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The Art and Media Communications Course: A Case Study of One Teacher's Perspective

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The Art and Media Communications Course: A Case Study of One Teacher's Perspective

by

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Dedication

For all who think they can't, keep going. You can, and you will.

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Abstract

The Art and Media Communications Course: A Case Study of One Teacher's Perspective

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This study investigates the teaching experience of one Texas high school visual art teacher as she integrates the Arts and Media Communication course into her curriculum for the first time. Through an open-ended interview and class observation, this case study inquires how the teacher teaches the lessons and curriculum. This study examines literature on learning theories, digital and media literacy and technology in the secondary art classroom. The explanations of the results highlight the efficacy of the course and how the students responded to the projects. The findings of this study suggest that technology is an effective tool for the Art and Media Communications class and a student-centered instructional approach works well for this course. Therefore, it is proposed that teachers, principals, school districts and other community organizations may find that art and technology curricula are valuable, assessable, and supported.

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Chapter 1: *Introduction to the Study*

INTRODUCTION

When it comes to creating art in contemporary schools, the media, materials, and modes of expression have expanded far beyond the tactile. The ability to make and view digital art on mobile devices has seen continuous momentum in recent years and is now more available than ever before. By teaching *with* technology, today's educators are in a position to evolve their art classrooms and foster digital literacy in their students. A digital literate person possesses "the ability to use digital technology, communication tools or networks to locate, evaluate, use and create information" (The University Library of the University of Illinois, 2018). This study has recommendations for teachers who decide to integrate these skills into the classroom through a curriculum that supports all learning styles while teaching the core subject of art.

The decision to layer technology into any curriculum could be made of the teacher's own volition, or it could be mandated by the school's administration, the district, or other outside factors. Even in today's increasingly digital world, many teachers remain infrequent users of technology or avoid using new learning technologies in art classrooms (Degennaro & Mak, 2002-2003; Gregory, 2009). By fostering digital literacy skills, many technology-infused art courses and curricula have become the focus of the next generation teaching (Baer & Danker, 2017). Lessons that incorporate technological devices or teaching methods to make, share, collaborate, and publish art can either be woven into an existing curriculum or taught as a unique course.

Over the last few decades, education companies continue to develop and refine courses and curricula in all subjects that embrace technology as a way to ensure school and student success in both education and in life (U.S. Department of Education, Office of Educational Technology, 2017). Likewise, the Arts and Digital Literacy initiative was founded by the Texas Cultural Trust in order to form an integrated arts-based curriculum. The Texas Cultural Trust is an arts-centered non-profit organization founded in 1995. Their mission is to be the leading voice for the arts in education, advocacy, and economic impact in Texas, spotlighting artistic excellence (Texas Cultural Trust, n.d.). In 2008, The Trust received funding from several sources, including AT&T, to develop a set of innovative arts courses. The Art and Media Communications I (AMC) course was the first pilot. AMC is one of seven courses that comprise the curricula in the Arts and Digital Literacy initiative (ADL). The impetus behind the initiative's conception was to address specific challenges in school systems, such as at-risk populations and student engagement, with the goal of developing the skills desired for higher education and careers (Texas Cultural Trust, n.d.). In Fall 2015, the Trust aligned the courses with the Texas Essential Knowledge and Skills standards (TEKS) and subsequently received Texas Education Agency (TEA) approval to offer the courses as a fine arts credit in high schools statewide.

To better understand the implementation of this course and its outcomes in arts classrooms, this study focuses on one Texas art teacher's experience using the ADL curricula and teaching AMC for the first time in Fall 2016. Through a semi-structured interview, the analyzed data reflects this teacher's perspective on the lessons and projects she found most effective on her students. Furthermore, the educator explains how to begin

teaching this course as an incoming teacher or administrator. This study provides a detailed description and history of the Arts and Digital Literacy initiative, a program developed by the Texas Cultural Trust in collaboration with the College of Fine Arts at The University of Texas at Austin.

PROBLEM STATEMENT

Educators in many subjects might be hesitant to bring technology into a lesson or curriculum for a variety of reasons (Gregory, 2009). Perhaps they lack technological expertise and, consequently, are not as comfortable bringing digital elements into their instruction. On the contrary, teachers proficient in technology may encounter difficulties in receiving funding or administrative support, which can hinder their motivation. This research emphasizes the possibilities of a combined visual art and technology curriculum by way of the Arts and Digital Literacy initiative (ADL). There are three components to the initiative: the seven courses, the professional development opportunities like the Digital Pioneers Institute, and the Classroom Technology Grant program. The seven courses are free to the public and available online at http://www.artsdiglit.com. The teacher in this study attended the professional development workshop that provides training for the Art and Media Communications (AMC) course. She also received the Classroom Technology Grant, which has aided her in buying materials and equipment for the past two years.

In addition to reinforcing teachers as advocates for forward thinking teaching practices, one objective of the courses in the ADL initiative is to equip students with 21st century skills. The core of 21st century skills differs from other skill set categories as it does not primarily rely on academic or knowledge-based content. The “Framework for 21st

Century Learning" (Figure 1) incorporates several aspects of the ADL initiative. Two of the four 'support systems' listed along the bottom make up part of the structure of ADL including curriculum and instruction and professional development. The 'student outcomes' listed in detail in Table 1 are skills the students will acquire and master when the support systems are effectively in place.

