identified (Davis & Smyth, 2016; Hunter-Doniger & Fox, 2018; Lindsay, 2021). Lindsay's study suggests that low self-efficacy beliefs in visual arts could compromise children's education in the subject. Training can provide knowledge and practice, and by adopting a growth mindset and considering innovative methods, pre-service teachers can be trained to develop a comprehensive and contextualized visual art curriculum. These sentiments align with numerous other studies that show increasing pre-service teacher competence has a direct impact on their teaching visual arts.

Hunter-Doniger and Fox (2018) investigated how the arts are taught to non-art educators in the United States and indicated inconsistencies, lack of national standards and missing guidelines in the undergraduate experience with regards to visual arts. The challenge is to overcome the inconsistency reported, by incorporating and strategically planning visual art experiences during pre-service teacher training. Lindsay (2021) suggests that the pre-service teachers' artistic self-efficacy beliefs be developed through a combination of constructivist theoretical knowledge and practical skills to ensure that quality visual arts curriculum is implemented in schools.

Recent studies (Denee et al., 2023) have indicated that generalist teachers had very few memories and could not recall their visual art training in their pre-service training years. The reason for carrying negative baggage of visual art self-efficacy is the compromised quality and quantity of visual arts content in the pre-service courses. These studies also suggest that the pre-service teacher coursework does not help pre-service teachers differentiate between generic art

activities and meaningful visual arts curricula because often the understanding of visual art has been limited to fun activities and coloring pages. Tomljenovic (2018) affirmed that generalist teachers' perception of the importance of purpose and goals of visual arts education was development of creative expression and imagination but without any teaching content, as it was not considered a cognitive subject. Pavlou (2021) indicated the reason for generalist teachers to avoid visual art education is because of misconceptions about the purposes and implementation of visual art. They consider visual art to be a practical subject for elementary students with no connections or relevance to art history and criticism. Tomljenovic (2018) also suggested that the generalists' teachers were unaware of the importance of group work due to lack of knowledge about development of social skills through interactive approaches of teaching and learning through visual arts education. This is an indication that the generalist teachers were unaware of how to apply contemporary teaching methods in art education. Hunter-Doniger & Fox (2018), suggested requiring implementation of standardized art education content that promotes arts integration, while respecting the arts, as the pre-service generalist teachers were not training to be certified art teachers. The focus should be on considering and respecting art to be an integral part of the curriculum, not an isolated entity to fill scheduling gaps or Friday afternoon activities. Davidson (2018) described the hesitation expressed by educators to incorporate artistic active learning activities despite the finding that creative expression helps students sustain interest and engage them in newer ways of thinking about solving social and technological problems.

During pre-service training, other reasons identified for low visual arts efficacy have been lack of time and resources provided during the teacher education program. Hunter-Doniger and Fox (2018) conducted a qualitative study and identified recurring themes in pre-service teacher responses that indicated scheduling issues, such as when classes were taught, and the need for

more course time as barriers to visual arts efficacy. Pre-service teachers requested more time be devoted to visual arts to enhance content knowledge and improve pedagogical understanding through practical experiences.

Incapable role models during practicum training and lack of visual art educators add to the confusion and leave little impact on the pre-service teachers existing beliefs about visual arts. Researchers have often identified unqualified instructors teaching art education courses at universities. Sometimes a generalist teacher with no formal visual art training was teaching visual arts to the pre-service teachers or a visual artist with no teaching experience in school was training them. Hunter-Doniger and Fox (2018) concluded that maintaining highly skilled instructors with visual art experiences and educational best practices is a challenging task that universities must tackle. They also concluded that pre-service teachers indicated that art education courses were marginalized by universities. Like schools, literacy and mathematics courses were being prioritized, the justification being that arts could be eliminated due to funding issues and standardized tests.

Identifying Best Practices in a Visual Art Methods Course

All of this points to the need to identify strategies that improve generalist teacher confidence regarding the content in visual arts teaching (Denee et al., 2023; Hunter- Doniger & Berlinsky, 2017; Hunter-Doniger & Fox, 2018; Lindsay, 2021). Hunter-Doniger and Fox (2018) suggest “deep examination through focus groups could find the root causes of problematic issues, highlight best practices, and create possible solutions” (p. 51). Results could be used to help design a plan and identify what can be done to meet the artistic needs of generalists, more specifically this could identify the best practices in a visual art methods course that help generalists maintain a positive view about arts education, inspiring them to incorporate art

concepts into their teaching practice (Hunter-Doniger & Fox, 2018). Denee et al. (2023) emphasize the value of developing art practice during pre-service teacher training with a particular focus on dispelling the belief that only talented artists can teach visual art. With a growth mindset and the understanding that there are many ways of creating and exploring through the visual arts, pre-service teachers can be trained to develop “a rich contextualized visual art curriculum” (p. 1042). Researching tools, developing and refining artistic active learning activities will help educators move students beyond memorisation, help build confidence in self-expression and navigate modern content through technology to solve complex problems in and out of academic settings (Davidson, 2018; Jarvin, 2015). According to Morris et al. (2017), researchers exploring the sources of self-efficacy must consider both the quality and quantity of individual experiences, such as, how many times pre-service teachers were provided opportunities for observation contributing to vicarious experiences. Keeping this in mind, my research focus is towards thorough investigation into visual art experiences of a group of pre-service generalist teachers that can be identified as potential best practices to encourage visual arts practice in their future classrooms.

Chapter 3: Methods And Procedures

Participants

The participants of this study were preservice generalist elementary teachers who were in the initial stages of a four-year Bachelor of Education program in a public university and enrolled in a required visual arts methods course. Approximately 33 students are enrolled in one class cohort. All students enrolled in the class were invited to participate. The narratives included in this case study are of the pre-service teachers who voluntarily agreed to participate and completed the informed consent. The pre-service teachers met as a group for three contact hours each week for thirteen weeks. I attended instructor class sessions during the thirteen-week Winter term and took on the roles of participant observer and *assistant* within the classroom. Five pre-service teachers Ally, Kate, Erin, Renee, and Elle agreed to participate over the course of the term. Pseudonyms have been assigned to protect the participants identities. My interactions with the course instructor, Nancy, included both semi-structured interviews and informal conversations to understand her plans and classroom activities. The three main sources of data collection for my case study are observations, interviews, and document analysis. Participant observations, interviews, artworks/artist reflections, visual lesson plans and reflective visual journals provided the picture of the pre-service teachers journey through the course. This allowed trends to be explored for the individual participants as well as when they were in the group. In the following sections a detailed process of data collection and analysis has been described in context of the pre-service visual arts methods course.

Participants were informed about transparency and had access to their own responses, thus demonstrating the responses were faithfully recorded. I have used measures to avoid bias, as I was the primary investigator. I am a former K-12 visual art educator in public schools in North America and a current sessional art instructor at the public university where the research was conducted.

Design

A qualitative case study approach was planned for this study. This multiple-case study aimed at drawing a general picture of how four to six individuals at the initial stage of the four-year teacher education bachelor' degree program in a public university described their individual experiences and the combined experience they shared during their visual arts methods course.

Even though a wide range of quantitative measures have been developed, they usually contribute to our understanding with a glimpse of efficacy beliefs of many teachers at a particular time. Researchers (Gale, et al., 2021; Pendergast et al., 2011) call for qualitative investigations in the field as it has been overlooked and might be able to reveal hidden sources of teacher efficacy not found in measurement inventories. For instance, Gale et al. (2021) conducted in-depth interviews to address the limitations in the open-ended survey methodology in their study to explore the sources of self-efficacy, as they felt qualitative interviews generated much more valuable data. Case studies are one of the most extensively used strategies of qualitative social research, being employed in several disciplines of social science as well as practising professionals such as sociologists, managers, anthropologists, psychologists, educationalists and others (Priya, 2021; Yin, 2018). According to Davenport and O'Connor (2014), case study often interests art educators because it allows "insights into nuances of art education" and its methodology is "open-ended and creative in nature" (p. 57).

Case study methodology has been called “the way of the artist”, and because of the similarity perceived between making art and composing a case study, “researchers in art education find this methodological approach especially amenable” (Davenport & O’ Connor, 2014, p. 57). Like art, the uniqueness of a case study allows it to reflect broader human concerns and make it relatable to a wider audience. Hickman (2008) suggests that “research within art education is more comfortably located within the naturalistic paradigm: the ‘nature of artistic expression’ is often defined by the centrality of the individual and the individual’s perceptions, and, therefore, multiple constructions, of reality” (p. 17). Yin (2018) explains a *relativist perspective* because of observer dependant findings that acknowledged multiple realities and meanings. He states that, by a pursuing a relativist perspective, “you might pursue a *constructivist* approach in designing case study, it is possible to capture the perspectives of different participants and focus on how their different meanings illuminate the topic of study” (p. 16). Because of this association between making art and composing a case study, researchers in art education find this methodological approach comfortable. Hickman (2008) explained the preponderance of qualitative approaches in art education over quantitative, as a function of the arts being concerned with intuitive knowing and an aversion towards quantification that in some way reduces worth of the phenomena being examined.

Case study methodology investigates a contemporary phenomenon (the case) in depth and within its real-world context and is highly descriptive (Denzin & Lincoln, 2011; Somekh & Lewin, 2011; Stake, 2006; Yin, 2018). Harland (2014) explains, “[t]he qualitative paradigm consists of inquiry that requires an individual researcher or research team to analyse data that are open to various interpretations, and each inquirer’s experience can provide a different understanding” (p. 1115). Because transfer knowledge occurs by connecting readers to previous

experience rather than creating generalizations, close observation of participants in natural settings and interviews helped generate rich descriptions from the field, alongside my interpretations and connections to literature theory and philosophy. It enabled me to answer “how” and “why” questions, while taking into consideration how a phenomenon is influenced by the context within which it is situated. It helped gain tremendous insight into the cases, thereby enabling me to gather data through observations. According to Stake (1995), "naturalistic generalisations" are concluded through personal involvement in life's affairs or through vicarious experience so well constructed that a person feels as if it occurred to them. Flyvbjerg (2006) argued the importance of case studies in strengthening education research stating, “a scientific discipline without a large number of thoroughly executed case studies is a discipline without production of exemplars, and a discipline without exemplars is an ineffective one” (p. 219). Additionally, Harland (2014) suggests that a quality case study should potentially impact the field and must thoroughly utilize evidence in supporting claims. According to him, case studies are a mode of learning that can possibly influence the researcher’s own practise and extend to a wider audience publicly. He stated that examining case studies facilitated his personal learning, particularly when others examined their own work to justify their experiences.

My case study provides the reader with a complete and detailed description of the phenomenon under study. This is accomplished by focusing on individual experiences; capturing perspectives of different participants; and gathering data through multiple methods in naturalistic settings. By uncovering participants’ subjectivities and utilizing thick descriptions, my case study provides vicarious experiences for art teacher educators that can be related to their own experiences. We learn from our own experiences and the experiences of others through integrating new ideas and then examining the consequences of that modification (Harland, 2014).

Harland also defines a successful a case study as one that explains what the reader needs to consider before they contemplate change, to avoid rigidity in examination of the case and theory. Davenport & O'Connor (2014), concur that thick descriptions engage readers in the case study and invite them to participate imaginatively and eventually encourage them to draw their own conclusions about the topic being discussed.

My research focused on collecting evidence on how a group of pre-service generalist teachers defined visual arts, its connection to contemporary education trends, and how these definitions evolved during the visual arts method course. My objective was to collect evidence of their experiences during the visual arts methods course. I accomplished this through documenting participants descriptions of the concept of visual art skills when engaging in personal artmaking as well as their opinions about how visual arts can affect their personal learning, in addition to student learning in their future classrooms. This research provides teacher educators with awareness of the activities and art-making experiences that may enhance or hinder the development of perceived competence in understanding the meaning of contemporary goals of visual arts education. Multiple case study methodology allowed me to interact with each participant to capture their individual and collective perspectives to focus on what experiences helped the growth of their personal competency and interest in visual art. Multiple-case study design is noted as having a distinct advantage over a single case study design, as multiple case studies produce more satisfactory outcomes and are generally considered more effectual and robust (Priya, 2021; Yin, 2018). There is scope and the possibility of cleaning data collection errors and eliminating prejudices. The noted disadvantages of multiple case studies are the time consumed in managing extensive data and resources, causing it to be a cumbersome process for the researcher. A multiple-case study design, as described by Yin (2018), involves examining

two or more cases that experience similar events or phenomena. This approach is used to compare the similarities and differences in data obtained from different cases to derive insights. Thus, if only a single participant/case or one pre-service teacher had been studied, it would only provide me with one in-depth perspective on art experiences during the methods course but structuring this as a multiple case study allowed me to compare similarities or differences to see emerging patterns or commonalities amongst participants. Each participant was viewed as a distinct case during data analysis. Yin (2018) asserts that different viewpoints must be represented adequately to avoid a critical reader's apprehension. These perspectives should be highly informative and inclusive of alternative cultural views, multiple theories, and variations among stakeholders or decision makers directing the study. While analysing the use of case study methodology in education, researchers (Davenport & O'Connor, 2014; Harland, 2014) clarify that even though researchers may sometimes not find what they expected or the unexpected emerges, they can contribute by sharing their experiences, knowledge, and suggesting practical solutions.

Procedure

Case study is primarily a descriptive process that requires data collection to enable the researcher to provide the reader with as detailed a picture of the case as possible. Each case is unique, requiring great emphasis on specific means of data collection, but the three main sources of data collection identified by researchers are observations, interviews, and document analysis (Bogdan & Bilken, 2007; Hamilton & Corbett-Whittier, 2013; Merriam & Tisdell, 2015; Stake, 2006; Yin, 2018). Seeking multiple perspectives on the same phenomenon and examining data collected through these forms ensures “triangulation” to support and confirm interpretations (Stake, 2006; Yin, 2018). Participant observations, interviews, artworks/artist reflections, visual

lesson plans and reflective/visual journals provided the picture of pre-service teachers' journey through the course, trends were explored for the individual participants as well as when they were in the group. My aim as a researcher was to sustain participant confidentiality and follow ethical guidelines for any form of data collection, including participant consent, as well as maintaining sensitivity to individuals at the research site (Creswell, 2015).

Observations

Observations take place in the setting where the phenomenon of interest naturally occurs, and observational data represents a firsthand encounter with the phenomenon of interest (Creswell, 2015; Merriam & Tisdell 2015; Yin, 2018). Using observation as a research tool, I took into consideration the challenge of what to observe, the relationship between me as the observer and observed participants, and the means for recording observations (Creswell, 2015; Hamilton & Corbett-Whittier, 2013; Merriam & Tisdell, 2015). These theorists suggest that observation makes it possible to record behavior as it is happening, it is also a possibility to notice things that have become routine to the participants themselves. Another reason to conduct observations is to provide some knowledge of the context or to provide specific incidents and behaviors that can be used as reference points for subsequent interviews. My observations were focused on witnessing engagement with visual arts, personal experiences that elicited positive action or behavior, along with development and mastery of methodological procedures that enhanced visual arts teaching. As suggested by Yin (2018), I developed an observational instrument as part of case study protocol to keep my focus on the specifics of my inquiry observed the physical and social setting, conversations and interactions among participants, and the instructor for modeling classroom behaviours and activities.

Observing the physical setting and environment is required to study expected participant behavior (Creswell, 2015; Merriam & Tisdale 2015). Participants' psychological and affective states were gauged through expressions like feelings of relief, comfort in discussions/interactions with peers and instructors and ease with art making/use of supplies in the studio space because these will indicate development of positive self-efficacy. An inviting studio space or environment provided effective learning opportunities through visual arts experiences for pre-service generalist teachers who were struggling with fears and negative beliefs about their abilities as non-artists. The organisation of the classroom also reflected the teacher educator's preparation to model classroom management techniques for the pre-service teachers. Observations of positive relationships with the instructor and their support can create expectations of higher levels of efficacy in pre-service teachers (Cawthon & Lee, 2015; Denee et al., 2023; Lummis et al., 2014; Moulding et al., 2014; Palmer, 2016). Evidence of mastery and vicarious experiences were also noted via the teacher educator's demonstration of contemporary art education practices.

I observed pre-service teachers' approaches and reactions to the visual art activity challenges during the studio class. It was anticipated that mastery experiences could be further examined through student teachers' responses in their journals and during interviews. Their responses indicated their comfort or discomfort with art content, art making and their peer teaching experiences. Vicarious experiences were assessed by analysing samples that cited peer pre-service teacher's artistic experiences that served as positive reinforcements. In their reflections I noted the expressions that indicated confidence levels after hearing other classmates' experiences with teaching and making art.

I have included direct quotes, paraphrases, and summarized conversations between pre-service teachers and with the teacher educator in the findings section. With permission, I used videos to back up my notetaking. As part of my observation, I also took note of silences and frustrations experienced by pre-service teachers. For example, a participant not willing to contribute to an ongoing class discussion, could be showing a lack of interest or anxiety exhibited while attempting art making.

Bandura's self-efficacy theory (1997) emphasizes the significance of an individual's perception of their own abilities; hence it was vital for me to directly interact with the pre-service teacher participants regarding their ability to teach and create visual art. As part of the classroom, I clearly defined my role for consequences of how it was affecting what I was observing. As a "*participant-observer*" (Yin, 2018, p. 123), I was not a passive observer, my activities were known to the group, though participation in the group was secondary to the role of information gatherer. Using this method, I had access to observe many class members and a wider range of information.