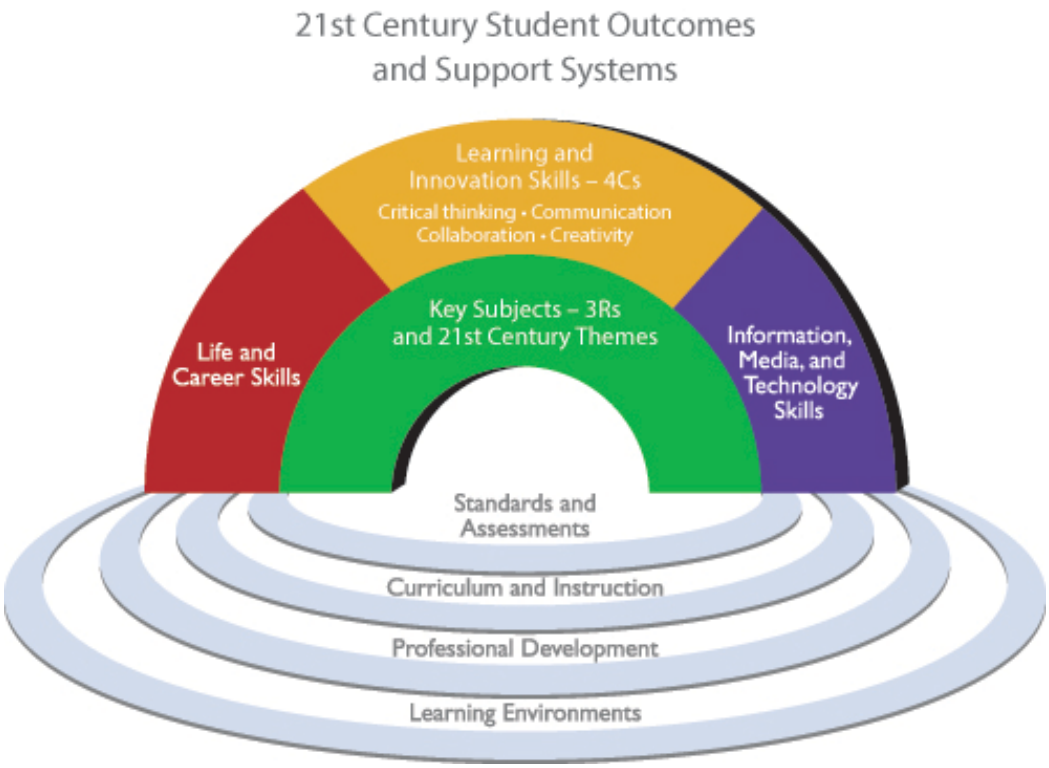

Figure 1: Framework for 21st Century Learning (Image source: Partnership for 21st Century Learning, 2007).

Learning and Innovation "The 4 C's"	Digital Literacy	Career and Life
Critical thinking & problem solving	Information literacy	Flexibility & adaptability
Creativity and innovation	Media Literacy	Initiative & self-direction
Communication	ICT Literacy	Social & cross-cultural interaction
Collaboration		Productivity & Accountability
		Leadership & responsibility

Table 1: P21 Skills and Student Outcomes (Image source: Partnership for 21st Century Learning, 2007).

Listed under the 'Learning and Innovation' column in Table 1, 'The 4 C's' are: critical thinking and problem solving, creativity and innovation, communications and collaboration. These concepts aim to equip students with the skills they need to become upstanding citizens capable of contributing to society in all areas of study, including visual art. The second column, titled 'Digital Literacy,' applies a technology component to this model, overlapping with the concepts found in the ADL curricula.

For my research, I chose to investigate one art and technology course and its process and outcomes from the perspective of an experienced educator teaching AMC for the first time. I aim to answer the central research question to reflect upon a new state adopted art curriculum from the voice of the teacher who participated in the training then implemented the Arts and Media Communications I, visual art course. In doing so, the findings will reflect the practices and outcomes of the curriculum, in addition to any recommendations to benefit teachers and the program.

CENTRAL RESEARCH QUESTION

This research was motivated by one central question: How does one Texas high school art educator integrate the Art and Media Communications I visual art course of the Arts and Digital Literacy initiative? A sub-question is: what can be learned about establishing a new arts and technology curriculum in a school?

DEFINITION OF TERMS

21st Century Skills refers to a broad set of knowledge, skills, work habits, and character traits that are believed—by educators, school reformers, college professors, employers, and others—to be critically important to success in today's world, particularly in collegiate programs and contemporary careers and workplaces (Great Schools Partnership, 2016).

Arts and Digital Literacy Initiative (ADL) is a program comprised of three components: 1) project-based, fine arts curricula for high school students that establish the connection between traditional fine arts education and digital media; 2) professional development opportunities to train educators to teach the curricula; and 3) a grant program to aid teachers purchase materials and equipment to teach the courses (Texas Cultural Trust, n.d.).

Arts and Media Communications (AMC) is a course combining the relevant experiential study of modern, postmodern, and contemporary visual art and design with student learning in media literacy and technology applications (Texas Cultural Trust, n.d.).

The **Classroom Technology Grant** is a grant offered by the Texas Cultural Trust to purchase materials and equipment to assist the Arts and Digital Literacy courses. The

grantee must agree to offer the course for three years, attend the Digital Pioneers Institute, and participate in a survey, interview, or classroom visit (Texas Cultural Trust, n.d.).

Constructivism is a learning theory suggesting that learners build on prior knowledge to construct new knowledge (Dewey, 1916; Piaget, 1973; and Vygotsky, 1978).

Digital Literacy is the ability to use information and communications technologies to find, evaluate, create, and communicate information. It requires both cognitive and technical skills (American Library Association, 2000).

A **Digital Native** is a person born or brought up during the age of digital technology post 1980, and therefore familiar with computers and the Internet from an early age (Prensky, 2001).

The **Digital Pioneers Institute (DPI)** is a professional development workshop hosted by the Texas Cultural Trust to provide training to teachers in Arts and Digital Literacy courses. Teachers receive certified continuing professional education (CPE) hours upon completing the trainings (Texas Cultural Trust, n.d.).

House Bill 5 (HB 5), a bill passed by the Texas Legislature in 2013, made substantial changes to the state's curriculum and graduation requirements, assessment program, and accountability system (http://www.tasanet.org).

Media Literacy is the ability to access, analyze, evaluate, and create media in a variety of forms— from print to video to the Internet. Media literacy builds students' understanding of the role of media in society, as well as essential skills of inquiry and self-expression necessary for citizens of a democracy (Center for Media Literacy, n.d.).

The Partnership for 21st Century Learning (P21) is a nonprofit organization leading the conversation about what 21st century learning looks like in policy, in schools, and in the workplace. P21 supports states and districts as they align curricula and implementation to encourage 21st century learning and showcases success by sharing exemplars and actionable strategies and policies for implementing that learning (Partnership for 21st Century Learning, 2011).

Public Education Information Management System (**PEIMS**) encompasses all data requested and received by the Texas Education Agency about public education, including student demographic and academic performance, personnel, financial, and organizational information (Texas Education Agency, n.d.).

Project Based Learning is a teaching method in which students gain knowledge and skills by working for an extended period to investigate and respond to an engaging and complex question, problem, or challenge. Project-based learning is based on the constructivist finding that students gain a deeper understanding of material when they actively construct their understanding by working with and using ideas. In project-based learning, students engage in real, meaningful problems that are important to them (Sawyer, 2005).

Texas Essential Knowledge and Skills (TEKS) are the state standards for Texas public school students' knowledge and abilities from kindergarten to grade 12 (K-12). The State Board of Education (SBOE) has legislative authority to adopt the TEKS for each subject of the required curriculum. State-mandated standardized tests measure acquisition

of specific knowledge and skills outlined in this curriculum (Texas Education Agency, n.d.).

RESEARCH METHOD

With a particular interest in the voices and experiences of teachers using the AMC course, I chose to use a qualitative research approach in this study. I selected case study research as the primary methodology to explore this particular phenomenon. A case study is an in-depth description and analysis of a bounded system (Merriam, 2009). My aim was to investigate a single phenomenon—one art teacher's perspective on her experience teaching the Arts and Media Communications course—making the case study methodology the most fitting choice for this research. A case study not only investigates a contemporary phenomenon in depth; it is also an empirical inquiry within its real-life context, especially when the boundaries between the case and the context are not entirely clear (Yin, 2003).

Data Collection and Analysis

To answer my research question, I used several methods to collect the data. According to Creswell (2009), numerous types of data collection, including interviews, audio-visual material, documents, and observations, can prove useful in a case study. For this study, I conducted a semi-structured interview with open-ended questions as the primary method of data collection. A semi-structured interview allowed the teacher to express her opinions and reflect on her personal experiences teaching the course. Open-ended questions also enable the subject to voice their thoughts and minimize the influence of the researcher's perspective (Creswell, 2009). To triangulate the data, I also conducted

classroom observation and took detailed field notes to articulate the activities of the research site accurately. The teacher, principal, and students were aware of my presence prior to the visit. The classroom visit enabled me to gain direct knowledge of the classroom environment including materials, student interactions with the teacher and with other students, and first-hand student response to the curriculum.

Field notes are another important component of qualitative research, as they enable the researcher to maintain a detailed record of their observations while onsite (Creswell, 2009). To collect data on the behavior of individuals at the research site, I recorded my observation by taking field notes clarifying the activities. I also audio-recorded my interview with the teacher to ensure my transcription was accurate and to minimize the likelihood that I would misinterpret her statements. These methods fit my needs as a researcher to better understand how the teacher implemented the AMC course and how she described her experience with technology-infused art education.

MOTIVATIONS FOR RESEARCH

Personal Motivations

My motivations for exploring the topic of digital literacy in art education stem from my personal experiences in schools both in America and abroad. Small towns, quaint cities, and tight-knit communities are present across the world. I grew up in one of those small towns, with most of my extended family in a 20-mile radius. People in small towns often do not leave, and if they do, they find themselves returning years later. Many of my teachers, including my high school art teacher, were students at the very same school they are now employed. I found this concept endearing and enjoyed the idea of giving back to

the community that raised me. However, I was curious about what else I could do, what else I could see beyond my hometown.

From the time my family installed our first computer, the possibilities of this ‘new' technology fascinated me. Exposure to a vast array of information was at my fingertips. Newly found knacks for programs like Adobe Photoshop turned into exciting hobbies. As both a learner and a teacher to my peers, my eyes opened to new possibilities. I felt my microcosm of a town could offer little in the way of what I hoped to pursue. It was not until after graduating from college that I fully realized I was missing out on a broader experience.

My collegiate experience at the University of North Texas (UNT) in Denton introduced me to the breadth of art education as a field and to the range of possibilities for what a teacher could initiate in the classroom and beyond. I completed my student teaching, a vital step in becoming a teacher, and began charting my next move. However, I felt conflicted. On one hand, I could go directly into the classroom with the knowledge I had gained from UNT and my student teaching experiences. I developed a unit that adhered to middle school standards, and I felt reasonably confident that I was ready to be an art teacher. On the other hand, though, I was faced with a compelling question: What was I bringing to the classroom? As my personal pedagogy was still in development and I was unable to convince myself that I was ready to put down roots in one place, I realized I had made my decision. I envisioned starting on a significant transformation in a school or school district and it remains one of my personal goals to this day. As I compartmentalized what I wanted from my personal and professional life, I became aware that my underlying desire was to engage with new cultures while gaining first-hand teaching experience. For

the next five years, I served as both an English and art teacher overseas. I lived and taught in both Japan and Indonesia and was fortunate enough to travel to over ten countries on three continents during that time. Through these teaching experiences, my motivation to do more for schools and the community increased. This pushed me to investigate the development of fine arts programs and their impact on teachers and students.

As an art instructor abroad and a certified K-12 art teacher back home in America, my intentions evolved over the years. More specifically, my understanding of how technology can bolster the arts and what that means for educators today came to the forefront of my interests. While digital natives are growing up with hand-held computers containing countless applications and programs for every topic, digital novices are in danger of getting left behind. I came to believe that teachers like myself should be able to create a multimedia community in the classroom and use technology as an engagement tool to solve problems, connect socially, and construct personal meaning.

Technology is a way for teachers to learn *with* students and learners of all ages (Prensky, 2010). Art education initiatives that integrate technology present ways to acquire the skills to communicate, create, and explore further as the world continues to advance. This particular study connects several components of art education that I would personally like to investigate and build into my own professional practice. Underlining it all is my belief in the art teacher as a leader for the next generation of professionals. I am eager to understand how the art educator creates a learning environment using innovative curricula, and whether she sees these innovations as effective.

Professional Motivations

The ideal outcome of an internship is a job offer. I was fortunate enough to experience this outcome recently, and to find myself in a professional situation that perfectly lent itself to this thesis research. In the summer of 2016, I became an intern at the Texas Cultural Trust to fulfill a requirement for my graduate degree and to pursue my interest in the organization's Art and Digital Literacy initiative. This non-profit organization offered me a new set of experiences with a familiar subject: art education programs. After discussions throughout the summer with the Trust's staff, I recommended that the organization conduct qualitative research on the initiative in order to document its implementation and outcomes. I also pointed out that the Trust had not yet developed guidelines for educators to use when initiating and teaching the ADL curricula for the first time. I considered how both research and instructions could not only help the Trust improve their courses, broaden their reach, and strengthen their mission, but how the ADL courses could instill confidence in the teachers who used them in their classrooms. In the fall of 2016, I was offered the position of Education Programs Specialist at the Texas Cultural Trust. In this role, I oversee the ADL curricula, plan and execute professional development workshops, and award grants to teachers, among other responsibilities. This study will continue to assist the program in growth as I continue to advocate for access to quality fine arts in education.