Reviewers of participant-observation as a data-gathering technique point to the highly subjective and therefore unreliable nature of human perception (Merriam & Tisdell, 2015). Another concern is the extent to which the observer investigator affects what is being observed even while staying as detached as possible, so as not to contaminate the study. Yin (2018) has argued that the presence of anything or anyone in a research environment is going to have some effect and that it is better to own one's positionality and personal biases, then account for them. Further, in qualitative research the researcher is the primary instrument of data collection, subjectivity and interaction are assumed, and the association between the observer and the observed may bring about changes in both parties' behaviors, which has been referred to as

“*observer effects*” (Bogdan & Biklen, 2007, p. 38). My observations were conducted to triangulate emerging findings; that is, they were used in combination with interviewing and document analysis to substantiate the findings.

Observations were recorded in as much detail as possible to form the database for analysis. My personal field notes included descriptions, direct quotations, and observer comments. Merriam and Tisdale (2015) recommend starting with a short period of observation, as the techniques for remembering and recording the specifics of an observation can be a daunting task in qualitative research. I scheduled observations keeping this in mind and data was collected in as much detail as possible to generate a value laden database for analysis.

Interviews

Researchers (Creswell, 2015; Merriam & Tisdell, 2015; Yin, 2018) suggest that the most common form of interview is the person-to-person encounter, in which one person elicits information from another and interviewing becomes necessary, particularly when behaviours cannot be observed. In-depth qualitative interviews can be used for obtaining authentic information about a participant’s unique thoughts, beliefs, knowledge, reasoning, motivation, and feelings about a topic rather than generic answers and assumptions (Davenport & O’Connor, 2014; Johnson & Christensen, 2017; Marshall & Rossman, 2011). Consequently, interviews with key information provide insights that are not available through observations and documents and are beneficial for data credibility and triangulation.

Interviews can range in structure from those in which questions and the order in which they are asked are predetermined to totally unstructured interviews in which nothing is set ahead of time. Most common is the semi structured interview, as suggested by Davenport and O’

Connor (2014), that is guided by a set of questions and issues to be explored, but neither the exact wording nor the order of questions can be predetermined as it is advisable to let participants direct the conversation. Asking good questions is key to getting meaningful data, hence my interview guides with questionnaires were developed with the help of knowledgeable peers through “peer debriefing” (Marshall & Rossman, 2011, p. 221). Creswell (2015) suggests that eliciting good data requires multiple and leading questions, as well as avoidance of questions yielding yes or no answers, rather probing should be used to get additional information. According to Stake (2006) it is essential to be a good listener and not only allow time for each interview, but to record it via audio or note taking, and reflect on it.

I incorporated two interviews with each participant during, and towards completion of, the course, creating an opportunity for an ongoing conversation between the participants and me to record their progression. While there may be advantages arising from the development of mutual understanding, Merriam and Tisdell (2015) indicate there might be a possibility of participants becoming frustrated and bored if the process was too repetitive. To track changes over time, each interview had a distinct purpose. The first interview was planned towards the beginning of the course and aimed to uncover students’ preconceptions about visual arts as in, their understanding and experience with teaching and making visual art. Conducting this early-stage interview was challenging, due to accessing participants and making them comfortable discussing personal issues about their confidence in creating and teaching visual art. Conversations were guided by set questions and topics, but exact wording and order were flexible to let participants steer the discussion. This study aims to understand what experiences during a visual arts method course in a university teacher preparation program influence pre-service teachers’ feelings of personal

competency to teach visual arts. Some examples of preliminary questions inquiring about pre-service teacher's artistic experiences were—

- Talk about your prior visual art experiences.
- Why do you think it is important to include visual art in the elementary curriculum, based on your experience?
- What experiences affect your choice and decision to integrate visual art in your future teaching?

In keeping with the desire for a rich variety of data, the second interview allowed previous responses (from several data sources) to be probed further. This was an interview stimulated by a brief observed episode in the classroom. The second interview was directed towards course work activities and experiences, methodological concerns, lesson planning and instructor support. These were open ended interview questions with focus on teaching visual arts.

- What experiences contributed to your confidence in working on lesson plans (provide a positive/negative learning experience)?
- How are you influenced by others or how do you imagine yourself influenced by others in your teaching? Can you pinpoint some vicarious influences on your teaching confidence?
- What kind of feedback have you received as you were developing your lesson plans?
What kind of messages did you receive from classmates, mentors?

There was opportunity to interact and reflect with peers in making sense of experiences related to the visual art methods course. This provided valuable information concerning participants changing attitudes as the participants discussed the course experiences and issues

openly without bringing my own views or practice to the foreground. For example, I approached this by asking them to:

- Describe any new understanding towards teaching visual arts for their future classroom and what would they do differently after the course experience.
- Identify some prominent emotions or feelings experienced when preparing lesson plans or planning artistic productions. Which of these feelings increased or decreased their confidence to teach visual arts?
- Explain how they feel about integrating visual arts in their future classroom.

To contribute toward respondent validation, the interview transcripts were sent to participants, and the timing was carefully planned so that transcripts from one phase of data collection were sent before the next, partly as a way of linking up the process by reminding participants of their last contribution, but also as a method of re-establishing the importance of the participants' own words. It also acted as a method of "member-checking" (Creswell, 2015, p. 259) to build trust with participants and authenticate accuracy of records.

Interviews provide information summarized by the researcher, which can be regarded as a disadvantage because it is *filtered* (Creswell, 2015) through the views of the interviewer. Also, data collected may be *deceptive* (Creswell, 2015); due to the presence of the interviewer, the participant may say what the interviewer wants to hear. Hence, interviewing skillfully needs preparation and a carefully constructed question sequence.

Document Analysis

Documents and artifacts that are part of the research setting are also sources of data in qualitative research. These are most typically a natural part of the research setting and do not

intrude upon or alter the setting in the ways that the presence of the investigator might when conducting interviews or observations. Documents and artifacts are a ready-made source of data and are often used as an umbrella term to refer to a wide range of personal narratives that may include written notes or visual images, digital, and physical material relevant to the study (Bogdan & Biklen, 2011; Merriam & Tisdale, 2015). Documents of all types can help uncover meaning, develop understanding, and discover insights relevant to the research problem. But because they are personal documents, the material is highly subjective as the writer is the only one to consider what is important to record. These documents are not representative or necessarily reliable, however, they reflect the participant's perspective, which is what most qualitative research is pursuing. My chosen case study approach led me to collect documents in the form of instructors' lesson plans, visual journals/reflections, student responses to assignments, as artwork or developed lesson plans or artist statements, evaluations, and teacher feedback. Examination of the use of visual journals in a pre-service teacher education course by Jevic and Springay (2008) explained that "through the intertextuality of image and word, visual journals enable teachers and students to make meaning and inquire creatively into educational issues in a space that respects self and other" (p. 67). The visual and textual journal entries enable students to respond in multiple ways and uncover the many layers of experience. According to Scott- Shields (2016) layering materials and concepts in a visual/verbal journal, provides motivation for new ways of seeing and thinking about the world around us. She suggested that the visual journal encourages creative engagement and media exploration with the immediate surroundings without any inhibitions. Critical reflections on the classroom environment and visual art experiences during the course described in the pre-service teacher participants visual journals enabled me to obtain valuable data for my case study.

Samples of course curriculum and lesson plans provided by the instructor provided evidence of mastery and vicarious experiences planned for participants. Artist statements presented with artworks conveyed deeper understanding and appreciation of creative intentions, often explaining the creative process, including the motivations, inspirations, developmental changes, and methods used. Artist statements reflect achievement and satisfaction through mastery experiences along with positive physiological and affective states or vice versa because they reflected challenges faced and overcome. I scanned written documents and photographed artworks as sources of document data. I was able to analyze their creative process by examining the process work, research, and rough drafts in their journals, as well as their completed artwork. I examined their creative process by reviewing their journals, which included research, rough drafts, and completed artwork. Analyzing the development of their artworks was intriguing. The journals contained rough notes, scribbles, and scratched out material that indicated their dissatisfaction with certain aspects of their creations and their efforts to revise the pieces. These efforts demonstrated their perseverance until they attained satisfaction. However, the images have not been included because consent to feature the participants' artwork created during the course was not obtained.

Like any other source of data, documents have their limitations and their advantages. Because they are usually produced for reasons other than research, they may be fragmentary, they may not fit the conceptual framework of the research, and their authenticity may be difficult to determine (Creswell, 2015; Merriam & Tisdell, 2015; Yin, 2018). The data found in documents can be used in the same manner as data from interviews or observations. The data can furnish descriptive information, verify emerging hypotheses, advance new categories, and hypotheses, offer historical understanding, and track change and development. By establishing

basic descriptive categories early on for coding, a form of *content analysis* was often used to analyze documents as discussed in the following section.

Data Coding and Analysis

Analysing data as suggested by qualitative researchers is “inductive and iterative”, its purpose is to examine the whole in natural settings, to get the ideas and feelings of participants (Lichtman, 2013, p. 244). According to Marshall & Rossman (2011), there is no substitute for immersion in the data and the researcher must become “intimate with the material” (p. 210). The first step is to organize data and to read and revisit it several times before starting the process of analysis (Stake, 2006). Lichtman (2013) identified three approaches to *content analysis*, popular in qualitative research due to its structure and keeping with rigor and acceptance. Content analysis is useful for directly and unobtrusively analyzing language use, meaning, relationships, and changes over time (Mathison, 2005). It can, however, be time consuming, can be open to multiple interpretations, and may be simplistic if the focus is primarily on word counts. First, content analysis noted by Lichtman (2013) is conventional coding analysis where coding categories are derived directly from the text. This involves marking segments of data with either symbols or descriptive words (Johnson & Christensen, 2017). Second, in a direct approach to content analysis, a theory or prior research is used to guide the analysis and third, is a summative analysis where counting categories precedes the interpretation (Lichtman, 2013). Data was analyzed for trends for the group and individual participants, first through open coding and then by sifting these codes through the conceptual framework. First, the data was coded from reading all the data sources and assigning initial codes like the elements of the course, activities and the experiences mentioned by the participants. Second, exploring the source of efficacy associated with the experience mentioned by the participants. Finally, after examining the data from the

initial coding, Bandura's self-efficacy scheme (the four modes that are mastery experiences, opportunities of vicarious experiences, verbal persuasion, physiological and affective states) was used for another level of analysis as well as any new categories that emerge. This analysis provided insights into visual art experiences that help build pre-service teachers' knowledge and confidence throughout the semester, first as individual participants and then collectively as a group.

According to Stake (2006), in multiple case study, once each case is studied to gain understanding of the particular entity there is a need to provide interpretation across cases through *cross-case analysis*. Cross-case analysis is often the second level of analysis associated with a case study approach that examines themes, similarities, and differences across cases. Evidence has been provided from the case studies (each participant) to show how “uniformity or disparity characterizes the Quintain” (Stake, 2006, p. 41).

Context: The Pre-service Visual Arts Methods Course

Data was collected from a single class within the Bachelor of Education (B.Ed.) program at a public research university in British Columbia (BC). The B.Ed. program prepares students for the challenges and responsibilities of teaching in today's elementary and middle years classrooms. It is a four-year full-time practicum-based program where students get hands-on classroom experience. The students graduate with a B.Ed. degree and are eligible to apply for a BC teaching certificate. This program is designed for students who do not already have an undergraduate degree and offers two entry points: year one entry (direct from high school) or year two entry (after completing year one requirements). In year one, students complete the courses that will build the academic foundation to the teacher education program. These courses

include English, Canadian studies, mathematics, and laboratory science. In years 2-4 students complete core teacher education courses and three practicums. Students take methodology, pedagogy, and subject teaching courses and learn how to teach the full range of subjects taught in an elementary classroom (kindergarten to grade seven). The art education methods course that was the site for this study was composed of thirty-three pre-service teachers. The pre-service teachers met as a group for three contact hours each week.

One of the major goals of this course was to integrate art content (including making art, exploring studio habits, art inquiry and art criticism) and art education pedagogy. The course design included developing craft, discussions related to teaching art and analysis of contemporary artists work, daily reflections in visual journals and assignments focusing on studio habits on a weekly basis. Pre-Service teachers in the class were also given opportunities to collaborate with their peers; peer-teach; and experience an outdoor trip to a local art gallery. The instructor provided modelling through her lesson planning, classroom management and provision of encouraging feedback in both oral and written format during class and after assignment completion.

Research suggests the need to identify strategies that improve generalist teacher confidence regarding the content in arts teaching. To reiterate, Hunter-Doniger and Fox (2018) suggest identifying problematic issues, highlighting best practices, and creating possible solutions by investigating focus groups. The results of the focus groups could be used to help design a plan and identify what can be done to meet the artistic needs of generalists. More specifically, they could be used to discover the best practices in a visual art methods course that may help generalists maintain a positive view about arts education (Hunter-Doniger & Fox,

2018). Keeping this in mind, my goal was towards thorough investigation into visual art experiences of a group of pre-service generalist teachers that can be identified as potential best practices to encourage visual arts inclusion their future classrooms.

Research Question

In order to investigate the visual art experiences of these pre-service teachers, this study sought to answer:

What experiences during a visual arts method course in a university teacher preparation program influence pre-service teachers' feelings of personal competency to teach visual arts?

With the goal of exploring experiences that were associated with the advances in competency to teach and create visual art, I closely observed the conversations, the teaching strategies, the classroom environment, and the dynamics of the pre-service classroom as the instructor and pre-service teachers examined visual art and teaching together. My goal was:

- To record visual art experiences, particularly those that were new to pre-service teachers. To achieve this, I observed and recorded student reactions, both while pre-service teachers were participating in the activities and after they completed the projects planned by the course instructor. I also noted how they approached the topic, what strategies encouraged them to participate in the activity, and how they were supported throughout the activity.
- To note teaching methods that seemed to be successful as a means of communicating art education content to pre-service teachers and as possible models for teaching elementary and middle school pre-service teachers.

- To examine how the instructor managed the classroom environment and, also, how she taught within it, how she monitored the classroom and invited pre-service teachers for discussions, as well as how she relieved student teachers' anxieties in nurturing ways like providing constructive feedback.

I attended instructor class sessions during the thirteen-week Winter term (refer to Figure 1). I took on the roles of participant observer and *assistant* within the classroom as the course instructor was new to the university. Nancy (pseudonym) allowed me to be in the classroom amongst the pre-service teachers (including those who had consented to participate in my study). My initial encounter with Nancy occurred shortly before she commenced her teaching role at the University. Although I did not know her personally and was not her mentor or supervisor, I provided assistance due to my familiarity with the studio's operations. I assisted her by collecting supplies from storage rooms and supported her preparations. Our acquaintance developed through brief conversations during this process. I did not communicate with her regarding the data collected after the research. I met her briefly in between classes as both of us had busy schedules.

I did not interfere with the class but observed their responses to class discussions, art making engagement, and lesson planning. To triangulate the data, I took handwritten field notes as I observed the class sessions during the course, I wrote down details of what I was observing in a journal with notes, comments and observations. I also examined the course materials and the required course textbook *Studio Thinking from the Start*, that was complemented by the assorted handouts that the instructor distributed during class.

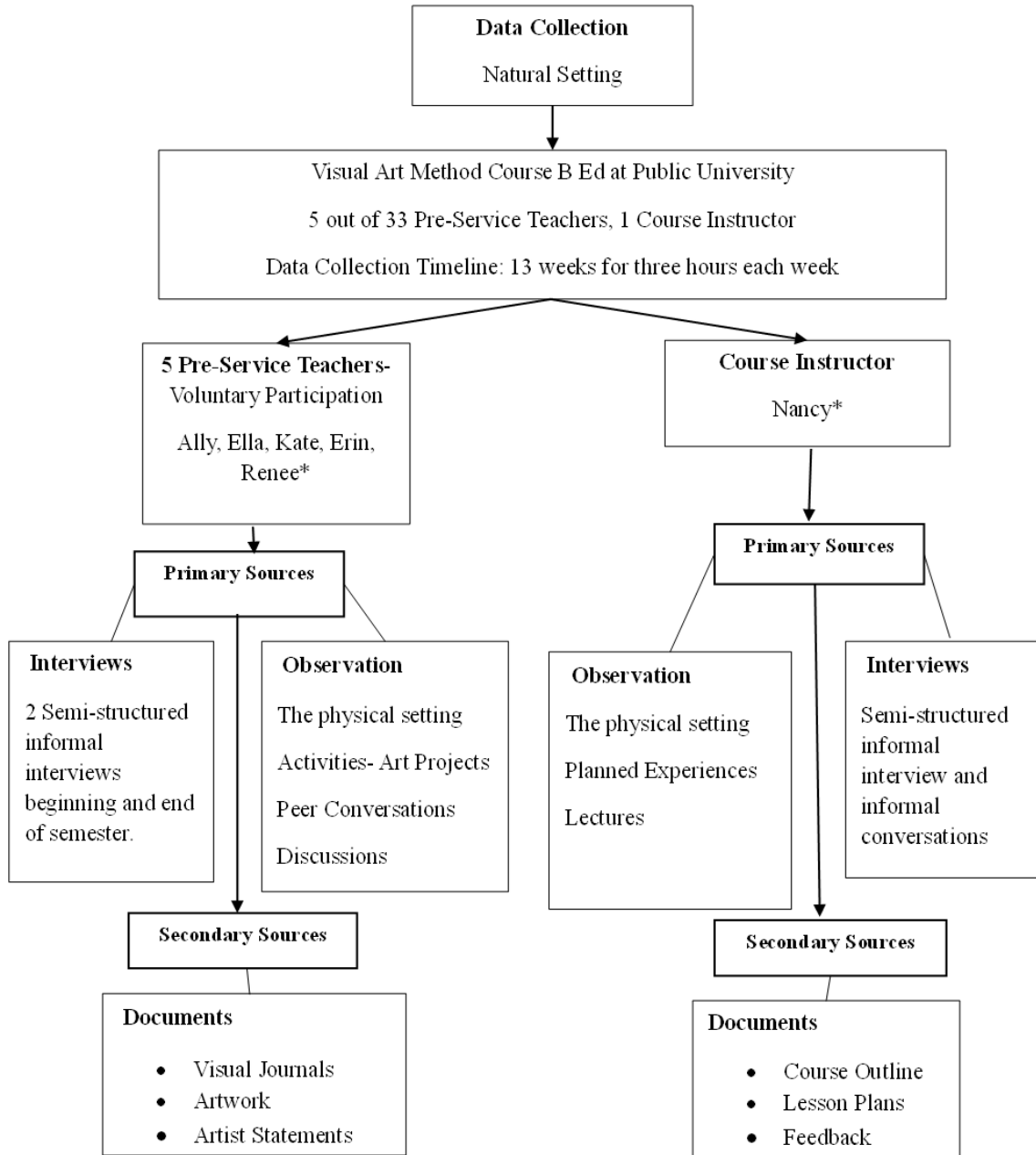
As seen in Figure 1, data collection was enhanced further by two formal interviews along with ongoing conversations with the pre-service teachers, as well as the instructor herself. Five pre-service teachers Ally, Kate, Erin, Renee, and Ella agreed to be interviewed over the course of the term (pseudonyms have been assigned to protect the participants identities). I met each of the interviewees individually and asked each one to talk about their perceptions of the class, the various assignments, and their views about making and teaching visual arts. The pre-service teachers spoke candidly, and all their comments were kept anonymous. These interviews were scheduled on Zoom during the semester. Participant Ella was unable to complete the semester due to illness. Her feedback was included as it contributed valuable insights, and she did not withdraw from the research study.

My interview and conversations with the course instructor, Nancy, included both structured and informal elements. When her busy schedule permitted, I scheduled a formal interview with her but conversed with her on a continuing basis, even if it was just for a few minutes. These brief conversations allowed me to make sure that I had understood her plans and classroom activities. The artifacts collected were all documents in the form of course materials, such as the course outline, assignments, and content. I collected participants visual journals, lesson plans, and artwork samples. This gave me scope to discuss their artwork and approaches during their interviews. I also had access to some of the feedback provided by the instructor after assignments and reflections were completed.

Figure 1

Data Collection Methodology

Research Question: What experiences during a visual arts method course in a university teacher preparation program influence pre-service teachers' feelings of personal competency to teach visual arts?



Note. Pseudonyms have been assigned to protect participant identities

Data Analysis

Qualitative data from the individual participant interviews was transcribed and experiences categorised. The mentioned experiences were identified then categorised in themes to analyse which experiences provided a perception of confidence and positive feelings towards visual arts. The information regarding each experience from the participants was put in arrays, as suggested by Yin (2018), reflecting their individual understanding, then analysed to allow juxtaposing of data from different participants. The artifacts supporting the experience were also examined to validate the pre-service teacher response. For example, an art project targeting studio habits along with the written reflection by the participant pre-service teacher in their visual journal and the feedback given by the instructor or my lesson observation notes would all contribute to my understanding of the student experience. As suggested by Yin (2018), presentation format includes cross-case analysis that is purely descriptive, “and the information from all the individual case studies would be dispersed throughout each chapter or section” (p. 228).

The individual participant pre-service teacher’s views on a particular experience as planned by the instructor have been presented collectively in a section. For instance, individual participant pre-service teacher’s and instructor’s viewpoints and reactions on the planned field trip gallery experience are presented collectively in a section. This helps the reader review the overall picture including the planning and outcomes of the planned gallery experience.

Ethical Considerations

To ensure ethical practices, permission was obtained from the University ethics board prior to the start of the research. To address confidentiality, student names and identification numbers were removed from all documents at the conclusion of the study. Participation in the study was voluntary, and students could choose not to continue with the study at any time.

Proper procedures were implemented that follow protocol and permission from the University ethics committee. Risks were minimal and unlikely; however, participants may have felt anxious about responding to questions about their artistic experiences either in the past or during the course. Happily, no reports of discomfort were reported at any point of the study. Participation in this study possibly benefited the participants by providing an opportunity for self-reflection and personal artistic development and use of visual arts in their future classrooms.

In addition, since I had previously taught this course, I made sure that I was observing the course and not making suggestions. I analyzed data after the semester was concluded to assure confidentiality. Likewise, the instructor of the course did not view the data until the course was completed and after it was analyzed in the following semester. These procedures were in-place to ensure ethical practices.

Chapter 4: Findings

Qualitative data from the individual participants documents, observations and interviews was transcribed and then experiences categorised, as previously mentioned in the methodology section. The planned experiences were identified through the art projects developed by the course instructor and then categorised in themes and studio habits to analyse which experiences provided a perception of confidence and positive feelings towards visual arts (Table 1). I have shared my initial conversations with the participant pre-service teachers to inform the readers about their visual art experiences and background prior to participating in the arts methods course. Then I have discussed the experiences planned by the instructor, and views shared by the participants. The information regarding each experience from the participants was put in arrays, as suggested by Yin (2018), reflecting their individual understanding, then analysed to allow juxtaposing of data from different participants. The artifacts supporting the experience were also examined to validate the pre-service teacher response. For example, an art project targeting studio habit of understanding art worlds, the written reflection by the participant pre-service teacher in their visual journal, the feedback given by the instructor, and my lesson observation notes would all contribute to my understanding of the student experience. As a reminder to readers, the individual participant pre-service teacher's view on a particular experience as planned by the instructor has been presented collectively in a section. For instance, individual participant pre-service teacher's and instructor's viewpoints and reactions on the planned field trip gallery experience are presented collectively in a section. This helps the reader review the overall picture including the planning and outcomes of the planned gallery experience.

Table 1*Visual Art Methods Course - Project Description List, Studio Habit Focus & Data Collection Methods*

Project Description/Observation Dates	Data Collection Method	Studio Habit Focus	Sources Of Efficacy & Competency
BC Curriculum & connections with the Studio Habits Example Art Activity – Identity Map Observation Date: January 29, 2022	Visual Journal Course Textbook Observation Document Analysis- Written reflection/Visual Metaphor Interview response	Developing Craft, Envision, Reflection	Autonomy & relatedness from SDT Cognitive mastery & psychological needs from SCT
Visual Journals Written & visual reflections after engaging in projects & readings Observation Date: Weekly ongoing journal entries	Document analysis- Visual Journal Interviews	Reflection, Explore, Envision	Autonomy from SDT Repetitious Familiarity from SCT
Studio Procedures Painting: Jan 14, 2022 Ceramics: Feb 18, 2022 Observation drawing: Feb 11, 2022 Collages: March 11, 2022 Printmaking: March 18, 2022	In class observations Document analysis- artwork Interviews	Developing craft, Engage Persist	Autonomy & relatedness from SDT Repetitious familiarity & Vicarious experiences SCT
Lesson Planning & Effective Actual teaching Art’s Integration Unit plan Planning Discussion: Feb 5, 2022 Lesson Presentation: March 25, 2022	Observation Document analysis- lesson plan sample/associated artwork Interview response	Envision	Autonomy & relatedness from SDT Cognitive Content & Pedagogical mastery & Vicarious Experiences from SCT
Artist Videos & gallery visit experiential learning Artist practices, Work habits, sources of inspiration, Indigenous arts Indigenous Arts Feb 11, 2022 Gallery Visit: March 4, 2022	Observation Interviews	Understanding art worlds	Autonomy & relatedness from SDT Vicarious Emotional Experiences from SCT
Peer Review, discussions & Feedback from Instructor Social Justice Art Inquiry Project Planning discussion: Jan 28, 2022 Student Presentation: Feb 25, 2022	Observation- in class conversations Document analysis- Written /verbal Feedback from instructor Interview	Reflection	Autonomy & relatedness from SDT Verbal Persuasion & Social, Emotional needs from SCT
Studio Management & Environment Lesson planning Studio art making Observation Date: Weekly ongoing	In class observations Interviews	Developing craft, Engage, Persist	Autonomy & relatedness from SDT Cognitive Content & Pedagogical Mastery, Vicarious Experiences from SCT

Note. SDT stands for self-determination theory (Deci & Ryan, 2015) and SCT stands for social cognitive theory (Bandura, 1997)

Prior Art Experiences

The initial interview conversations determined that three out of the five participant pre-service teachers had minimal visual art training in the past. Their art experience during their elementary education was more craft based and instructed by their homeroom teacher. They recollected making ornaments for Christmas, after-school clay projects or basic drawing projects. Two participants had some advanced training in their middle and high school years under specialist teachers. None of the participants were practising artists. Even though they seemed excited about art education, their minimal art experiences made them anxious about visual art. Ally explained her art experiences were limited to elementary and middle school, and that even though she enjoyed painting she did not continue to pursue art in high school.

It would be more the crafting things like I have, or my mom has you know, we would do the thanksgiving Turkey that type of stuff as a winter scene at Christmas time. And at Christmas, we would have made ornaments and things like that. Very life directed and clear, which is different from what Nancy has been talking about.

Kate, on a similar note, did not recollect any regular art classes in her elementary school days and described not many great experiences in middle and high school. She mentioned:

I took a grade eight visual art class. Honestly wasn't a great experience for me, I felt I had to always compete to have good art but besides that, I haven't taken any classes before this one this year or this term. We didn't have that feature, so it was all just regular class.

Renee claimed art not being her favorite subject, but having some experience teaching quick craft projects with children:

Thinking back to elementary school, I know that we did a lot of Indigenous art that became very important. I think, when I started about grade three, I remember learning about different like drawing styles, how they create those different shapes within outlines of animals, like orca whales and things like that, so I remember doing that. I was a part of an after-school program we did pottery. I still have a unicorn bowl that I made – it’s very ugly, but I really enjoyed it. In high school I didn't do a lot of art. Art is not my favorite subject I’ve never been super talented and didn't find high school art very approachable.

My initial conversations during in class observations with the pre-service teachers showed they were somewhat anxious about art as subject matter. I would hear comments like: “Don’t know what is going on or what do we have to do”. These narratives by the pre-service teachers indicate that alienation from visual arts during schooling years has led to misunderstanding about the purposes and methods of visual arts making, and these narratives are entangled with inconsistent views about elementary visual art teaching. Even those who were enthusiastic about the notion of teaching visual art because they felt it was an important piece in elementary education, seemed to feel it was a challenging subject to teach. Many were worried about their artistic abilities as they found their work “ugly” and felt they would not be able to perform sufficiently. It has been established that negative exposure to the visual arts within the schooling years can impact the development of personal artistic identity and can have a lasting impact on personal confidence and desire to engage in the visual arts (Denee et al.,2023; Pavlou, 2021). Misconceptions about the purposes of visual art with children may restrict or neglect its significance within the curriculum. Owing to their minimal background in visual arts, introducing pre-service teachers to the new art curriculum would be a challenging task for the instructor as the class would have to be a balance of hands-on and reflective activities to both

increase understanding of visual arts as well as constructivist teaching approaches that these students may not have experienced before.

Experience Element of The Course- Studio Habits of The Mind

During the course, Nancy's focus was that the pre-service teachers became familiar with art production, art inquiry and an arts integrated approach. The methods course also focused on helping students understand the various provincial curricular materials and standards required for teaching art in elementary and secondary schools in British Columbia. Denee et al. (2023) found that practical experiences that foster success, mastery and the development of a growth mindset may dismiss preconceived beliefs about visual arts and help develop positive attitude. The primary textbook for the class was *Studio Thinking from The Start*, supplemented with other readings. The text and readings were designed to familiarise the pre-service teachers with art education issues, theories, and approaches such as social justice, place-based learning, and different ways of looking at assessment. According to Nancy, her main objective was to support and introduce the preservice teachers to the process of thinking like an artist and going through an inquiry-based process.

My primary goal was to get the students to be excited about the possibility of incorporating art into their curriculum and in the future, to have the tools to be able to do so, ultimately, I want to make sure that they felt prepared and enthusiastic about that. I also wanted them to be able to explore deeply an inquiry-based approach to art education. And start to understand and play with the idea of thinking like an artist so studio thinking was central to the course.

One of the main experiences planned by the instructor was a focus on developing *studio habits of the mind* (Hetland et al., 2013). The text breaks down artistic practice into eight *studio habits*. By introducing the habits, pre-service teachers became more mindful about their practice and were able to reflect on their strengths as artists and look for ways to independently express their ideas visually. Inspired by these habits, they accomplished creating several art projects and they realized the potential of using the arts in a way that was entirely new to them. They expressed their enthusiasm to carry the approach forward to their classrooms because they saw potential in the results achieved in their own art creations and realized that they were appreciating the process along with the product. Denee et al. (2023) described a shift in participant perspective about artmaking through practical art making experiences:

From being something you had to be extremely talented at, to being a process anyone can engage in and enjoy. This shift of perspective made visual arts accessible to these participants...resulted in children benefiting from teachers who were willing and able to engage in the visual arts (para. 32).

In the following discussion, I have listed some of the projects and experiences planned by the instructor targeting the “*studio habits of mind*” (*Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, Understand Art Worlds*). I describe the views that were shared by the participant pre-service teachers while experimenting with these habits followed by the instructor’s views and intentions with the planned experience for the pre-service teachers to discover the process of understanding, approaching, and creating visual arts based on the *studio habits of mind*. Because this study involved observation of a course as it progressed, the findings are organized by each planned experience. The themes from the study are clearly identified in the discussion of each activity and there is overlap (Table 2).

Planned Experience (Studio Habit – Developing Craft, Envision, Reflection)

Table 2

Findings- Project Description List, Sources of Efficacy SCT, Sources Of competency SDT & Studio Habit Focus

Project Description	Source of Efficacy SCT*	Source of competency SDT*	Studio Habit Focus
BC Curriculum & connections with the Studio Habits Example Art Activity – Identity Map	Cognitive mastery Psychological needs	Autonomy Relatedness	Developing Craft, Envision, Reflection
Visual Journals Written & visual reflections after engaging in projects & readings	Repetitious Familiarity Social & Emotional needs	Autonomy Need for competence	Reflection, Explore, Envision
Studio Procedures Painting Ceramics Observational drawing Collages Printmaking	Repetitious familiarity Vicarious experiences	Autonomy Need for competence Relatedness	Developing craft, Engage Persist
Lesson Planning & Effective Actual teaching Art Integration & STEAM Unit plan	Cognitive Content & Pedagogical mastery Vicarious Experiences	Autonomy, Need for competence Relatedness	Envision
Artist Videos & gallery visit experiential learning Artist practices, Work habits, sources of inspiration, Indigenous arts	Vicarious Experiences Social & Emotional needs	Autonomy Relatedness	Understanding art worlds
Peer Review, discussions & Feedback from Instructor Social Justice Art Inquiry Project	Verbal Persuasion Social & Emotional needs	Autonomy Relatedness	Reflection
Studio Management & Environment Lesson planning Studio art making	Cognitive Content & Pedagogical Mastery, Vicarious Experiences	Autonomy Relatedness	Developing craft, Engage, Persist

Note. SDT stands for self-determination theory (Deci & Ryan, 2015) and SCT stands for social cognitive theory (Bandura, 1997)

Sample Project – Identity Maps

SDT (Deci & Ryan, 2015) & SCT (Bandura, 1997) Connections- Autonomy and relatedness from SDT, Cognitive mastery and psychological needs from SCT

As an example, the first project based on studio habits planned by Nancy was an identity map. According to her, the first two activities she planned were her effort to have the students “be more independent and explore.” She wanted the students to start the intrinsic artistic process at the beginning of the semester for them to understand and to enable them to create their art pieces based on their personal interests.

I started with mapping activity, because I felt that they were looking at their personal identities, looking at where they come from and using that as a starting point for an art making process, so I felt that by inviting them they were exploring their own histories that can show them that they already have really rich knowledge from their past and they can use as a tool for exploring ideas about art and our society.

This foundational project was an entry to unfamiliar ground as most of the student teachers were not used to personalising their art content, they were more familiar with step by step directed art activities. The participant pre-service teachers, though initially inhibited, began to realize that in visual arts education, focus should be on the development of creative thinking and personal expression through experimentation. Simply put, the process of creating is as important as the product. Ally expressed her excitement in exploring her personal ideology and found inspiration in nature to create her artwork because she found peace in the natural environment. The students realized the importance of independent exploration and experimentation to express their thoughts through visual language and verbal reflection. There was satisfaction in exploring the self, owning the piece, and proudly sharing it with peers. It was evident when I observed the

session that they were keen to know about each other's histories. For Kate, personally it was a great way to share more about herself,

There's a lot of things about me that people don't know just looking at me. And I really enjoyed it, it was cool to see other people too, because I know a different side of them. I'm not very close with people in my cohort.