Another overarching professional motivation for conducting this study is my longtime interest in the role of technology in the classroom. Through this research, I aim to show both the possibilities and obstacles that arise when integrating technology and digital literacy into visual arts classrooms.

LIMITATIONS OF STUDY

The primary limitation of this study was the sample size: a single interview and observation of one teacher and one class. With an increased number of teachers in the study, a more extensive scope could be reported. Rather than expand the study into additional classrooms, however, I instead chose to research a single teacher's experience in-depth in order to fully grasp her perspective. My analysis is limited to one particular course, Art and Media Communications, as the primary interview topic and only observation. My research was not generalized to all visual art courses infusing technology into the curriculum, but instead focused specifically on a single course from the Arts and Digital Literacy initiative created by the Texas Cultural Trust. I hope my findings provide some insight to educators interested in an art and technology curriculum, yet it is important to acknowledge that these findings reflect only one teacher's experiences with implementing such a course.

SIGNIFICANCE TO THE FIELD

This study's analysis and program documentation will provide a suggested method for implementing the AMC course in a school. Furthermore, this study will provide the Texas Cultural Trust with historical documentation of this initiative and will help affirm the efforts of the initiative's funders and contributors. As Education Program Specialist at the Trust, I believe it is important that this program gain traction as a course in schools throughout Texas. These courses have the potential to engage students who may not otherwise be interested in the fine arts. Integrated curricula could be the future of all K-12 curricula, much like arts integration has gained a significant place in schools

internationally. Art education is growing and converging just as contemporary media is. For programs like ADL to be effective, they need to be studied and evaluated. Furthermore, the infographic document (Figure 7) provides steps for implementing the program in schools that could benefit educators in the fine arts and beyond.

CONCLUSION

While some art educators support integrating technology into the classroom; others believe that traditional media such as paint, clay, and drawing materials should remain at the forefront of visual art curricula. This study shares one teacher's process of placing a new art and technology class on the high school's course catalog and explores how she teaches this innovative course. It also confirms how this course incorporates 21st century skills to prepare students for the next steps of their life, skills they will need in higher education (Gregory, 2009). Even though this curriculum includes technology, it still focuses on the student as a learner by using a project-centered approach; this is documented both in the curriculum and through my observation. If art educators are apprehensive about this evolving approach, perhaps the insight of the teacher in this study will give readers some encouragement as she shares the possibilities of the AMC curriculum in a high school.

Chapter 2: *Literature Review*

INTRODUCTION

The following review of relevant literature highlight topics and practices within art education, specifically related to the teaching of the Arts and Media Communications course. To ground the study, this chapter first identifies three theories, including constructivism, project-based learning, and 21st century learning which under lie the concepts connected to curriculum and teaching. Then the review offers an overview of curriculum development followed by the origins of the 7E instructional model. Next, descriptions of effective teaching are correlated to the inclusion of technology in the art classroom. This literature review concludes with an examination of research on digital literacy and media literacy in education today as they relate to the purpose of this study.

LEARNING THEORIES

To provide a framework for my evaluation of the efficacy of the teaching implementation of the Art and Media Communications course, I explore the educational theories of constructivism, problem-based learning, and 21st century learning. The Arts and Digital Literacy initiative is deeply rooted in constructivism and strongly influenced by project-based learning as expressed in the next chapter. Additionally, 21st century learning is examined because it relates to the purpose and skillsets used in the curriculum. Together, these learning theories provide a structure in identifying best practices for instructors to successfully implement the Art and Media Communications course.

Constructivism

Constructivism is an evolving, current learning theory in education, applicable both in traditional learning environments as well as in contemporary educational settings that integrate technology and media. The core ideas of constructivism can be traced to educators such as John Dewey and Jerome Bruner. Constructivism draws on students' existing knowledge, beliefs, and skills by enabling their learning through active questioning and participation (Dewey, 1916; Piaget, 1973; and Vygotsky, 1978). With a constructivist approach, students synthesize new understandings building on prior learning and connecting to new information. Bruner's constructivist view relies on appropriate methods for structuring learning: a simplified intake of information, which causes new suggestions from learners, and increases the growth of their learning (Bruner, 1977). Bruner believed in meaning-making and discovery-learning, which entails learning from experiences by interpreting phenomena based on prior knowledge, reasoning, and reflecting on learning experiences (Bruner, 1966). He argued that students would achieve more success in school settings if they could move beyond surface learning and seek greater understandings of ideas and concepts (Bruner, 1966).

Constructivism centers on the idea of a learner's process and their relationship to society. According to Jonassen, Peck, and Wilson (1999), learners create a sensibility of their world through the construction of awareness. New knowledge is made, not transferred. Furthermore, constructivist learning is spiral shaped. It connects what a learner is currently absorbing to what they previously experienced in order to create new knowledge. If a learner experiences something unknown, they will automatically connect

that experience to an occurrence that is closely familiar (Jonassen, Peck, and Wilson, 1999).

The educational environment can also influence learners by enhancing their beliefs or causing them to modify their views (Bruner, 1966). Teachers play an important role in this environment. A constructivist teacher creates open-ended problems, monitors student exploration, guides student inquiry, and promotes new patterns of thinking. Constructivist teachers ask students to work with their own data, pulling from primary sources and learning to direct personal explorations. Ultimately, students begin to think of learning as accumulated, evolving knowledge. Constructivist approaches work well with learners of all ages, including adults. According to Bruner's views on instruction, teachers should not reveal all the steps of a problem but encourage students to uncover the process by themselves (Kearsley & Shneiderman 1998). The instructor acts as a facilitator, engaging in an active dialogue with the students (Socratic learning) and supporting communication amongst the students to aide one another (Bruner, 1966). Furthermore, Bruner believed in a curriculum organized in a 'spiral' manner (see Figure 2), so that students continually build upon what they have already learned (1966). He argued that if the curriculum was not focused on the interest of the student and relevant to the students' experience, the result would be disinterest and could even cause friction between the child and the teacher.

Bruner's early theory of constructivism influenced many current educational theories and models, including project-based learning, 21st century learning, and the 7E instructional model. Student-centered learning models are important in today's classrooms that integrate technology because of the way students take in information, mostly through

digital means. The following sections of this review examine key learning theories, beginning with project-based learning.

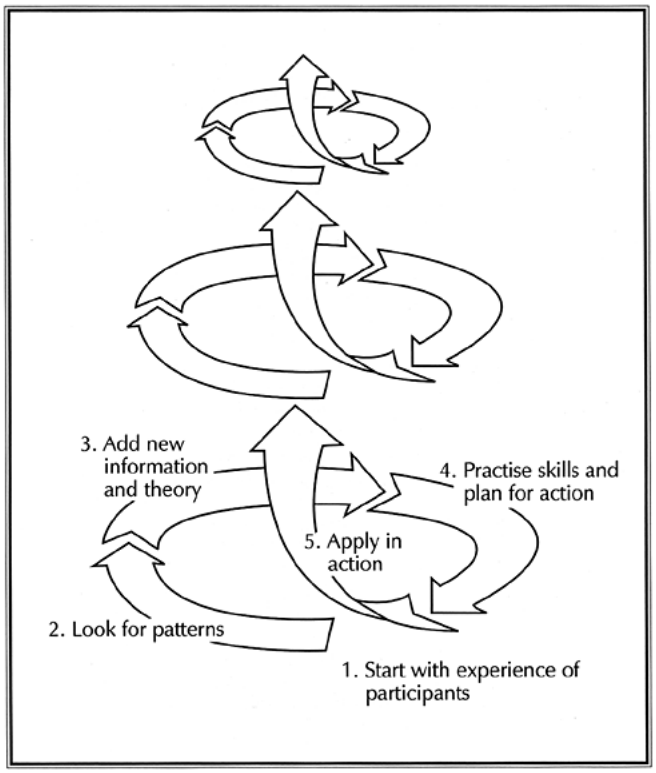

Figure 2: "The Learning Spiral" (http://www.nald.ca/fulltext/abc/undcur/p50.htm).

Project-based Learning

The project-based learning (PBL) theory approach derives from a 20th century tactic of "learning by doing," a pragmatic and innovative method endorsed by Dewey (1938). PBL includes strategies of inquiry and critical thinking based on methods dating back to the Socratic model (Boss, 2011). The exact definition of PBL comprises several components and literature suggests the concept to be fluid, adapting to current conditions in education. A nonprofit, mission-driven organization, The Buck Institute for Education

(BIE), provides research and testimonials from educators and professionals in the field implementing PBL. In their teacher handbooks, the BIE defines PBL as "a teaching method in which students gain knowledge and skills by working for an extended period of time to investigate and respond to an authentic, engaging, and complex question, problem, or challenge" (2017). Students benefit from this instructional method by "gleaning new, viable technology skills, becoming proficient communicators and advanced problem solvers" (Bell, 2010, p. 39). Similar to constructivism, PBL is student-centered, focusing on student choice and self-determined thinking and working. A distinctive aspect of this approach is the concept of students selecting to work with others or independently. This approach helps nurture "twenty-first-century collaboration and communication skills and [honor] students' individual learning styles or preferences" (Bell, 2010, p. 39). Other skills and outcomes noted by BIE are how PBL enables deeper understanding of a topic, more comprehensive learning, higher-level reading, and increased motivation to learn (2017).

Students experimenting with different technologies to solve a problem or answer a question is just one way to work creatively. Practical use of technology requires that technology is used as a cognitive tool, not merely as an instructional aide (Thomas, Mergendoller, & Michaelson, 1999). In sync with this perception, incorporating technology in a project-based art curriculum makes the learning environment more authentic to students compared to only using traditional materials. Technological devices, apps, and programs provide access to information, promote trial and error, and emulate tools professionals use in their fields. Experts agree that students need both knowledge

and skills to succeed in a 21st century workforce that demands high performance, outcomes and accountability (Bell, 2010).

21st Century Learning

21st century learning is a theory that is a leading movement in the rapid evolution of the education system today. The catalyst for this concept is the vision provided by the Partnership for 21st Century Skills (P21), an organization whose founders, writers and contributors consist of educators, the business community, and policymakers. The Framework of 21st Century Skills refer to core competencies known as the 4 C's*:* critical thinking, communication, collaboration, and creativity as seen in Table 1 (Partnership for 21st Century Skills, 2011).

As it stands currently, one 21st century learning definition is as a technique in which the educator modernizes their systems and practices of teaching used to prepare students for the future (Trilling & Fadel, 2009). This method of teaching applies to the today but will most likely need to expand in order to stay up-to-date with technology and the world as it advances. In an ever-changing and globally competitive world, the 21st century learning methodology implies that knowledge requires alignment with the demands of careers in business, engineering, government, and education, to name a few (Trilling & Fadel, 2009). The 21st century learning model references core competencies blended with technologies and digital literacy (Trilling & Fadel, 2009). The core subjects and interdisciplinary 21st century themes are based on three sets of skills: "learning and innovation skills; information, media, and technology skills; and career and life skills" (Trilling & Fadel, 2009, p. 48). For the 21st century teaching ideology, the integration of

these skills into all subjects is necessary to prepare students to compete locally and globally as well as future social and career opportunities.

Summarized by the Great Schools Partnership (GSP), if 21st century learning is a priority in schools, students should receive "the most relevant, useful, in-demand, and universally applicable skills" (2016). However, in reality, it is believed that many schools may not sufficiently prioritize such skills or effectively teach them to students, leaving their level of skillsets behind (Great Schools Partnership, 2016; Rotherham & Willingham, 2009). The skills students learn should reflect the "specific demands that will be placed upon them in a complex, competitive, knowledge-based, information-age, technology-driven economy and society" (Great Schools Partnership, 2016). Educators and administrators are actively searching for ways to prepare students for the future. The curriculum investigated in this study is informed by 21st century skills to keep the content current.

CURRICULUM DEVELOPMENT

When building a new, progressive curriculum for any subject, the writers and contributors must look to past literature, what methods still hold precedence, and what calls for revision. Maintaining relevancy is critical when developing and modifying a curriculum. This section investigates essential descriptions of curriculum and explores objectives for curricula explained by art curriculum developers. According to educator and theorist Elliot Eisner, a curriculum is "a sequence of activities that is intentionally developed to provide educational experience for one or more students" (1972, p. 153). He further expresses that students should engage in activities with a form of action, or series

of actions, which result in the instructional and expressive objectives of the curriculum being met (Eisner, 1972). Instructional objectives are "to yield predictable consequences" unlike an expressive objective that "does not describe the behavior or product a student is to display or construct; it describes an encounter the student is to have" (Eisner, 1972, pp. 155-156). Eisner's principles and Stewart and Walker's (2005) work shape the way art curriculum evolved and continues to evolve as new curriculum is written or refreshed. According to Stewart and Walker, it is important to for educators to not seek the same product from their students year after year, but rather utilize the ever-changing resources and technologies made available to the classroom and adjust the classroom experiences accordingly (2005).