Ella commented on how her art is a way that people might understand her as she is a very private person:

The thing that I really love about art is that you can say so much, or you can maybe convey a message so much without having to explicitly say everything because I'm a pretty private person, I don't really feel like I'm very open with my energy but, like my private life... I wanted my art to be able to encompass everything and maybe people that know me would have a deeper understanding of what may have been going on.

Erin wanted to make the piece visually pleasing so that she could display it in her room and enjoyed the independence instead of the directed project that they had mentioned in their prior experiences.

But I've enjoyed it because I'm at this age that we're at we're figuring out who we are and so it's interesting to be able to try to put that on paper and see what that would look like.

In addition to the fact that they found the project very engaging, they expressed the desire to pursue it in future classes with their own students. Ally identified it as a great project where the children could express themselves:

There is a distinct difference kind of between this sort of project and just a directed draw type of project, and I would like to do this sort of artwork with kids where they can create

their own visions and their own designs. It really would help kids grow and also feel confident and just have that opportunity to express themselves, it's so important.

Kate remarked that it was a good activity for older kids “because it will help building their understanding of who they are, and their identity.” Renee’s comment summarized her approach “it was still fun to explore sort of myself like as a teacher in every respect, not just in the sort of visual arts, but as a generalist teacher.”

In summary, the research participants reacted positively towards the artistic process that was introduced to them through the activity, albeit with some initial hesitation as it was a new experience for them. They all appreciated the independent approach and freedom, instead of the step-by-step guidance to create their piece that they were familiar with. There were criteria for the project only as guidance, but it did not force them to take a particular direction.

Discussion of this finding

The mentioned sample visual art task I categorized more as a cognitive content mastery experience, where the participants perceived success and satisfaction in understanding the process of making art rather than teaching art (Davis, 2017; Davis & Smyth, 2016; Denee et al., 2023; Palmer, 2011). With the intention of giving attention to pre-service teachers’ personal goals and values, the instructor also encouraged independent thinking for creating a visual art piece independently with their choice of media. “*Autonomy*” refers the need to express the genuine self and providing such an opportunity leads to satisfaction promoting adjustment and eventually a growth mindset (Korthagen & Evelain, 2016; Marshik et al., 2017). According to Deci & Ryan (2015), “autonomous motivation is typically accompanied by the experience of positive affect, flexibility, and choice” (p. 486). Pre-service teacher participants mentioned the possibilities of translating the experience to their future classrooms, hence cognitive pedagogical

mastery (Palmer 2006, 2011) is becoming evident. The other factor is the positive emotional state of the participants while performing the task and enthusiasm to share their creations. While analysing reflections in their journals, I observed a clear indication of elevated satisfaction experienced whilst tracing their personal histories aligned with the independence to create the product and share it with their peers. Kate, in her journal mentioned it inspired her to see “how everyone has a story to tell and has different things that are important to them”. I observed their in-class presentations and the feedback the students gave each other in the form of appreciation and technical suggestions. I considered it as a significant opportunity provided by the instructor to know themselves and their peers better. It was an initial ice breaker activity geared towards building a respectful classroom community. Nancy created this opportunity to provide the pre-service teachers a supportive work environment getting to know themselves and their peers, thereby enabling them to deal with challenging situations in a group. Kate enjoyed her class time and making art with her classmates. She appreciated Nancy looking at what they were doing, and providing supportive reassuring feedback while walking around, “I really liked that because we were all talking and chatting it was a really good environment to be in.” Ally in her journal appreciated the conversation regarding community and she commented that a sense of belonging “creates an environment that supports opportunities for independence, generosity and mastery” as well as “fuel collaborative and safe learning spaces”.

The feeling of being connected or belonging to a group improves the social environment of the classroom to promote positive group attitudes, motivating each other to actively engage and feel successful (Korthagen & Evelain, 2016; Marshik et al., 2017; Mulvihill & Martin, 2016; Palmer, 2011). Through this experience, the pre-service teachers perceived independence and relatedness as approaches to build self-confidence and positive relationships between themselves

and a possible strategy that could be useful in their future classrooms. This planned experience reflects focus not just on one source of self-efficacy but from multiple sources. *Autonomy* and *relatedness* from *self-determination theory* (Deci & Ryan, 2015), *cognitive mastery* and *psychological needs* from *social cognitive theory* (Bandura, 1997) were important constructs that fostered positive changes in visual art competency of the pre-service participant teachers in this case study.

With deliberate intention, the instructor intended to provide opportunities to practice working collaboratively and collegially, as well as independently. By doing so, pre-service teachers developed knowledge of the subject, ensuring success in the required BC standards of teaching competences. Though unrelated to the main research question, this collateral finding that has emerged during data analysis may have implications for teacher education (Appendix H).

Planned Experience (Studio Habit - Reflection, Explore, Envision)

Sample Project – Visual Journal

SDT & SCT Connections - Autonomy from SDT

Reflective Practice and Social Emotional Experiences - Repetitious familiarity from SCT

One of the important components of the visual art experience in the visual art methods course was the visual journal. The instructor provided an opportunity to reflect on the daily classroom projects and a space for students to draft their projects before finalizing them. Nancy mentioned her purpose "...so that they can track what they were learning over the course of the semester visually and textually in a journal." I examined some of the pre-service teachers' visual journals and found them to be resourceful and introspective. Each of them presented their thoughts, ideas and reflections on the various topics discussed in class, as well as their assigned

chapter readings and articles. The journals were visually pleasing because the participants responded with a fusion of visuals and texts. They expressed themselves with assorted choices of media to explore and practice art making techniques. They were developing decision-making skills and strengthening their visual vocabularies through media explorations without inhibition because prompts were open ended. Ally thought it was a great way to reflect and refresh the learnings she commented:

I loved the journal idea; it's so great to kind of track your progress and just to use this in a future class to be able to have students to track their progress and their learning and the things they enjoy or maybe the things that were really challenging for them. Because it's so nice to be able to reflect on that and look at kind of where you came from, and then just remember all the techniques and all the learnings that you did.

Erin found space to experiment and plan her drafts before finalizing her projects, she mentioned:

I really liked journaling... it's helpful doing the draft first and just feeling you're not going to be marked on the journal necessarily, which we were because of our class, but kids wouldn't be marked on their journal, but they're just experimenting purely. I know when I was doing my final or my social justice project, I had sketched out a few different ideas and that's what helped me lead to my final idea because I got to experiment without any judgment or anything.

Kate found the process of writing helped her understand and process new information, she thought of it as discussion and states:

You were able to kind of do a summarization of what you did in that class and connect back to like teaching, it's really nice way just to write everything down and to understand

and absorb new information. So, I think doing visual journals are really good and just like your discussions very responsive to all of our inputs.

Renee experienced a lot of anxiety and coming up with ideas was a difficult task, she explained:

Art is such a subjective thing that it's hard to know exactly what to do, even if you are given outlines for a project, no one tells you specifically so it's hard, I was always very nervous every week for visual journals.

Ally mentioned the required text for the course *Studio Thinking from the Start* and found the book to be interesting “you know you get textbooks that maybe you probably won't touch again. and I feel this one, I will not be putting away because I really liked this book.” Nancy planned the mastery art experiences and contemporary artist explorations revolving around the chapters of the book, so the preservice teachers were able to establish connecting links and make associations with the studio habits. She stated,

They're using very similar language as what's being presented in this book because it's a way of thinking and I really feel that having those artists at the beginning of each of those studio explorations helps them to understand. I asked them which studio habits of mind you heard the artist talking about. They picked up on it.

Promoting self-reflection on the achievements after the completion of activities at the pre-service stage is crucial because this eventually equips pre-service teachers for future practice, to continue this habit to reflect even after they have graduated from the program (Mulvihill & Martin, 2019).

The visual journal was a space provided to track ideas, personal achievement, fulfillment, setbacks and despite the noted initial anxiety, the process was enjoyable, and personally meaningful (Pavlou, 2021).

Discussion of this finding

Denee et al. (2023) suggest that reflective learning happens both individually and collectively; “Reflective learning has emerged from our studies as a powerful mode of shifting lifetime self-beliefs and developing positive self-efficacy around visual arts” (para. 42).

Even though some of the participant pre-service teachers found the activity “time consuming” because “it took time to think and respond along with other assignments” they felt it was a required resource for the course. The additional time and anxiety experienced were attributable to their lack of experience working independently in visual arts. Despite the initial apprehension, the process activity was ultimately enjoyable, rewarding, and personally meaningful.

But as the semester progressed, the participant pre-service teachers settled into the routine and the *repetitive familiarity* of the task made it easier for them to respond in their visual journals. These findings resonate with Pavlou’s (2021) study where she concluded that, “reflective practice through visual journals can challenge stereotypes and misconceptions, enhance generalists’ self-efficacy in their abilities to teach art, deepen their inquiries, promote ownership of learning and autonomy in teaching, thus laying the foundation for ongoing professional development in art education” (p. 267).

Planned Experience (Studio Habit- Developing craft, Engage and Persist)

Sample Project: Studio art making.

SDT & SCT Connections: Autonomy and relatedness from SDT

Cognitive Content and Pedagogical Mastery, Vicarious Experiences from SCT

One of the key features of Nancy’s planned activities was the focus on developing the pre-service teachers’ own art practice. She incorporated several art making opportunities

individually and as a group effort, to build their confidence in exploring media to express themselves through the studio habits of mind. The course offered print making, painting, observation drawing, clay modelling, cyanotypes, and opportunities for collaging. I recalled in my preliminary conversations with the pre-service teachers that most of them came from inexperienced very rudimentary visual art backgrounds. The interviews, journal entries and some informal conversations also reflected evidence of their inability to remember previous art education experiences. Most of them had no experience in visual art history, or art methods, or art critiques. Kate mentioned in her journal that her classroom art experiences made her think that, “art was a simple matter of drawing and painting” often supported by events like Halloween and Valentine’s Day. For the participant pre-service teachers, this course was their first introduction to visual art teaching. Several mentioned their school experiences influenced their initial descriptions and understanding of the purpose and content outline of an art methods course, which was understood as exclusively developing visual art techniques. All the participants were apprehensive about visual art even though they were excited about the notion of art teaching, because they seemed to feel it was a challenging subject to teach. Concurrent with their excitement about future visual art teaching, they were worried about their artistic abilities and felt they would not make the best possible grades for the course.

The pre-service teachers mentioned the course should allocate more time dedicated to art making only, or ‘hands-on’ activities. It was unexpected for them, and they did not anticipate how it would alter their understanding of visual art. For the instructor it was a complex task asking them to balance art making, to learn new art concepts and at the same time, investigate aspects that could be applied within the BC curricular and instructional environments of primary/middle school classrooms in a short time span. She had introduced art making through

studio habits as developing craft. There was freedom to explore various media techniques through the studio projects she had planned within the assignments and through visual journal responses. She demonstrated art making techniques, explained methods and materials required, and showed videos of artists using the focused techniques to create their master creations to inspire and motivate the pre-service teachers. The participant pre-service teachers enthusiastically participated in the studio art making like print making and clay, they considered these activities as great projects likely to be carried on to their future classrooms. Ally looked forward to learning how to use watercolors and stated in her journal “that these are important skills for learners to understand in order to unlock their creative potential”. She also mentioned that sustaining and preserving tools was equally an essential skill for learners. She emphasized the studio practices of developing craft and expressed that utilizing new tools and techniques enhanced their ability "stretch and explore while expressing themselves artistically." They valued Nancy’s demonstrations as they could follow her instructions to accomplish success in their own creations. As an example, for the clay project, Nancy first discussed the project and briefed the pre-service teachers. She introduced them to the materials, tools required and demonstrated hand-building techniques such as kneading the clay, scoring, slip applications, and creating textures. She also explained safety procedures and how to secure their artwork before sending it to the kiln for firing. These vicarious experiences allowed pre-service teachers to meticulously work on their own clay project, thereby gaining a comprehensive understanding of the essential steps required to effectively teach a clay class to their future students.

Ally expressed her excitement in exploring new media when she mentioned of two new things that she had learned in the course. She said, she had experienced lino print making technique for the first time. “And then also acrylic paint which I used for my social justice, peace

project. Both of those were very new to me and I took some extra time to explore and learn different techniques, especially with acrylic paint.” Kate remarked that she had never heard about the studio habits of the mind before “I thought that was interesting because it could be applied in different ways, rather than just in art. And I think that also is the core of what we do on our part through the studio habits of mind.” Erin spoke about the nuance she experienced.

Honestly, like most of the things that we did in class, I have never seen before, and I never took any art classes. Like, for example, studio habits and incorporating that in our sessions and lessons were something that I've never seen before, that I want to try and incorporate when I make my own art or when I'm teaching art to my class.

Renee realized how broad the spectrum of what can be considered as visual art can be and followed Nancy's demonstrations, “I learned a lot of the things through Nancy's art making demonstrations to us in class.”

Discussion of this finding

In summary, through the instructor's plan to incorporate content mastery experiences to explore art content through media exploration, the pre-service teachers were introduced to newer ways to make art, something that they were not exposed to in their prior experiences. Martin et al. (2015) during their research noted that student teachers mentioned their perceived incompetence to assist students during instructional tasks was due to inadequate knowledge of the subject matter. Denee et al. (2023) found that practical experiences and engagement with material enhanced their participant teacher's competency to teach visual arts. Cognitive content mastery occurred when the pre-service teachers were exploring art content. Cognitive pedagogical mastery to teach art content followed as the student teachers observed Nancy demonstrate the techniques and guided them through the technical aspects of the media being

explored. This helped the student teachers realize the nature and value of demonstrations; the strategies they need to plan for their classes; how to introduce an art media to their students; explain the art materials; and how to safely use them. Vicarious experiences of live demonstration by the instructor, who is a practicing visual artist and watching video demonstrations of contemporary artists at work were also influential in building their confidence. The fact that they recollected the art making processes indicates that they were actively involved in their creations, and they looked forward to achieving success using studio habits. Research has shown pre-service teachers are particularly sensitive to vicarious experiences, especially modelling as the second most influential experience because “mastery experiences are far and few at the pre-service stage” (Clark and Newberry, 2019, p. 34). Pre-service participant teachers felt that they were able to accomplish the visual art activities themselves but were not confident that the younger elementary or middle school students would be able to accomplish a similar task. They expressed the need to comprehend what the results of the activities would look like in an elementary classroom and how to adapt them to the elementary level. Ally felt she liked making the art, but it was a “bit more advanced” for the elementary level. Kate said she was more interested in teaching elementary level than a university level and was not sure how it would work in the elementary class, “I think it will just be different when you're like a seven-year-old and a 20-year-old”. She felt she was “treated like an art student than like education majors, and so I think that in future, I would rather focus more on like how this can be for younger students.” Renee expressed she wanted to know “how specifically to incorporate that into an elementary classroom or middle.” She wanted to know “how to lower the level of difficulty or how to teach printing or Cyano types that were very easy to do with eight-nine-year-olds.” Research confirms that mastery enactive experiences or performance accomplishments

gained in an actual classroom setting have the strongest effect on teaching confidence at the pre-service teacher stage, however these experiences are often limited to practicums and need to be supported by other sources like observation and persuasion (Clark & Newberry, 2019; Morris et al., 2017; Pfitzner-Eden, 2016; van Rooij et al., 2019). Mastery of content knowledge, pedagogical knowledge and modelling are considered effective experiences at the pre-service teacher stage and should be considered as a relevant practice in a teacher education program along with support to develop a personal arts identity (Denee et al., 2023; Palmer, 2006, 2011; van Rooij et al., 2019).

Another aspect of vicarious experience that I observed that was very helpful in developing the students' art making confidence was involving them in collaborative projects as Nancy found "a particularly focused energy during the collaborative drawing activity," and wondered if it was primarily because they were in a in a group, "they were focused but talking like there was this excitement and a dialogue that was happening between them." She felt that working with another person who has a different approach, or a different style helped them feel more inspired and enthusiastic about the studio project. Korthagen and Evelein (2016) suggested one of the strategies to fulfill concerning the need for relatedness is to include exercises in the lesson plans that encourage students to work in pairs and for teachers to walk around to make personal connections with the students. Such an approach not only helps build positive relationships and but also provides opportunity for personal interactions with students as well and prevents "teachers los[ing] sight of individual students within the sometimes-overwhelming image of the whole class" (p. 242).

Planned Experience (Studio habit- Understanding art worlds)

Element of the course- Artist Videos and gallery visit experiential learning.

SDT & SCT Connections: Vicarious Experiences from SCT,

Relatedness from SDT

Nancy exposed the pre-service teachers to a lot of contemporary artists practices through artist videos and a planned gallery visit. It was a first-time experience for most students as per my conversations with them, they had not visited an art gallery before, although a few mentioned visiting museums on personal family trips. They were quite awe struck as the exhibit required them to be involved with the artist's creations, they were able to interact with the art pieces. Pre-service teachers visited the University Art Gallery, exhibiting, a sonic collage from materials collected from the abandoned sites in Cuba. They were looking at redefining their understanding of visual art as they realized that art had so much more to it than just being aesthetically beautiful. Erin in her journal entry commented that she found the exhibit very interesting as it submerged her "in a geographical experience as it changed with music being played". She felt the interactive experience was fun and the upbeat music generated more interest in the atmosphere and the mood in the room. Renee was overwhelmed:

When we visited the University art gallery, there was a lot of art there that I wouldn't say upon looking at I particularly knew what it actually was. But that didn't make it any less of art, naturally, it just was not perhaps the art I've been exposed to in my life...I still think it's valuable to introduce them to techniques that maybe are not as conventional in art so aside from just you know, drawing and painting and drawing something that is real. At the gallery, I observed that the instructor as well as the gallery curators gave student teachers a briefing about the current exhibit and artists involved and browsed through the artifacts with them. The layered project consisted of music, anthropology, and photography. Nancy gave them time to walk around and asked them to think about their personal connections with the artwork

and relate those connections to the social issues that were highlighted through the exhibition. The students participated in embodied learning activities, encouraging them to listen to sounds, look at images and create stories about that space and write words/phrases that came to their mind. They were given a curatorial challenge of placing two artifacts that were not placed side by side in the exhibit and share how that would change the way the objects are read. After they individually worked on the assignment, they shared their experiences as a group in the gallery space. The idea was to experience how to approach, or interact with, an art piece from the perspective of an artist and then have a personal point of view to make an informed judgement. The pre-service teachers engaged in critique, shared their reactions to the gallery visit as learners and as facilitators and discussed what can be offered to elementary and middle students through art museum and gallery visits. This kind of experiential learning and understanding of contemporary art worlds was a valuable mastery content experience planned by the instructor. Nancy mentioned the museum education component was a great opportunity to experience visual art going off site.

I liked having seen how they play in a new environment it's kind of similar to hearing the artists speaking about their process with the contemporary artists, that I introduced. And then being able to also be in a museum space and have that hands on approach, I really liked that not just like theorizing about art education, but having a chance for them to have hands on practice to explore and in that case we were looking at a lot of embodied learning experiences, techniques and visual thinking strategy, so they had a chance to work with that in in a museum space.

Not only were the pre-service teachers exposed to contemporary visual art but also how to organise a field trip for students. They learned such things as preparation and including

relevant information, guidance, appropriate conduct, and gallery behaviour management. Nancy was able to provide a rich experience with this project with her background in visual gallery management and curating. Her immense knowledge of contemporary artists and their practices was highlighted in her methodology. The pre-service teachers had an expert sharing her knowledge and successfully modeling her role as a gallery guide to pre-service teachers. No doubt such vicarious experiences are beneficial for building pre-service teacher confidence in exploring contemporary art worlds and the big ideas included in the new BC curriculum. Erin in her journal reflected on how teaching and learning through multimedia can change the experience, “learning in this sort of space brings richness to learning.” Davis’s (2017) desire to provide ‘high quality’ arts education to pre-service and in-service teachers looked into embodied and experiential learning “that value and appreciate the shared contribution of children and teachers within active learning environments, exploring diverse different modes and forms of human expression” (p. 335). Ally’s journal entry included her description of the gallery visit as a “wonderful and educational experience” helping her expand her knowledge on “how to weave Indigenous learning into the curriculum in respectful ways.” It also contributed to her understanding of art as a way of experiential learning for students and to help gain a new perspective on world issues. She was enthused to use these ideas in her classroom, as memorable opportunities like these can help build understanding and appreciation for the viewed images. The participant pre-service teachers agreed that the interactive experience in the gallery space was very engaging. They mentioned even though it might be challenging to organize field trips they saw the benefit of multiple ways of looking at art objects and liked the idea that their students participate in similar interactive artist’s exhibits. Renee felt uncomfortable with the

thought of managing young children's behaviour in the gallery, as it would be difficult to manage because they are so inquisitive and would want to touch the artwork.

Another approach that the instructor mentioned was helping preservice teachers find connecting links between the art of contemporary artists through the different studio projects during the semester. She introduced them to artist's approaches and processes and showed them how they could work with those ideas to create a studio project for their own classrooms. She mentioned "so that they could see the relationship between what's happening right now in the art world and within our society and how that can play out in the class and the studio itself." She hoped for the students to be inspired and not intimidated by the artists videos to be able to "use contemporary art approaches with young children and using studio thinking and look at how these artists are using the language of studio thinking."

In her journal, Erin commented that she was inspired to create an art piece after listening to Cindy Faley's Ted talk, "*Teaching art or teaching to think like an artist.*" She allowed herself to explore materials and freely played with the emerging ideas without worrying about the result. She discussed how she enjoyed using the mapping techniques for her drawings and how her drawing process related to the core competencies and big ideas mentioned in the elementary curriculum, explaining how she explored, reasoned, reflected, documented, and shared her artwork with her peers. On a similar note, in her journal Ally commented on how as a future educator she was deeply inspired by the *Mel Chin's Fundred dollar bill movement* to find a solution to the soil contamination after Hurricane Katrina in New Orleans. Looking at these examples, pre-service teachers established how art projects connect with the big ideas, competencies and content related to the curriculum and the realisation of how art unites people from diverse backgrounds towards a common cause. There was opportunity to view other similar

collaborative art projects throughout the semester and participant pre-service teachers agreed that art is an essential component in the elementary classroom for developing and understanding cultural diversity, connection, awareness, compassion, and empathy.

Another aspect introduced by Nancy was looking at Indigenous culture and the value of the First People's learning principles as mentioned in the curriculum. She encouraged pre-service teachers to move from cultural appropriation to appreciation eventually leading to reconciliation. Through artist's examples she explained how cultural appreciation uses Indigenous images, materials and ideas in collaboration and partnership with the Indigenous community and the responsibility of educators for sharing this knowledge with young students to build a respectful community. Ally found this lesson "powerful" as she looked forward to implementing an Indigenised curriculum in her future classroom. Along with other participants, she expressed enthusiasm for the idea of inviting elders and Indigenous artists to her classroom to encourage young children to respect and embrace their cultures. By providing experiences that enhance understanding of the social contribution of visual art like equity, diversity, inclusion and justice for all, Nancy provided an opportunity for the pre-service teachers to see how the teaching profession integrates social values. Teacher education guidelines encourage pre-service teachers to engage critically and creatively to become agents of change in society, focusing on equity and justice. Researchers explain when pre-service teachers experience these values personally, they feel more committed and positive towards the teaching profession and confident to engage in culturally relevant pedagogy in their own classroom (Kissau et al., 2019; Mulvihill & Martin, 2016, van Rooij et al., 2019).

Planned Experience (Studio Habit - Envision)

Element of the course- Lesson planning and modelling effective actual teaching

SDT & SCT Connections- Relatedness from SDT

Vicarious Experiences, Relational Trust from SCT

One of the planned experiences that was appreciated by the participant preservice teachers was the Arts integrated unit plan. The pre-service teachers were introduced to the Kennedy Center definition of art's integration and were required to choose a grade level curriculum and develop a unit plan focused on two subject areas, keeping in mind the big ideas involved in both subject areas. To create meaningful art integrated units, balance is required as are the learning goals of both subject areas. It is also an approach to teaching in which the arts influence learning in other subject areas such as science, language arts, mathematics, and social studies. The pre-service teachers looked forward to experiencing "how art can be integrated into many areas of life," as Ally mentioned in her journal. They looked forward to this experience as they found it would help in their development of creating valuable lesson plans in accordance with the requirements of the curriculum. The activity also provided an opportunity to explore the BC curriculum in depth, investigating the big ideas, content, and core competencies. Renee found the activity valuable because it would be a part of the generalist classroom, as it was involving another subject area other than visual art:

Well, I would say that our integration project was the most art teaching sort of center thing that we did. I do think that the art integration project was very valuable and thinking about teaching art, as well as, obviously, as I said, integrating it with something else, because I feel that's a way that it'll come into a general classroom very often.

Ally liked the idea of infusing visual arts with other subject areas:

Well, at first, I thought of art was kind of just on its own, you know, like Oh, we would have an art lesson. I thought of it, kind of more in that way, but just through this course

... I feel like I have learned that it is something that I want to bring this kind of infused into all subjects. I have learned from this that you really can bring art into every subject, and that is something that I want to do.

Erin created a music and art integrated unit, which helped her make the connection as she was also attending the music class, “because we already knew some of the elements from music class it was easier to incorporate it with our visual art integrated unit.” Nancy had also introduced an artist in class who had synesthesia and so Erin used that as an inspiration to develop her unit, “I didn't know much about synesthesia either, so I learned about that, through the process, which made me more competent in teaching it as well.” Kate found the process of creating the unit a bit challenging but enjoyed the peer teaching.

It was a little challenging just because we were in a constant back and forth asking her what she wanted, versus like what we had and there's a lot of new criteria and new feedback being added on constantly and so that was a little frustrating, I found for me making it – but actually presenting the lesson plan it went really well for sure.

The art integrated unit was a struggle for participant pre-service teachers as most of them were attempting lesson planning for the first time. They did not understand the need to do in depth research as suggested by Nancy at this stage. Kate and Erin found some parts of the art unit planning irrelevant. Kate felt, “there was a lot of things, it had to be so detailed ... there's no point putting so much effort into detailing every single thing when things can change so quickly, as long as you have a basic outline overview, and you know what you're going to do.” While discussing their unit plan progress during class, I observed episodes of frustration and confusion amongst the pre-service teachers due to lack of clarity. They complained that they were confused as there was a lot of added criteria and the feedback given was different than the

criteria that was stated. Kate mentioned, “I got kind of angry ...I was quite frustrated. But presenting I was never nervous; I was really upset but I had a really great time doing it.” Researchers (Bandura, 1997; Morris et al., 2017; van Rooij et al., 2019) consider experiences of positive emotions like enthusiasm, energy and pride to be associated with undergraduate teaching confidence. They also suggest that “negative emotions such as nervous and tense are not considered negative per se: they may put the undergraduates in a state of focus and alertness to enhance their performance” (van Rooij et al., 2019, p. 283). Erin felt looking at details was essential for organized lesson planning:

For the lesson plan, I found it I guess a bit more difficult, just because you do have to think really in depth of every step you're going to take, which is a good thing, you want to be organized it's just not something I ever really thought about of how to structure my lesson that way. Since I had never really created any lesson until this semester, so that was all new, especially for the art.

Discussion of this finding

Emotional support by teacher educators not only helps pre-service teachers feel successful during their teacher training program but also provides them with guidelines on how to deal with emotions in their future career (Frenzel et al., 2016; van Rooij et al., 2019). Research suggests that the need to monitor pre-service teachers’ emotions is very critical at this early stage because these emotions can affect their confidence and enthusiasm. Relating to the need for competence, Korthagen & Evelein (2016) proposed that teacher educators should provide careful coaching to pre-service teachers to maximize success and to “concentrate learning goals that can be achieved with relatively small and clear steps” (p. 242). Relational trust (Bandura, 1997) was also found to be an important foundation for the development of teacher self-efficacy. The

participant pre-service teachers needed to trust Nancy's decision of asking them to focus into specific details and extensive research during lesson planning at this early stage. Denee et al. (2023) found relational trust builds over time to "provide(s) a safe social environment in which to encounter challenges and strive for mastery" (para. 32).

The preservice teachers appreciated the idea of peer teaching in small groups. The instructor arranged for them to experience teaching the lesson plan they created and vice-versa experiencing being taught by a peer. I observed some of the groups as they bounced ideas off each other; they were inspired by each other's ideas and got a chance to experience lesson plans at different grade levels. Nancy provided a valuable vicarious experience through this peer teaching activity. There was opportunity to teach a small group and observe others teach their integrated unit plan. Ally considered it a great take away as they made the whole lesson and presented it, "so we got to not only create it but see how it worked, I mean, of course, it was with adults our peers, but we got to present it." This technique also helps them build upon their presentation skills and confidence to teach visual art. Peer collaboration and observation at the pre-service stage have been reported as a beneficial and positive vicarious experience much more than observing an experienced mentor teacher with several years of teaching experience (Palmer, 2011; van Rooij et, al., 2019; Seung et al, 2019). This also helped in reiterating the importance of working in collaboration in the classroom as well as in future workspaces amongst colleagues. Following teacher education guidelines, the instructor helped pre-service teachers apply sound practices in assessment, planning, and instructional strategies to engage all students in meaningful and personalized learning.

Planned Experience- (Studio Habit - Reflection)

Element of the course- Peer reviews, Discussions and Feedback

SDT & SCT Connections: Relatedness from SDT

Verbal Persuasion and Social Emotional Experiences from SCT

One of most noted observations was the peer interactions that the course instructor focused on throughout the course. The studio space was created and encouraged for interactions thereby giving the pre-service teachers room to grow together and learn from each other. As the term progressed, I noticed they seemed to be less anxious about the art projects as they supported each other by giving positive feedback during critiques. The concept of repetitive familiarity clearly worked, as it was an expected interaction after every assignment and was a well-planned classroom environment by the instructor. All the participants appreciated the quality time spent in interacting with their peers in the form of peer feedback, opportunities for peer teaching and receiving feedback from the instructor during their studio time or while evaluating the projects. They felt “supported” as the instructor encouraged them to reflect on their achievements individually as well as in a group. I witnessed that as a culminating activity after every session, there was either a discussion on the studio habits related to the assignment or sharing of achievements and discussion on issues experienced by the pre-service teachers as a whole group. Kate commented that her professor wanted them to “to dig deeper into the studio habits asking those open-ended deep questions, she was very focused on group discussion.” She reflected on collaborative work in her journal stating that “students can learn and build ideas off each other which creates a wider abundance of knowledge” and is a great way for teachers to connect with their students.

During my classroom visits I observed the instructor made it a point to interact with individual students when they were busy creating their art as she walked around the classroom. She often complimented them, or gave them media suggestions, or scope for further

development. Apart from the verbal feedback, the instructor also provided written feedback along with the assessment. She was very focused on the fact that feedback is an essential part of the learning process and needs to be structured well, so Nancy explained she liked to provide students with a lot of suggestions.

I tried to always find the good in the work too and in the classic sandwich of good and you know the stuff in the middle and then ending it on a positive note. I found that the students, for the most part, because I do try to give a lot of feedback, it was clear for them where they as far as I know, it seemed that they felt that it was clear for them to understand where they could improve or how they could explore further.

I examined documents with feedback provided to the participant pre-service teachers after their assignments were graded, they were structured well and constructive. As an example, feedback for Ally's identity map artwork included phrases like "Thoughtful engagement", "Evidence of effort in the development of the artwork. Very well executed", "Detailed and thoughtful process notes. You explored each shared-interest community in an in-depth fashion." For Ally's written report she commented on what was well done "You identified which communities will most affect your identity as a teacher. This was done well". Her suggestion of what could be added to make it more interesting and how to add additional connections "you could have delved deeper into the reasons why you feel outdoor education, mindfulness, and other practices are important for K-8 learning." She also suggested ways to improve on presenting the thought/inspiration behind the art creation for clarity. "You explored the visual references that inspired you in developing this artwork. It would have been nice to see the image that inspired the mindful person in your artwork. I also wondered if there were any artistic influences involved." The participant pre-service teachers appreciated the structured feedback

format. Ally confirmed that she liked the way Nancy provided her feedback and encouraged them to give feedback to their classmates in a similar way “she would outline all the things that she really liked and thought really worked well and then she would offer suggestions to improve on or do better.” They looked forward to receiving these suggestions for developing their future projects. Renee found the instructor’s suggestions helped her explore and expand into developing media techniques instead of just the one media she was working with in the beginning of the year as she was “ staying very much in the universe of pencil crayons that was about it, and that kind of made me realize that I really needed to work a lot harder to try different art things if I wanted to be very successful in the course.”

The participant pre-service teachers also felt encouraged and more successful after they received acknowledgement as feedback from the instructor for the effort, they had put in to improve their art making and teaching practice. Erin commented on the positive feedback from Nancy on her social justice project made her feel more comfortable and successful in class,

She was very impressed with that... she found it to be a very big improvement and like very insightful which is great because I worked on that for two weeks. I put a lot of effort into that so that was very great.

Feedback from their peers also encouraged the participants and they were always willing to share and communicate with each other. They commented on how seeing each other’s work gave them ideas to explore more as seeing what other people did influenced their own work by watching what others do and thinking about it. They thought they might want to incorporate other ideas or consider it as not so much of their “style”. Renee mentioned her enthusiasm to watch her peers, “Observing is really very helpful. I like feedback too on teaching, but sometimes that's not like reading it or hearing, it is not the same as watching someone”.

There seemed to be some disturbance when it came to the timing of the feedback. One participant said she thought the feedback was too “late” as they were already graded on the assignment and could not do anything about it. However, while I was observing a class in session Nancy clarified and mentioned that the goal for the feedback was “to be excited about a newer possibility in the future, additional scope for research and not that they didn’t receive the grade they expected because you didn’t reference what was mentioned in the feedback.”

Nancy also mentioned the possibilities of opportunity to submit a draft of the project to offer suggestions for improvement and to clarify doubts. She realized some preservice teachers were conscious of achieving high grades. She found it interesting, but “normal,” to see how varied the emotions were in a class of 33 students, “some students are more attentive or concerned and wanting to make sure that they're getting an A or an A plus whereas others weren't and were more kind of like going with the flow.” According to Nancy, focus was always to emphasize the importance of inquiry and process.

They're not going to be graded on whether or not they're a great artist and just really trying to reiterate that and hope that that is something that they would also get a taste, with their students in the future. Giving them tools too if there were like coming up upon something in the class where they were having difficulty approaching like how I am going to depict this image and reminding them that they're doing a good job and that they're on the right track and that they must just keep going on that process.

In her course outline, Nancy explained that assignments will be evaluated based on the quality of ideas and clarity of communication. Essential attitudes include curiosity, willingness to experiment, energy, enthusiasm, and pride in workmanship. Assignments were also assessed on the extent of exploration beyond minimum requirements and the care in finishing the work.