Curriculum developers are often teachers that pilot lessons in their classrooms with their students as a way to edit and test content. Laura Porosoff, teacher and author of *Curriculum at Your Core,* states "creating a curriculum means identifying the set of understandings, knowledge, and skills that are most important for students to learn" (2014, p. xi). She further explains that significance lies in the teacher's particular set of values; however, a curriculum is 'good' if a lesson works and if it serves a valued purpose (Porosoff, 2014).

Porosoff's stance of purposefulness in curriculum design connects to the concept of 'enduring ideas' presented by coauthors Marilyn G. Stewart and Sydney R. Walker (2005). 'Enduring ideas' are also known as big ideas, themes, key concepts, issues, and other overarching neologisms "that reflect big questions about the human experience and have been investigated over time" (Stewart & Walker, 2005, p. 25). Concepts such as

identity, change, power, relationships, success, reality and fantasy are a few examples of enduring ideas listed in *Rethinking Curriculum in Art* (Stewart & Walker, 2005). By addressing concepts that relate to human experience through such broad ideas, teachers can give students the autonomy to make personal connections to the content as well as relate their learning to other disciplines. Stewart & Walker also agree on how this criteria and practice are not confined to art lessons but have potential to link any "academic subject matter with life-focused issues" (2005, p. 25).

Curriculum is important to this study because the Arts and Digital Literacy curricula uses enduring or big ideas (Appendix B). Some of the enduring ideas are identity, community, and imagination. Additionally, the Arts and Digital Literacy curricula uses the 7E model, addressed in the next section of this chapter.

7E INSTRUCTIONAL MODEL

The Arts and Digital Literacy curricula structures the lessons in the courses using the 7E model. The 7E instructional model evolved from an earlier model known as the 5E instructional model which are: engage, explore, explain, elaborate, and evaluate. The advent of the 5E instructional model (Bybee & Landes, 1990) dates back to the late 1980s led by principal investigator Roger Bybee and the Biological Science Curriculum Study team (BSCS). This inquiry-based approach is applicable in all subjects, including fine arts, which invites students to make discoveries and to process new skills. Based on the constructivist approach where learners build or construct new ideas based on previous knowledge, implementing the 5Es into lessons of all levels is possible (Manichander,

2016). The role of the teacher is to facilitate and support students as they use prior knowledge to build new knowledge. Table 2 explains each phase of the 5E model.

Phase	Summary
Engage	These lessons mentally engage the students with an event or question. Engagement activities help students to make connections with what they know and can do.
Explore	Students work with one another to explore ideas through hands-on activities. Under the guidance of the teacher, students clarify their own understanding of major concepts and skills.
Explain	Students explain their understanding of the concepts and processes they are learning. Teachers clarify students' understanding and introduce new concepts and skills.
Elaborate	These lessons challenge students to apply what they have learned and build on the students' understanding of concepts to extend their knowledge and skills.
Evaluate	Students assess their own knowledge, skills, and abilities. These lessons allow teachers to evaluate students' progress.

Table 2: Summary of the BSCS 5E Instructional Model (Bybee, Taylor, Gardner, Vanscotter, Powell, Westbrook, & Landes, 2006).

Just as curriculum is constantly evolving, instructional models also benefit from updates and modifications. The 5E model continues to be an effective approach to frame lesson plans and was recently expanded to reflect research conducted on how students learn. Eisenkraft (2003) illuminates the conversion from five to seven components: "the 7E model expands the engage element into two components—elicit and engage. Similarly, the 7E model breaks up the two phases of elaborate and evaluate into three components—elaborate, evaluate, and extend" (p. 57). The elicit phase acts as an inquiry to investigate what the students already know about the subject in the lesson. By eliciting what is known, the delivery of the engagement element or 'hook' improves. Examples of an engage strategies include asking a question, presenting a problem or discrepant event, video, visual, game and many other ways to get learners thinking (Bybee, 2014). By capturing the

students' attention and interest, the teacher can "get the students focused on a situation, event, demonstration, or problem that involves the content and abilities that are the aims of instruction" (Bybee, 2014, p. 14). The second variation occurs with the addition of extend as the last phase after elaborate and evaluate. Extend serves as a reminder for teachers to see that the new knowledge is connected to other contexts. Eisenkraft explains, "the goal of the 7E learning model is to emphasize the increasing importance of eliciting prior understandings and the extending, or transfer, of concepts. With this new model, teachers should no longer overlook these essential requirements for student learning" (2003, p. 59). The transition from the 5E model to the 7E model is illustrated in Figure 3. Table 3 gives an explanation of the two additional Es' in relation to the Art and Digital Literacy curriculum.

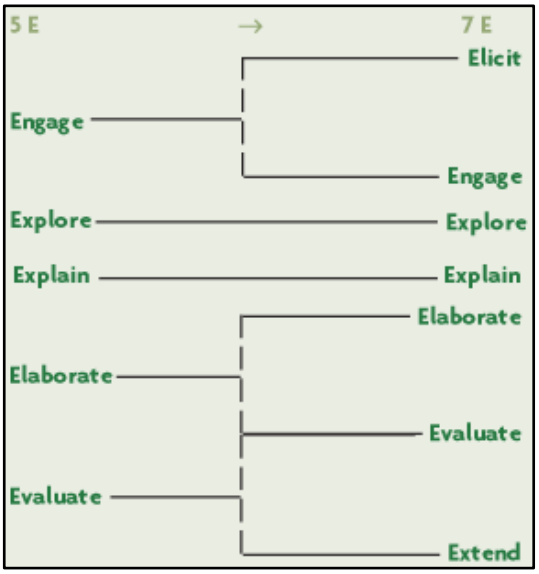

Figure 3: Transition chart: 5E to 7E (Image source: Eisenkraft, 2003).

Addition Es	What it is:
Elicit: Discover previous knowledge and understandings	Assessing and ascertaining prior knowledge and understanding Teacher can frame "What do you think" questions What do students already know about a topic? What thinking is incorrect or misconstrued? What do students need (and want) to learn?
Extend: Apply learning to unfamiliar contexts	Provide additional challenges that allow students to apply knowledge Suggest new contexts for application of knowledge that enables students to go one step further

Table 3: Additional Es (Texas Cultural Trust, n.d.)