For instance, the identity map project was evaluated separately for the artwork and the written report. The artwork assessment criteria included evidence of experimentation and responses to the mapping identity questions. The written report was evaluated based on its response to the chapter reading, connections made with the visual artwork, visual references, and identification of an educator. The Arts Integration unit plan was assessed for the suitability of big ideas, competencies, and content, along with clear, coherent, and detailed sequencing appropriate for the chosen grade level. Additionally, it was evaluated for the preparation of materials, inclusion of studio habits, and the creativity and depth of research.

In general, participant pre-service teachers were excited to create art, even though they did not consider themselves artistic. Ally explained she never really considered herself super artistic, “I learned like we cannot say that we're not artists or we're not good at art but I'm an artist in progress.” Most of them approached the artmaking projects with enthusiasm because they felt they could take their own direction within reason and could reflect on their progress. They mentioned the initial stress in the planning stages of the project because of the nuances of the subject but as they crossed the initial stumbling blocks, they felt more relaxed. Renee was a lot more nervous than the others as she was still adjusting to the open-ended projects even though she found them to be a relaxing creative outlet, “Once I knew what I was doing but, until then, it was a bit of a challenge”.

Discussion of this finding

In summary, participants valued the constructive feedback provided by the instructor as they felt it was reassurance from a credible source. They used the feedback as the basis for improving their art making practice as well as engaging themselves in researching the artists practices and pedagogical practices as suggested by the instructor. As suggested by Pfitzer-Eden

(2016), verbal persuasion offered by a credible individual, like competent mentors who have knowledge related to the task, influences people to believe in their abilities to achieve success during and after the task. In this case, Nancy's feedback both oral and written, provided a positive stimulus for improved visual art creation and understanding. Feedback should be paying attention to positive aspects of pre-service teachers' achievements and competence; however, it needs to be worded wisely (Korthagen & Evelain, 2016; van Rooij et. al., 2019). Mentors and instructors must be careful with extensive positive feedback as it may be difficult to gauge pre-service teachers in a short time and the focus should be more on what has not been mastered with suggestions for improvement.

Students valued feedback and suggestions offered by their peers. Observing each other's work involved more than just comparisons but also provided the opportunity to evaluate each other to improve their own work. Nancy's classroom environment was supportive and encouraging, offering a space where the pre-service teachers not only shared their art but, with time, developed skills to reflect on their own work as well as provide constructive feedback to their peers' either verbally or in written form. During my observations, I noticed Nancy often incorporated small pre-service group discussions amongst students, bouncing ideas around with each other and working in collaboration. Peer modelling and interaction exercises in this case were beneficial for pre-service teacher education. Researchers (Palmer, 2011; Clark & Newberry, 2019) suggest that a model of limited experience can offer more effective mastery than a fault-proof master with whom the observer may not identify. The observer might feel more comfortable identifying themselves with a model of a similar inexperienced background. Because it was becoming a part of their routine as a studio practice, they developed comfort in working with the studio habits of the mind specifically on the value of reflection and mentioned

they would like to incorporate feedback in their own classrooms as modelled by their instructor. Repetitious familiarity, the subcategory of emotional states as suggested by Palmer (2011), helped the pre-service teachers repeatedly engage in verbal and written reflections and feedback. This became a regular practice, and they engaged with it so often that they were overcoming the fears and frustrations of not knowing what to do in the open-ended projects. They knew that there was opportunity to reflect and review feedback received with the scope for improvement.

Feelings of satisfaction and success achieved through the instructor's encouraging feedback indicated a positive shift from doubt and fear towards building self-confidence in the pre-service teachers both in their artistic creations and understanding contemporary methodologies and art trends. These reflections also created an awareness of the participant student teachers' feelings and misunderstandings that occasionally surfaced, giving the instructor the opportunity to clarify doubts. Effective actual teaching and cognitive self-modelling both kinds of vicarious experiences effectively developed the participant pre-service teacher's confidence. They mentioned feedback as a "a cool strategy" to make the lesson more engaging and encouraging active participation and expressed their willingness to incorporate it in their own teaching practice.

Pre-Service Teachers Overall Course Experience and Preparedness to Teach Visual Art

Towards the end of the semester, the participant pre-service teachers shared their overall experience and their plans regarding teaching art in their future classrooms. During class, I observed a shift in attitude towards approaching art projects, from a confused hesitant approach to an inquiry-based approach. They were looking forward to researching the project, to envisioning and planning, to creating using assorted media with confidence, to reflecting, and eventually showing the enthusiasm to share. Reflecting on their semester, the participant pre-

service teachers made positive inferences towards the experiences planned by the instructor. Collectively they valued the journaling experience as a space that was created to reflect and practice. The planned repetitious familiarity of working with studio habits throughout the semester, by means of assorted art projects, observations, reflections, feedback, and critiques, aided participants in building their confidence to deal with various aspects of dealing with visual arts. This included both developing confidence towards their own visual art practice and their teaching. Ally really liked working in the journal because personally she got a lot out of it. She mentioned that projects were “time consuming” as she wanted to be thorough. She found that the projects were “a little bit more advanced than what you would do in an elementary classroom” but she would take some of the ideas of her artistic process to her future classroom. A huge takeaway from the course for her was the art integrated unit as they created that unit along with an opportunity to teach their peers.

The participants appreciated their time with hands on activities where they created artwork in the studio and the introduction to various contemporary artists helped them understand the art world. The exposure to contemporary artists through videos and gallery visits provided vicarious experiences that helped them understand art worlds and how visual artists create their artwork. The participants reflected on how this was a great way for students to become critical independent thinkers, the concept of embodied learning, peer interaction and engaging with artwork rather than just viewing art was mentioned in their journal writing.

Nancy mentioned that she really enjoyed:

Finding those connections between the contemporary art artists, that I introduced them to and showing them how they can work with those ideas in studio projects throughout the course of the semester. They could see that relationship between what's happening right

now in the art world and within our society and how that can play out in the class and the studio itself. and hopefully getting them over that sense of intimidation.

Kate found these activities “fun, useful and purposeful.” The art integration unit was comprehended as multifaceted, as students commented on how so much can be done with the arts “like the arts integration assignment really showed me how you can actually really integrate visual arts and the math and science.” Renee was glad that the course was in the second semester as she was more comfortable in creating lesson plans and cross curricular activities:

I was a lot more comfortable using the curriculum to look at the visual arts curriculum and my partner and I chose science as the other activity...But, looking at both of those curriculums and finding a topic that could be easily incorporated into art, we chose biofilms and that was a great connect to a good choice in incorporating nature into art, that's a pretty easy one, that should be done a lot in schools, and it is also a great way to integrate the first peoples' principles into that, as well as just talking about the land and the relationship with it and learning about where we actually live so place based education as well, so great way to incorporate a lot of things so I enjoyed that.

The arts integration unit was planned for them to understand strategies to teach visual arts to elementary/middle school students with another subject area as a generalist teacher, hence building their confidence through cognitive pedagogical mastery.

Amongst the pre-service teachers there was a lot of concern expressed regarding time management and workload. Ally thought that a three hours of class time to be too long for her to stay focused, but she praised the instructor for breaking it up into studio time, peer discussions and feedback. Erin suggested more time be dedicated to hands on activities along with lectures. She felt overwhelmed at times as there was too much load because of other courses. She found it

was a bit much, “so I think if she were to give that much of a load still there should be some class time perhaps given for completion of work. Because with the readings and then the project, and then the journal as well, every week.” Kate expressed her desire to invest more time to her projects but because of a busy schedule she needed to prioritize. “I feel, like all the assignments, are quite purposeful and I really like that, but I would want to add in more.” Nancy was aware of the pressure with six courses at the time plus preparing for their practicum,

So I know that was a big concern for them, I know that they felt there was a lot of work in this class, which I didn't. Like it seems like a normal workload for some classes that I've taught. But it can be perceived as being a lot of work because you're not familiar with the field.

Pre-service teachers expressed their concern over the fact that they felt that they were treated like art students than like education majors and were graded accordingly. Nancy had clarified:

I said over and over again that they're not being graded on how good in quotation marks an artist, they are. Some of them still fought for that... they thought I was still grading their artistic ability. I wasn't, it was not a criterion.

Participant pre-service teachers felt that were able to accomplish the art projects as university students but needed more experience of how to translate these activities for younger students. Kate and Renee suggested the course could focus more on how this can be done with elementary students because lessons and art making were done as university students and it would be “really beneficial to have activities that can be done with your class or, this is a good tool or resource, you can use when you're teaching art, that kind of thing”. Nancy's focus was to train the pre-service teachers to work with a contemporary inquiry-based approach to visual art

she mentioned that as the focus of the course, “How you work with artists with kids and use contemporary art approaches with them and using studio thinking and look at how these artists are using the language of studio thinking.” She felt most of the students adjusted to this thinking, well enough to follow it with their students whereas some struggled to understand the process of inquiry.

I examined participant pre-service teacher journals; they had summarised some of their concluding thoughts about the semester to Nancy. Kate admitted it was a very challenging educational course for her as she “was challenged to think deeper and more critically about art education.” She rediscovered her passion for art making and the journal space helped her explore and rediscover the art mediums like pastels, crayons, and collaging. There was immense scope to experiment and develop personal art making as most projects were open ended with a criterion for guidance to help navigate through the process of creating their artwork. By providing such projects, the instructor made sure she was providing cognitive mastery experiences, gaining a better understanding of art content. There was realisation that art was a great way to make connections, within the classroom between peers/students, between teacher and students and the outside world. Kate found that it is a way that students can communicate their feelings and “I think it's really just a great outlet in the middle school students to have to express themselves and that art can represent things that cannot be written down.” Kate also mentioned that it pushes the students to think outside the “normative box” that we have been trained to think in and she indicated her readiness to teach visual art. She stated, “using resources from this class and my newfound knowledge I am very excited to teach art.” Ally concurred:

I'm at this point, I feel excited to teach art in the classroom I really do. Something else that I learned in this course that I want to do in my classrooms is to kind of offer support but then have the students have their artistic freedom within those guidelines.

Erin concludes with the of the importance of art education.

I can see, now more than before, how it can be like implemented into different subjects, which is something maybe I didn't see as much as before. But now I understand what that might look like and how and how to incorporate the studio habits of mind.

During my conversations with the participants towards the latter half of the semester, I noticed a sense of comfort in using vocabulary reflecting their understanding of the visual art approaches as presented by the instructor, including place-based learning, art inquiry, studio habits, social justice or even arts integration. At the beginning of the semester these were unfamiliar terms and not identified or even mentioned by the participating pre-service teachers. Keeping in mind the aspect of repetitious familiarity, these approaches were strategically woven into the art experiences created by the instructor. Because of their active participation and engagement in the planned art experiences through the semester, they understood these approaches adequately to have memories of them and address them confidently in their interview responses and their journal entries. Their reflections were thorough, with mindful associations of mastery and vicarious experiences with studio habits. Peer collaborations and verbal persuasion by the instructor in the form of constructive feedback and reminders strengthened their accomplishments. Most felt well equipped and were able to visualize how these associations could be translated and benefit their future classrooms. Even though they understood and could use studio habits themselves, they felt the need for a more practical experience with young students to feel more confident operating with this approach. In most cases, this desire indicated

an optimistic shift in their confidence to pursue visual arts with a refreshed mindset. Nancy, in her concluding remarks, hoped that these pre-service teachers found joy and excitement while teaching visual arts to their future students and advocate for art education she asserts:

We need art education, it's what it's going to get, it's the heart of what we really need in this world. Art education in terms of promoting critical thinking, deep engagement, empathy, and creativity, these are all things that we all know that our students, our world people of all ages need. And those are all ideas that are promoted deeply in art education.

Chapter 5: Summary, Discussion, And Implications

Summary And Discussion

This study raises the question of what experiences enhance pre-service teachers perceived competency to teach visual arts. The findings from this study further validate the existing literature on the intense need for developing pre-service teacher competency to positively interact with visual arts to undertake teaching and impact student learning through visual arts. Structuring the course around studio habits of the mind provided a holistic experience for pre-service teachers because their self-efficacy and competency were continually reiterated and reinforced with each course activity. A comprehensive approach to instruction and mentoring that fostered growth and success through Bandura's four sources of efficacy, including mastery experiences, vicarious experiences, verbal persuasion and emotional states and personal critical self-reflection practices were established as valuable contributors. Pre-service teachers were motivated and they experienced enhanced interest and feelings of better performance and achievement as the instructor supported their psychological needs for autonomy, competence, and relatedness.

Mastery Experiences and Autonomy

Both mastery experiences and autonomy were woven into the course through using *the Studio Habits of the Mind* because this approach provided a viable way for pre-service teachers to think and act artistically, both of which resulted in increased feelings of competence to teach art. The introduction of *the Studio Habits of Mind* through this course had a positive impact on the pre-service teachers understanding of creating, teaching, and appreciating visual arts. The participants in this research were uninformed about the eight studio habits in the beginning of the course but towards the end of the course they acknowledged the importance of these habits in

their art making routines during the course. They also realized how these habits could be beneficial in teaching other subject areas along with visual art education as, for example, in arts integration. The repetitive use and discussion of these habits were strategically built in the planned art activities and experiences by the instructor during the visual art methods course, enhancing the pre-service teacher participant confidence in approaching visual arts. This confidence was in contrast to their prior visual art experiences. There was no doubt about their initial nervousness and hesitation, as visual art was not in the comfort zone for some participants. The open-ended and inquiry-based approach to activities initiated their interest to explore media, providing opportunity to experiment to respond personally and authentically. At this pre-service stage, focus was directed on art content and pedagogical mastery, as mastery enactive experiences through teaching visual art to elementary students were not part of the course. Pre-service participant teachers' visual arts perceived competency was enhanced by engaging in practical art experiences, mastering art content, developing personal artwork and being introduced to the contemporary art world. The autonomy experienced while pursuing personal artwork triggered choice making and problem solving, giving their confidence a boost. It offered a renewed outlook as art makers. This outlook echoes Denee et al.'s (2023) research observations, because their perception about art making evolved "from being something you had to be extremely talented at, to being a process anyone can engage in and enjoy" (p. 29). This confidence increased their instructing competency because participant pre-service teachers were enthusiastic about teaching visual art through studio habits in their future classrooms in the way they had experienced during the course. However, the pre-service arts methods course did not fully equip these pre-service teachers to effectively implement visual arts learning in the

elementary classrooms, due to lack of opportunity for enactive mastery through a visual art practicum in the constrained course timeline.

Reflective learning had a positive influence on the pre-service teachers' perceived competency in visual art, since personal reflection as an artist, learner and teacher was a part of their routine. Their visual journals were a personal space created for dialogue between instructor and students, to reflect on their achievements and provide possible scope for improvements. It was a space for revision and planning ideas for art inquiry projects, media experimentation, and response to readings on a weekly basis. Even though some participant pre-service teachers felt stress where time was concerned, they valued the relevance of reflection as a habit that needs to be cultivated to achieve success in the teaching profession. Scholars suggest that self-reflection be encouraged during all stages of an educator's professional development, to consider what went well and what needs to be improved, as it is a significant aspect of developing positive self-efficacy (Bandura, 1989; Bhukhanwala et al., 2016; Bowles & Pearman, 2017; Mulvihill & Martin, 2016). Future efforts depend on the evaluation of successes and failures of the previous attempts and "it is often through reflection that we realize that we are growing and becoming more skilled in our profession" (Bowles & Pearman, 2017, p. 109). Reflecting on their personal artistic creations or new art experiences like the art gallery visit gave participant pre-service teachers an opportunity to value how and why the art project was relevant in building their visual art content knowledge, then to evaluate their accomplishments through art making and, lastly, reflect on developing ways to use this acquired knowledge in their future classrooms. This structured guidance provided via the studio habits during the visual art methods course led to developing an understanding of the art world and improving their visual art teaching competency.

Vicarious experiences and Relatedness

Presentations in the classroom by the instructor, were noted as beneficial encouragement by the participant preservice teachers, specially for technical skills required for art making. Watching live demonstrations by an expert aided in the enthusiasm to explore art materials and processes within the provided guidelines. When success was achieved in their personal creations, pre-service participant teachers felt accomplished and satisfied. This further lead to an understanding of how to plan introducing materials and visual art methods to students in a classroom while keeping in mind safety procedures. There was realization that curriculum planning, classroom management, planning studio structures, and assessment all need careful attention while planning a visual art-based activity. This is also evidence of developing competency towards pedagogical mastery. Teaching their art integration lessons to their peers in groups added to the positive observed experience as it was coming from the level equivalent to pre-service teachers own instructional abilities rather than an accomplished educator (Seung et al., 2019; van Rooij et.al., 2019).

Exploring the art world was an enriching experience for the pre-service teachers that was provided by the instructor through watching contemporary artist videos and visiting an art gallery for inspiration and exposure to embodied and experiential learning through contemporary art forms. This was a new experience for participant pre-service teachers, as most of them had no exposure to contemporary artists. Often, they discussed their emotions in their journals and during interview conversations. Sometimes they were confused, amazed to see plethora of art forms, astonished to see the endless possibilities and intrigued by how artists dealt with ambiguity. Overall, the participant pre-service teachers acknowledged and appreciated the benefits of engaging with issues of equity, diversity, social justice, inclusion, and Indigenous

culture through contemporary visual arts forms. Mulvihill & Martin (2016), encourage pre-service teachers to engage with and experience these social issues throughout their preparation so they can confidently address these issues in their own classrooms.

Verbal Persuasions and Relatedness

Social persuasions were evident in the cohort model. Collaboration with peers through watching them and working on projects together was also beneficial as participants felt encouraged and inspired by each other through feedback and sometimes simply observing their peers' artwork. To receive feedback from peers exhibiting a similar level of ability made sense as they felt they were better understood. The instructor provided plenty of opportunity for collaboration and involvement with peers. Relatedness, in the form of a positive social climate of the classroom and constructive feedback from instructor and peers while creating their art projects or after completion was a reoccurring practice. This enabled the pre-service teachers to participate securely in reflective discussions related to their achievements and challenges. They commented that sharing experiences helped them aim for trying out newer visual art challenges as the semester progressed. This echoes the literature where researchers (Denee et al, 2023), including Bandura (1997), have described relational trust to elevate confidence and development of self-efficacy. The instructor also provided written as well as verbal feedback, ensuring carefully worded responses with a positive tone and suggestions for improvement. This also helped in controlling and tackling unrealistic confidence. Timing of the feedback called for a need of adjustments as the instructor reflected on her practice and aimed for providing improved options to submit drafts prior to final projects thereby ensuring understanding and clarity.

Psychological and Emotional states

The instructor engaged in helping pre-service teachers deal with insecurities due to lack of visual art experiences and nervousness through discussions and feedback, for positive change and to reduce the pressure. The occasional bursts of frustration and feeling of being overwhelmed were due to class schedule pressures, accumulating external course workloads, and the desire to achieve high grades. Paying attention to the positive aspects, constructive messages through feedback and emotional support was incorporated by the instructor to ease pre-service teacher concerns. The pre-service teachers learnt to engage in and uncover ideas in new ways through the creation of art. According to Baker et al. (2024), “art taps into the emotions felt by students struggling with multiple crises, whether they are preservice teachers or K–12 students” (p. 23).

These observations support the notion that the fundamental strategies noted to promote competency development through this case study in an early pre-service training phase was a combination of active engagement in mastering visual art content throughout knowledge and personal art making experiences. The findings echo literature that establishes that the pre-service teachers often referenced and incorporated multiple sources of efficacy when describing an experience that was planned through the studio habits of mind (Can; 2015; Clark & Newberry, 2019; Gale et al., 2021; Lauermann & ten Hagen, 2021; Haryanto et al., 2023; Morris et al., 2017; Pfitzner-Eden, 2016; Seung et al., 2019). As an example, the course provided the preservice teachers' mastery experiences that positively impacted competency through an opportunity to design and teach an arts integrated unit to their peers. This finding demonstrates the importance of effective actual teaching experience in promoting pre-service teachers' competency to further the understanding and relevance of incorporating arts integration in their

future practice. Other self-efficacy sources characteristic to the experience were content mastery through art making, reflection and instructor feedback as verbal persuasion, and pre-service teachers negative and positive emotional responses. When determining their competency beliefs via my observations and participant pre-service teachers' reflections, often multiple sources of efficacy were integrated in the planned experience. As an example, building their confidence in the understanding of arts integration, relatedness from *self-determination theory* and vicarious experiences and psychological needs from *social-cognitive theory* were established as the most relevant constructs. Hence it can be established that individual experiences were linked to developing visual art competence in pre-service teachers through the combination of multiple sources of self-efficacy and psychological needs and not just from one exclusive source. The dominant sources of self-efficacy and competence were correlated to the context and nature of the planned experience.

Implications and Recommendations for Practice

In the case study I examined the experiences that enhance perceived pre-service generalist teacher's competency to teach visual arts in an elementary classroom. Understanding teacher candidates' competence in teaching and engaging in the visual arts is crucial for positive and meaningful visual art implementation in the classroom. The results of this study yielded two main implications for teacher preparation and the field of education. The first of these implications is the finding that taking a visual arts methods course taught by a trained art educator increases confidence in engaging in personal art making and perceived competency for teaching the visual arts for pre-service teacher candidates, which in turn supports visual arts teaching self-efficacy. The second implication is the need for emphasis on positive experiences created by visual art pre-service teacher educators to teach the arts in a manner that makes

individuals feel confident and keen to participate in activities. This research presents evidence that the result of taking a visual art methods course focused on studio habits of the mind increased confidence in engaging with visual art. Pre-service teachers developed personal visual art making skills with opportunities for exploration of materials, experimentation with art media and techniques. Mastery of visual art content knowledge helped them feel confident and successful as emerging artists. Sustained reflection individually through visual journals encouraged problem solving, and collectively through classroom discussions and collaborations added to the constructive environment for the classroom. Engagement in arts integrated and inquiry-based projects provided a fresh outlook by exploring contemporary approaches in visual art education instead of creating aesthetically pleasing products. Therefore, teacher educators should examine their practice more closely to see how they might upgrade or adapt their courses to develop a stronger visual arts competency. The following suggested strategies are recommended for consideration by visual art generalist pre-service teacher educators based on existing literature and findings of this case study.

- **Mastery of Visual Art Content Knowledge**

Focus on mastery of visual art content knowledge, to realize the aims and importance of art education in the present educational system. According to Mulvihill and Martin (2016), it is imperative to take seriously students “ability to think, learn and create” and “purposeful teaching requires understanding one’s aim, orienting towards the future, planning actions to support the aim and having self-efficacy to achieve the aim” (p. 203). The participant Pre-service teachers in this case study mastered visual art content by creating art projects inspired by the eight studio habits of mind. They gained confidence

in their own art production, realized the potential of art and its relevance to promote 21st century learning skills.

- **Arts Integrated and Inquiry-based Learning**

Promote and practice arts integrated learning and arts inquiry by creating partnerships and collaborative teaching with practising artists, museums, and local arts organizations. Goldberg (2017) recommends teachers integrate literary, media, visual, and performing arts across the curriculum instead of just teaching arts. According to Goldberg (2017), this approach develops children's creativity, critical thinking, communication skills, and collaborative opportunities. Pre-service teacher programs can focus on integrating arts into their curricula, thereby enhancing literacy and deepening the understanding of arts integration. By doing so early, pre-service teachers can be persuaded to maintain the integrity of visual arts while establishing connections with other subject areas and securing a place for visual arts education in their curriculum (Goodwin et al., 2019; Green et al. 2018; Scott and Twyman, 2018). Pre-service teachers in this case study were exposed to art integration. For example, they planned, and peer taught a unit of study focusing on visual art and another subject area of their choice, keeping in mind the big ideas and core competencies of the BC curriculum. Even though they found the task challenging and frustrating initially, they felt reassured and successful after presenting and teaching the unit to their peers.

- **Collaboration**

Focus on collaboration through group projects, group discussions and peer feedback to build a supportive, friendlier classroom environment. Marshik et. al. (2017) suggest that

self-determination theory defines relatedness as “the desire to feel connected to and supported by significant others” (p. 41). Peer relationships offer support and provide motivation to perform tasks and a stress-free learning community. One of most noted observations in my case study was the peer interactions on which the course instructor focused throughout the course. The studio environment was created and encouraged for interactions using approaches like collaborative arts projects, thereby giving the pre-service teachers room to grow together and learn from each other.

- **Reflection and Feedback**

Explicit opportunities for reflection and feedback occurred at frequent intervals during the course. Researchers confirm reflection promotes risk-taking and provides “more open and inclusive ways of thinking” (Bhukhanwala et al., 2016, p. 627) to imagine possibilities and explore their assumptions in an empathetic learning environment. Engaging in reflection is a valuable tool, “providing opportunities to take perspective, negotiate meaning, and go beyond perceived limitations towards constructing a more dialogical relationship with themselves and others” (p. 627). Visual and verbal reflections on their personal artistic creations or new art experiences gave participant pre-service teachers in this case study an opportunity to reflect and to evaluate their accomplishments during the course. This was accomplished through weekly entries in their visual journals and peer reviews and instructor feedback as a set routine during the art methods course.

- **Student Centered Environment**

During this art methods course, the course instructor fostered a student-centered environment where she engaged the pre-service teachers in open-ended assignments that

offered more choices and encouraged visual art exploration. Since this concept of autonomy through open-ended visual art assignments was new to the students, it often left them confused. They were unsure of the expectations and consequently hesitant to proceed. Hence, smaller steps and clearer expectations, as suggested by Korthagen and Evelein (2016), and a distributed workload by offering more choices, depending on individual capacity, is recommended. Researchers suggest facilitators make the activities explicit, modelling and engaging activities along with “scaffolding in their moments of vulnerability” (Bhukhanwala et al., 2016, p. 625). McElhany (2017) suggests peer critiques are encouraged “when several students were simultaneously struggling with their ideas” (p. 14). These critiques led students contributing towards solving each other’s queries, problems, and frustrations.

- **Emotional Support**

Teacher educators need to monitor emotions and provide emotional support to create a safe space for pre-service teacher educators. Researchers (Bhukhanwala et al., 2016; Pearman et al., 2021) encourage educators to maintain confidentiality, create judgement free environments and develop “heartfelt and caring relationships” with students to “facilitate learning in a way that helps students to transition from their comfort zone into their courage zone. With appropriate manifestations of commitment attention, reflection and empathy, educators can surely enhance their self-efficacy” (Bowles & Pearman, 2017, p. 20). Apart from developing the understanding that teaching visual art matters, another concern that needs to be addressed is problem solving with flexibility to adapt and accept changes. The participant course instructor encouraged the pre-service teachers to think of themselves as “artists in process” and to think of the activities like

experiments. The class period was structured in a manner that incorporated discussions, informal critiques during art making, and group work to encourage peer collaborations. Baker et al. (2024) suggest supporting the well-being and health of pre-service teachers, as they are “still learning, maturing, and attempting to make sense of the world around them and are likely to suffer from a wide range of emotions, pressures, fears, and depression due to the stressors associated with crises” (p. 23).

- **Practicum Experiences**

Administrators and managers of teacher education programs can investigate opportunities for a practicum experience scheduled immediately after the visual arts methods course, giving the opportunity to teach an arts integrated project or vicarious experiences to observe exemplar mentor teachers in schools who demonstrate positive outlook and success with visual arts integration or inquiry related curricula in their classrooms. The participant pre-service teachers in this case study expressed that they would feel more confident if they had the opportunity to teach or observe studio habits in actual elementary students. They felt that even though they taught peers through enactive mastery or experienced art making themselves, it would be challenging to achieve comparable results with elementary students. Bada and Jita (2023) concluded that pre-service teachers’ practical training has a direct impact on their future practice.

The experiences of teachers in training during their teaching practice can go a long way in determining the experience they take to the profession. Therefore, the practical teaching provided to pre-service teachers has the capacity to equip them with the pedagogies, skills and competences that they require to effectively discharge their duties in the profession. (p. 10)

In conclusion, greater attention to the content, duration and type of experiences provided by teacher education programs that support needs of autonomy, competence, and relatedness will generate positive visual arts education outcomes for generalist pre-service teachers during their training. A comprehensive approach to instruction and mentoring that fosters growth through Bandura's four sources for the development of self-efficacy and meaningful self-reflection practices have been recognized as valuable contributors towards enhanced interest and feelings of competence towards visual art education through this case study.

This case study does not claim any generalizations as the findings focused on the journey of only four participant pre-service teachers and their course instructor. According to Harland (2014), case study research is a mode of learning that can potentially influence the researcher's own practice. After data collection and analysing the collected data, I had the opportunity to teach the art methods course in the same university. While preparing the course, my observations, document analysis, conversations, and conversations with the participants experienced during the research study led me to revisit my course outline. Although my focus was on incorporating the studio habits as mentioned in the BC curriculum, the vicarious experience of witnessing my peers' classroom helped me improve my teaching strategies'. I thoughtfully indulged in promoting autonomy by creating more open-ended and independent art projects. I wanted the students to realize that there was not a predetermined artwork that they could reproduce and that the process of creating an artwork was as important as the final piece. I expected the initial hesitations and anxiety, as most of them had not experienced this level of autonomy and decision making. They often worried about the product or were frustrated with their media choice or whether their artwork was "good enough" to pass the course. Discussions with me and their peers resulted in a positive reinforcement for the pre-service teachers gradually

becoming more comfortable dealing with uncertainty. This case study emphasized the need to actively incorporate reflective practice in art education courses for pre-service generalist teachers. The visual journaling component was composed of guidelines for reflection, promoting inquiry and raising questions. I asked the pre-service teachers to reflect on the eight studio habits, as they were creating an art project. They observed themselves, assessed their personal achievements and mentioned that projects did not exclusively focus on one habit but integrated several habits. Taking inspiration from the participant instructor's approach to expanding pre-service teachers understanding of art worlds through experiential learning, I focused on integrating facts about contemporary and Indigenous artists through various course activities. I incorporated an inquiry project to explore Indigenous art across the University campus. My goal was to enhance pre-service teachers' ability to expand their inquiries, take ownership of learning and autonomy in art production, and thus enhance their proficiency in teaching art. The classroom dynamics centered on incorporating opportunities of collaboration between the pre-service teachers. The art integrated unit was developed in collaboration with their peers, paired as co-teachers for the forthcoming practicum. The participants of my case study expressed the need for practical teaching experiences with elementary students. I advised the pre-service teachers to prepare the arts integration unit with the possibility of teaching the unit during their practicum. They were aware of the requirements of the practicum, as most of them had met their mentor teachers and visited their schools. I anticipated this would provide them with a chance to establish a connection between theory and practice. My conversations with them indicated that most of them had the opportunity to teach the arts integrated unit during their practicum. I was curious to find out about their experiences after their initial teaching experience. I received three emails weeks later, expressing their positive experiences, including photographs of their students'

creations and feedback from their mentors, directing my attention to a potential longitudinal case study in the future.

Recommendations For Future Research

This study specifically looked at the experiences that impact perceived feelings of personal competency to teach visual arts in pre-service teachers through a visual arts method course at a university teacher preparation program. The case study focused on visual art experiences created by the instructor through the studio habits of the mind, arts integration and inquiry that helped create a positive attitude towards visual arts education. The research provided an initial insight into students' experiences and self-efficacy in the arts. However, the study has limitations due to the small sample size of participants. Broad generalization of findings is not possible with such a small sample of participants. Based on the results of this case study, it is recommended to further expand this investigation to include experiences provided by corresponding visual art teacher university educators within the university and universities in the province who promote competency-based approaches. By examining additional instructors, further conclusions can be reached on the experiences that enhance pre-service teachers perceived competency in teaching visual arts. Documenting and researching teacher educators' narratives will help highlight modelling, self- reflection and experiences that successfully contribute to pre-service teachers having a positive approach in dealing with visual arts education.

Findings also suggest the need for further investigation into strategies to help relieve the pre-service teachers' perceptions of work, time management and performance pressure during the duration of the art method courses. There is a need to evaluate the structure and planning of art methods courses created by several teacher educators for understanding the pre-service

teacher workload and scheduling assignments. The case study revealed that pre-service teachers felt the need for time to accomplish desired goals for their visual art projects but were absorbed in multiple assignments across various subject areas at the same time. It might be advisable to explore ways to prepare pre-service teachers for skills like multi-tasking, time management and prioritising work along with methods courses in the core subject areas. Enquiries of this kind will potentially contribute towards literature that deals with understanding emotional well-being and management of pre-service teachers' stress levels during their visual arts methods course in teacher education programs.

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An art education methods course for pre-service elementary generalist teachers: Developing competencies through the studio habits of mind.

Appendix A

Appendix A

Participation Invitation Letter

Dear Invitee,

My name is Shruti Tandon. I am a doctoral student at Department of Curriculum and Instruction, University of Victoria.

I am kindly requesting your participation in a doctoral research study that I am conducting titled: **Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts.**

I invite you to take part in a research study. Before you decide, I would like you to understand why the research is being done and what it would involve for you. I am therefore providing you with the following information. Please take time to read it carefully and discuss it with others if you wish.

Purpose and Objectives

The purpose of this research project is a thorough examination of problematic issues, best practices and possible solutions during pre-service training phase can potentially induce positive changes and competency towards visual art teaching in your future classrooms.

Importance of this Research

Research of this type is important because current trends in newly designed competency-based curricula need creative teachers realize both the aims and importance of visual art education. This research develops an understanding that visual art teaching requires understanding and development of a positive outlook to promote its application and adaptation to new content and altered educational frameworks, along with the mastery of art methods.

What is involved

If you consent to voluntarily participate in this research, your involvement will include participating in course content and consenting to any or all of the following modes of data collection: observations by me; photographs of in-class art-making exercises and discussions; submission and documentation of artworks and journals; and two interviews during of the course.

Inconvenience

Your participation in this study will not cause inconvenience because you will be engaging in the same course content regardless of whether you participate in the research. Some additional time will only be required if you consent to the two interviews.

Participation is completely voluntary, and you may withdraw from the study at any time. If you would like to participate in the study, please read respond to my email shrutitandon@uvic.ca.

Your participation in the research will be of great importance to assist in developing a balanced approach towards visual art teaching methods that encourages you to focus on learning from the visual arts as well as preparing to teach with visual arts. Your feelings of preparedness and development of competency are both important indicators of whether you will be able to meet the challenges of incorporating visual arts in your future classroom and as an effective 21st century educator.

Thank you for your time and participation.

Sincerely,

Shruti Tandon

Department of Curriculum and Instruction

University of Victoria.