The literature exemplars in this section examined the 7E model (Figure 4) and explained how it is a viable teaching model to incorporate technology into art education. The Art and Media Communications course incorporates the 7E model into the curriculum (see Appendix G). As new resources become available, it is critical to utilize what students and teachers learn from previous methods and tools and integrate those experiences alongside technological advances.

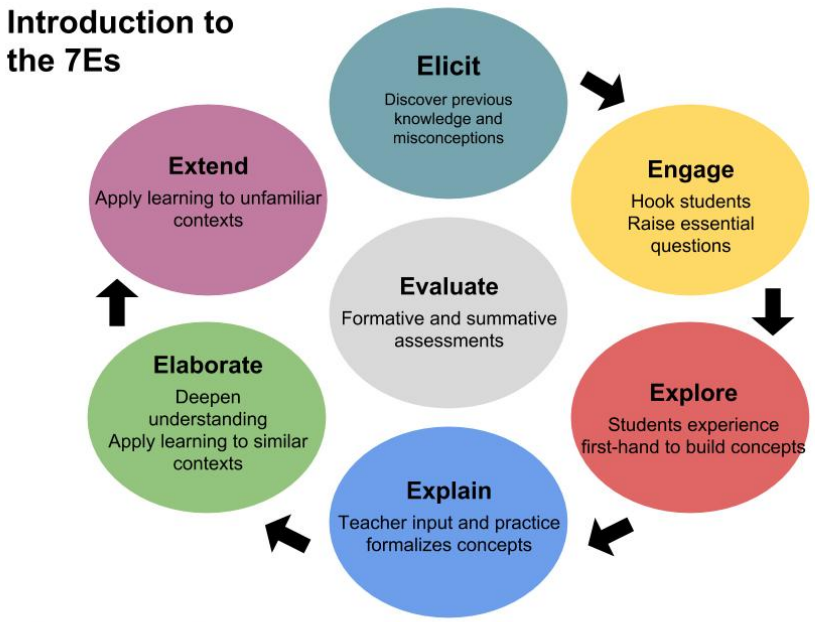

Figure 4: 7Es Resource (Texas Cultural Trust, n.d.).

TECHNOLOGY AND TEACHING IN THE SECONDARY CLASSROOM

What is 'effective' teaching? This question is frequently revisited and researched in a plethora of education fields, using a variety of measurements to scale teachers' abilities. To obtain a brief but informative perception for this research, I examined *Teaching Secondary School Art* by Earl W. Linderman (1971) to guide my analysis. He states, "a good teacher is one that provokes learning by whatever means may be appropriate to the situation and to the individual students who may be involved" (Linderman, 1971, p. 23). Linderman (1971) also asserts good teachers do the unexpected and are not afraid to try new possibilities or seek new creative direction. Active and intuitive educators who enable students to transcend their own expectations welcome unprecedented results, including creative ones. In turn, this empowers the teacher to further believe in his or her own abilities to not only lead but explore and learn alongside students. Gregory (2009) offers another perspective on effective teaching, where student learning is heralded above the act of teaching. In Gregory's article *Wisely Integrating Learning Technologies into the Art Classroom* (2009), she writes:

> We need to get off our podiums, turn off teacher-created PowerPoint presentations and turn the reigns of learning and social learning technologies over to our students so that they can construct their own knowledge, meanings, and solutions. We must empower learners, place them in charge of their own learning and allow them direct and frequent access to computer learning technologies. We must invent new student-centered approaches that use the power of new learning technologies that focus on collaborative learning, real world problem solving, and creative, critical thinking. (p. 47)

Incorporating technology in any classroom may be seen as a distraction to students and teachers. Yet, several educators and authors argue by harnessing technology as a tool

and embedded appropriately, teachers can make meaningful use of this tool in their teaching methods (Eady & Lockyer, 2013). In January 2016, The U.S. Department of Education released the National Education Technology Plan (NETP) titled *Future Ready Learning: Reimagining the Role of Technology in Education.* The NETP proposes that technology is a tool which can be utilized to engage and create active learners (U.S. Department of Education, 2016). Furthermore, teaching with technology can be an authentic way to relate to the students' current interests and facilitate peer collaboration while preparing students for the real world (U.S. Department of Education, 2016).

Integrating technology into learning also bodes several benefits for the teacher, including strengthening their pedagogies to provide adequate preparation for students (Gregory, 2009). To advise teachers on incorporating technology into the art curriculum, educators Black and Browning offer an array of perspectives and personal experiences in their 2011 article. They encourage art teachers to "plan well, and learn about, use, and immerse themselves in new technologies and networking sites" (Black & Browning, 2011, p. 20). When it comes to students' needs in digital arts, teachers should recognize that not only are students incapable of knowing everything about every application, device, and any form of technology, but teachers do not need to know it all either (Black & Browning, 2011). Black and Browning explain:

> Students can learn the software through the act of creating. Technology, however, should not be the most important part of the learning process; rather, the artmaking process is key. To this end, students can be encouraged to manipulate and play with digital objects and ideas. Teachers…need only be willing to take a creative approach to technology and learn from their students. If the perspective of the visual arts teacher is "pro-tech" (meaning that they put the technology first), then students may complete mechanical assignments that do not creatively express the self. Most importantly, the creative individual should drive

> technology, and as students creatively explore art assignments, they may learn not only the software but also express themselves creatively. (2011)

Similar to Gregory's viewpoint, technology in the art classroom is less about teaching and more focused on encompassing student learning through self-driven explorations of new media (Black & Browning, 2011). In turn, students gain confidence in expressing themselves throughout the creative process (Black & Browning, 2011). Technology in the classroom is not to become the central focus, but instead, an integral tool in facilitating a meaningful and relevant educational experience for the students. "Technology does not stifle creativity or students' imaginations; rather, we conclude that art educators can provide students with 21st century teaching, using their students' multimodal 'digiworlds' through the teaching of traditional art as the foundation for digital art, and by giving teachers autonomy to develop effective pedagogical approaches" (Black & Browning, 2011, p. 33).

DIGITAL LITERACY AND MEDIA LITERACY

While this thesis focuses on the perspective of one teacher implementing the visual art curriculum of the Arts and Digital literacy initiative, an overview of related research helps ground the study**.** The following literature demonstrates the significance of digital literacy and media literacy as a part of 21st century education. I also investigate the purpose of digital media as it is essential to the curriculum in this study, the Art and Media Communications course.