Contact: shrutitandon@uvic.ca

An art education methods course for pre-service elementary generalist teachers: Developing competencies through the studio habits of mind.

Appendix B

Appendix B Participant Consent Form

Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts.

You are invited to participate in a study entitled **Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts** that is being conducted by Shruti Tandon

Shruti Tandon is a Faculty member Graduate student in the Department of Curriculum and Instruction at the University of Victoria and you may contact them if you have further questions by email shrutitandon@uvic.ca

Purpose and Objectives

The purpose of this research project is a thorough examination of problematic issues, best practices and possible solutions during pre-service training phase can potentially induce positive changes and competency towards visual art teaching in their future classrooms.

Importance of this Research

Research of this type is important because current trends in newly designed competency-based curricula need creative teachers realize both the aims and importance of visual art education. This research develops an understanding that visual art teaching requires understanding and development of a positive outlook to promote its application and adaptation to new content and altered educational frameworks, along with the mastery of art methods.

Participants Selection

You are being asked to participate in this study because you are the Course Instructor EDCI 307A.

What is involved

If you consent to voluntarily participate in this research, your involvement will include participating in course content and consenting to any or all the following modes of data collection: observations by me; photographs of in-class art-making exercises and discussions; submission and documentation of course outline, lesson plans student artworks and journals; and final interview during and completion of the course.

Inconvenience

Your participation in this study will not cause inconvenience because you will be engaging in teaching the same course content regardless of whether or not you participate in the research. Some additional time will only be required if you consent to interview.

Risks

There are no known or anticipated risks to you by participating in this research.

Benefits

The potential benefits of your participation in this research include developing a balanced approach towards visual art methods that encourages you to focus on teaching from the visual arts methods as well as preparing to teach with visual arts.

Voluntary Participation

Your participation in this research is completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will be used only if you give permission, otherwise it will be destroyed. If you withdraw from the study, for any group generated data that you were involved in (e.g. captured in my observation notes, audiotapes of group conversations) it will not be possible to extract your individual data from that of the group. So that the group data remains intact, your data will be used in summarized form with no identifying information. You can contact me at shrutitandon@uvic.ca regarding concerns or to clarify any issues.

If you participate in an in-person interview, participants will be advised if they have or may have come into contact with an individual who has tested positive for COVID-19. Contact information for participants will be stored in a separate file from research data in the event that follow up is needed.

Researcher's Relationship with Participants

Ongoing Consent

To make sure that you continue to consent to participate in this research, I will ask you for your ongoing consent throughout the course as you instruct lesson plans and create assignments. You may choose to withdraw at any time.

Anonymity

You will remain anonymous if you volunteer to participate you will be given a pseudonym for all data collection, analysis and dissemination of results. You will not be recognizable if visual images are taken, and your visual image will not be shown in the results. The data contributed will be attributed to you by the pseudonym.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected using secure storage and only I will have access. It will be kept for a period of 5 years at which point it will be destroyed.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in the following ways: published articles/book chapters; conference presentations. The dissertation will be publicly posted on the library's UVic Space.

Disposal of Data

Data from this study will be disposed, and electronic data will be erased after 5 years.

Contacts

An art education methods course for pre-service elementary generalist teachers: Developing competencies through the studio habits of mind.

Appendix C

Appendix C Participant Consent Form

Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts.

You are invited to participate in a study entitled **Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts** that is being conducted by Shruti Tandon

Shruti Tandon is a Faculty member Graduate student in the Department of Curriculum and Instruction at the University of Victoria and you may contact them if you have further questions by email shrutitandon@uvic.ca

Purpose and Objectives

The purpose of this research project is a thorough examination of problematic issues, best practices and possible solutions during pre-service training phase can potentially induce positive changes and competency towards visual art teaching in your future classrooms.

Importance of this Research

Research of this type is important because current trends in newly designed competency-based curricula need creative teachers realize both the aims and importance of visual art education. This research develops an understanding that visual art teaching requires understanding and development of a positive outlook to promote its application and adaptation to new content and altered educational frameworks, along with the mastery of art methods.

Participants Selection

You are being asked to participate in this study because you are a student in EDCI 307A.

What is involved

If you consent to voluntarily participate in this research, your involvement will include participating in course content and consenting to any or all of the following modes of data collection: observations by me; photographs of in-class art-making exercises and discussions; submission and documentation of artworks and journals; and two interviews during of the course.

Inconvenience

Your participation in this study will not cause inconvenience because you will be engaging in the same course content regardless of whether or not you participate in the research. Some additional time will only be required if you consent to two interviews.

Risks

There are no known or anticipated risks to you by participating in this research.

Benefits

The potential benefits of your participation in this research include developing a balanced approach towards visual art methods that encourages you to focus on learning from the visual arts as well as preparing to teach with visual arts. Your feelings of preparedness and development of competency are both important indicators of whether you will be able to meet the challenges of incorporating visual arts in your future classroom and as an effective 21st century educator.

Voluntary Participation

Your participation in this research is completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you choose to withdraw from the study your data will be used only if you give permission, otherwise it will be destroyed. If you withdraw from the study, for any group generated data that you were involved in (e.g. captured in my observation notes, audiotapes of group conversations) it will not be possible to extract your individual data from that of the group. So that the group data remains intact, your data will be used in summarized form with no identifying information. You can contact me at shrutitandon@uvic.ca regarding concerns or to clarify any issues.

If you participate in an in-person interview, participants will be advised if they have or may have come into contact with an individual who has tested positive for COVID-19. Contact information for participants will be stored in a separate file from research data in the event that follow up is needed.

Non-participating students will not be photographed, or audio recorded and they will not be included in my observation notes, if their images or audio are captured their image and voices will be scrubbed/not used in the results.

If you withdraw from the study, for any group generated data that you were involved in (e.g. captured in my observation notes, audiotapes of group conversations) it will not be possible to extract your individual data from that of the group. So that the group data remains intact, your data will be used in summarized form with no identifying information." ____

Researcher's Relationship with Participants

Ongoing Consent

To make sure that you continue to consent to participate in this research, I will ask you for your ongoing consent throughout the course as you participate in class exercises and submit assignments. You may choose to withdraw at any time.

Anonymity

You will remain anonymous if you volunteer to participate you will be given a pseudonym for all data collection, analysis and dissemination of results. You will not be recognizable if visual images are taken, and your visual image will not be shown in the results. The artwork contributed will be attributed to you by the pseudonym.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected through the use of secure storage and only I will have access. It will be kept for a period of 5 years at which point it will be destroyed.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in the following ways: published articles/book chapters; conference presentations. The dissertation will be publicly posted on the library's UVic Space.

Disposal of Data

Data from this study will be disposed, and electronic data will be erased after 5 years.

Contacts

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

Name of Participant

Signature

Date

Visually Recorded Images/Data: Initial beside any/all options to which you consent.

- Photos may be taken of me for: Analysis _____ Dissemination* _____
- Photos may be taken of my artwork for: Analysis _____ Dissemination _____
- Photos/digital copies may be taken of my written work for: Analysis _____ Dissemination _____

* Pseudonym will be used, you will not be recognizable if visual images are shown in the results.

I consent to be identified by pseudonym_in the results of the study: _____
(Participant to provide initials).

I consent to have my responses attributed to me by pseudonym in the results: _____
(Participant to provide initials).

I consent only to have my artwork attributed to me by pseudonym in the results:

(Participant to provide initials).

I would remain anonymous, and pseudonym be used for all my contributions:
_____ (Participant to provide initials).

A copy of this consent will be left with you, and a copy will be taken by the researcher.

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Appendix D

Observation	Elements of the course
<i>The physical setting:</i>	<p>What is the physical environment like?</p> <p>What is the context? What kinds of behavior is the setting designed for?</p> <p>How is space allocated?</p> <p>What objects, resources, technologies are in the setting?</p>
<i>The participants:</i>	<p>Describe who is in the scene, how many people, and their roles.</p> <p>What are the relevant characteristics of the participants?</p> <p>Further, what are the ways in which the people in this setting organize themselves?</p>
<i>Activities</i>	<p>What is going on? Is there a definable sequence of activities? How do the people interact with the activity and with one another?</p> <p>What norms or rules structure the activities and interactions?</p> <p>When did the activity begin? How long does it last? Is it a typical activity, or unusual?</p>
<i>Conversation:</i>	<p>What is the content of conversations in this setting?</p> <p>Who speaks to whom? Who listens? Quote directly, paraphrase, and summarize conversations. If possible, I will use a tape recorder to back up my note-taking.</p> <p>Note silences and nonverbal behavior that add meaning to the exchange.</p>
<i>Subtle factors:</i>	<p>Less obvious but perhaps as important to the observation are</p> <p>Informal and unplanned activities</p> <p>Symbolic and connotative meanings of words</p>
<i>My own behavior</i>	<p>How is my role, whether as an observer or an intimate participant, affecting the scene of what I am observing?</p> <p>What do I say and do?</p> <p>In addition, what are my thoughts about what is going on?</p> <p>Reflective comments can include my feelings, reactions, hunches, initial interpretations, speculations, and working hypotheses</p> <p>These become “observer comments,” an important part of field notes.</p>

Reference :

Merriam, S. B., & Tisdell, E. J. (2015). *Qualitative research: A guide to design and implementation*. ProQuest Ebook Central <https://ebookcentral-proquest-com.ezproxy.library.uvic.ca>

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Appendix E

Appendix E

Pre-Service teacher Interview Questions

What experiences impact perceived feelings of personal competency to teach visual arts in pre-service teachers through a visual arts method course at a university teacher preparation program?

Participant :

Date:

Interview Questions

Initial Survey

Some examples of preliminary questions inquiring about pre-service teacher's artistic experiences –

- Talk about your prior visual art experiences
- Do you think visual art should be included in the elementary curriculum, based on your experience?
- What experiences (prior to this course) affect your choice and decision to integrate visual art in your future teaching?
- Identify one or two personal beliefs related to teaching visual arts as a generalist teacher?

The second interview will be directed towards course work activities and experiences, methodological concerns, lesson planning and mentor support. These will be open ended interview questions with focus on learning and teaching visual arts during the course.

- Are you aware of the BC competency-based curriculum? More specific Art Curriculum? How do you think visual art can fit in your classroom as a generalist teacher?

- In what ways do you expand your personal knowledge to facilitate new learning of topics that are of interest to you?
- Describe a time when you learned about a visual art topic during this course that was totally new to you. How did you manage learning the new topic? How did you use your new knowledge?
- What experiences (during the course) affect your choice and decision to integrate visual art in your future teaching?

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Appendix F

Appendix F

Instructor Interview Questions

What experiences impact perceived feelings of personal competency to teach visual arts in pre-service teachers through a visual arts method course at a university teacher preparation program?

Participant Instructor :

Date:

Interview Questions

- In what ways do you expand your students' knowledge to facilitate new learning in visual arts?

(Share course outline, sample lesson plans)

- In what ways do you build your students' personal competency to enhance their capacity to direct their own learning in visual arts?

- Describe a time your students were so deeply engrossed in learning something new that they couldn't be interrupted.

- In what ways do you encourage a growth mindset in your students?

- How do you help your students stretch their interests and aspirations?

- In what ways do you help your students understand and manage their emotions?

- How do you help your students set and maintain positive goals?

- How do you help your students show empathy for others?

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Appendix G

Appendix G

Certificate of Approval



**University
of Victoria**

Office of Research Services | Human Research Ethics Board
Michael Williams Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-472-4545 | F 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Certificate of Approval - Annual Renewal

PRINCIPAL INVESTIGATOR: Michelle Wiebe (Supervisor)	ETHICS PROTOCOL NUMBER: 21-0311 Expedited review - delegated
PRINCIPAL APPLICANT: Shruti Tandon PhD student	ORIGINAL APPROVAL DATE: 09-Dec-2021
UVIC DEPARTMENT: Curriculum and Instruction EDCI	APPROVED ON: 06-Nov-2024
	APPROVAL EXPIRY DATE: 08-Dec-2025
<p>PROJECT TITLE: Impact of an Art Education Methods Course on Pre-service Elementary Generalist Teachers Perceived Feelings of Personal Competency to Teach Visual Arts.</p> <p>RESEARCH TEAM MEMBERS: None</p> <p>DECLARED PROJECT FUNDING: None</p> <p>DOCUMENTS INCLUDED IN THIS APPROVAL: tcps2_core_certificate.pdf - 12-Oct-2021 Appendix 3-Participant Observation Sheet ST.pdf - 08-Nov-2021 Appendix 4-Interview questions Group 2.pdf - 08-Nov-2021 Appendix 5- Interview Questions Group 1.pdf - 08-Nov-2021 Appendix 1- Invitation Letter.pdf - 08-Nov-2021 Appendix2-Recruitment Slide show ST Version 2.pdf - 05-Dec-2021 Appendix 7- Group 1 Consent Form Version 4.pdf - 09-Dec-2021 Appendix 6- Group 2 Consent Form Version 4.pdf - 09-Dec-2021 Standard Application Checklist Version 4.docx - 09-Dec-2021</p>	
Conditions of approval	
<p>This Certificate of Approval is valid for the above term provided there is no change in the protocol.</p> <p>Amendments To make changes to the approved research procedure in your study, please submit "Amendments" or "Annual renewal with amendments" form. You must receive research ethics approval before proceeding with your amended protocol.</p> <p>Renewals Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date.</p> <p>Project Closures When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.</p>	
Certification	
<p>This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria's policies for research involving human participants.</p> <p style="text-align: center;"> Dr. Sandra Gibbons Chair, Human Research Ethics Board </p> <p style="text-align: center;"> Dr. Cindy Holder Vice-chair, Human Research Ethics Board </p>	

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Appendix H

Appendix H

Findings Including Collateral Findings

Findings- Project Description List, Studio Habit Focus, Sources of Efficacy SCT & Competency SDT, Competencies (Teacher Education Program Guidelines)

Project Description/Observation Dates	Data Collection Method	Studio Habit Focus	Sources Of Efficacy & Competency	Competencies (the teacher education program guidelines)
BC Curriculum & connections with the Studio Habits Example Art Activity – Identity Map Observation Date: January 29, 2022	Visual Journal Course Textbook Observation Document Analysis-Written reflection/Visual Metaphor Interview response	Developing Craft, Envision, Reflection	<i>Autonomy & relatedness from SDT Cognitive mastery & psychological needs from SCT</i>	<i>Exploring and Enhancing Pedagogies -demonstrate a deep understanding of overarching disciplinary concepts develop an understanding of how learners learn to cultivate effective learning environments.</i>
Visual Journals Written & visual reflections after engaging in projects & readings Observation Date: Weekly ongoing journal entries	Document analysis- Visual Journal Interviews	Reflection, Explore, Envision	<i>Autonomy from SDT Repetitious Familiarity from SCT</i>	<i>Develop a growth mindset demonstrated in collaboration with others Develop an awareness of your worldview and how this relates to others' worldviews</i>
Studio Procedures Painting: Jan 14, 2022 Ceramics: Feb 18, 2022 Observational drawing: Feb 11, 2022 Collages: March 11, 2022 Printmaking: March 18, 2022	In class observations Document analysis-artwork Interviews	Developing craft, Engage Persist	<i>Autonomy & relatedness from SDT Repetitious familiarity & Vicarious experiences SCT</i>	<i>Demonstrate a deep understanding of overarching disciplinary concepts</i>
Lesson Planning & Effective Actual teaching Art Integration & STEAM Unit plan Planning Discussion: Feb 5, 2022 Lesson Presentation: March 25, 2022	Observation Document analysis-lesson plan sample/associated artwork Interview response	Envision	<i>Autonomy & relatedness from SDT Cognitive Content & Pedagogical mastery & Vicarious Experiences from SCT</i>	<i>Implement pedagogically context-appropriate sound practices linking assessment for/as/of learning, planning for learning, instructional strategies and approaches to engage all students in relevant and personalized learning</i>

Project Description/Observation Dates	Data Collection Method	Studio Habit Focus	Sources Of Efficacy & Competency	Competencies (the teacher education program guidelines)
Artist Videos & gallery visit experiential learning Artist practices, work habits, sources of inspiration, Indigenous arts Indigenous Arts Feb 11, 2022 Gallery Visit: March 4, 2022	Observation Interviews	Understanding art worlds	<i>Autonomy & relatedness from SDT Vicarious Emotional Experiences from SCT</i>	<i>Develop an awareness of your worldview and how this relates to others' worldviews practise respect for all learners from all cultures, including, specifically, Indigenous learners</i>
Peer Review, discussions & Feedback from Instructor Social Justice Art Inquiry Project Planning discussion: Jan 28, 2022 Student Presentation: Feb 25, 2022	Observation-in class conversations Document analysis- Written /verbal Feedback from instructor Interview	Reflection	<i>Autonomy & relatedness from SDT Verbal Persuasion & Social, Emotional needs from SCT</i>	<i>Working collaboratively and collegially as well as independently develop positive and supportive connections with students and colleagues, building professional learning networks</i>
Studio Management & Environment Lesson planning Studio art making Observation Date: Weekly ongoing	In class observations Interviews	Developing craft, Engage, Persist	<i>Autonomy & relatedness from SDT Cognitive Content & Pedagogical Mastery, Vicarious Experiences from SCT</i>	<i>Develop a growth mindset demonstrated in collaboration with others practise</i>

Note. SDT stands for self-determination theory (Deci & Ryan, 2015) and SCT stands for social cognitive theory (Bandura, 1997)