How does one define a concept that is rapidly changing? Digital literacy is seen as the ability to use information and communications technologies to find, evaluate, create, and communicate information. It requires both cognitive and technical skills (American

Library Association, 2000). Digital literacy is a way to convey a compelling message graphically, dynamically, and concisely through digital technologies, including websites, blogs, videos, social media, slideshow presentations, print presentations, and more. Digital literacy focuses not just on technical ability, but on decoding the content of a message which is an essential part of media literacy (Earnshaw, 2017; Koltay, 2011). According to W. James Potter, he defines media literacy as "a perspective from which we expose ourselves to the media and the meaning of the messages we encounter" (2013, p. 25). Media literacy builds knowledge in more than just a cognitive dimension but also from emotional, aesthetic, and moral dimensions (Potter, 2013). To this effect, it is important to educate students how to identify different types of media as well as the message or messages being sent and subsequently received (Levine, 2015; Thoman, Jolls, & Center for Media Literacy, 2008).

Students use and are exposed to an assortment of media from traditional to digital, in the form of texts, images, videos, and sound (Aufderheide, 1992; Koltay, 2011, Lynch, 1998; Parker, 2010). Professionals in the education field recommend teachers acquire training and resources to guide students on how to appropriately access, create, evaluate, and communicate with digital media and technologies (Stallard & Cocker, 2015). "A critical aspect of ensuring that young Americans learn appropriate digital literacy skills is equipping educators at all levels with the same skills" (U.S. Department of Education, 2016, p. 34). Several organizations offer professional developments and tool kits to inform educators on the importance of digital literacy, media literacy, and informational literacy. For example, the Center for Media Literacy (CML) advocates media literacy as an

approach to education, "providing a framework and a pedagogy for the new literacy needed for living, working and citizenship in the 21st century" (Thoman, Jolls, & Center for Media Literacy, 2008, p. 6). The CML's founding editor Elizabeth Thoman and CEO Tessa Jolls edify in the form of an overview and orientation on media literacy education titled *Literacy for 21st Century Learning* (Thoman, Jolls, & Center for Media Literacy, 2008). In their guidebook, CML lists certain skills needed to be able to navigate one's way in a global media culture. For example, they recommend teachers facilitate a framework that includes key questions, similar to essential questions, and five media literacy process skills. These skills include the ability to "access, analyze, evaluate, create and participate with messages in a variety of forms" (Thoman, Jolls, & Center for Media Literacy, 2008, pp. 61-62). These skills mirror the 7E lesson model applied in the Art and Media Communications course as discussed earlier in this literature review.

The importance of suitable media literacy education in schooling and society continues to be a conversation among education professionals in the field (Howland, Jonassen, & Marra, 2012). While there is evidence that access to the Internet and technologies have improved, how to effectively integrate and embed digital literacy into learning is still being assessed (Diehl, 2013; Parker, 2010). Examining how the technology integration process manifests in the context of the classroom would provide important structure for creating a media-rich experience for students and teachers (Diehl, 2013).

CONCLUSION

This chapter examined learning theories related to the Arts and Digital Literacy Initiative and instructional models used in the Arts and Media Communications course.

Through this research, it became evident that constructivism, project-based learning, and 21st century learning are effective teaching and learning methods because of the student-centeredness. It is equally evident that digital literacy and technology have a place in the secondary art classroom and as a tool in the visual art curriculum. The following chapter describes the case study methodology used in this study and provides an in-depth examination of the Arts and Digital Literacy initiative.

Chapter 3: *Methodology*

INTRODUCTION

The purpose of this study is to produce insight into an instructor's teaching experience with the Arts and Media Communications course and her thoughts on establishing the Arts and Digital Literacy initiative as a new high school course. Chapter 1 provided an introduction to the study, a range of background information contextualizing the initiative, and arguments for the importance of studying this case. Chapter 2 included a detailed review of literature identifying learning theories, instructional practices with student-centered approaches, and other supporting research. This chapter is an overview of the methodology used to conduct this investigation. I begin with a description and explanation of the case study as it relates to the central research question and the research design. Next, I explain the data collection methods: interview and observation to triangulate my findings. I then analyzed the data using triangulation and coding. I conclude Chapter 3 with an examination of my position as the researcher and a detailed description of the Arts and Digital Literacy initiative.

QUALITATIVE RESEARCH

To answer the central research question, I chose to use a qualitative research approach as opposed to quantitative research. While both are known to overlap in application and objectives, qualitative research leads to greater emphasis on the study of phenomena from the perspective of insiders (Lapan, Quartaroli, & Riemer, 2012). By contrast, quantitative research aims to generalize findings and is often followed by qualitative research that explores select outcomes in greater depth. As the researcher in this

study, my interest lay in the in-depth study of a particular program in a specific school setting, not a generalized look at a large sample of programs in multiple schools. Merriam explains, "qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world" (2009, p. 13). In this sense, I intentionally focused on the experience of one person (a high school art teacher), her involvement with the program, and her approach to teaching a specific course. Due to these characteristics— a focus on participants in a single case, the methods of data collection, and exploratory outcomes—this study was best suited for a case study.

Case Study Research

The five approaches leading the field of qualitative research are narrative research, phenomenology, grounded theory, ethnography, and case studies. To determine which type of methodology was appropriate, I first defined the research problem as a content-rich, bounded case, as opposed to a theory. As Yin (2003) explains, "a case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 13). This definition focuses on case study as a methodology and a process by which a broad topic can be researched by focusing in on a specific case. Merriam (2009) offers a simpler explanation in writing that case study is "an in-depth description and analysis of a bounded system" (p. 40). Due to the investigative nature of the study and my contextual analysis of a limited number of events bounded by time and location, case study research emerged as the qualitative research methodology best suited for this investigation.

RESEARCH DESIGN

Simply stated, a research design is "the logical sequence that connects the empirical data to a study's initial research questions and, ultimately, to its conclusions" (Yin, 2003 p. 20). Before initiating the research process and working to determine solutions to the research problem, I first considered the purpose of this study. What would interest educators in this case and, subsequently, what benefits would the results of this study provide them? A key objective of this study is to present educators, like myself, with an awareness of—and thereby access to—an important fine arts curriculum: The Arts and Digital Literacy initiative. Another objective is to elucidate comprehensive recommendations for implementing the Art and Media Communication course in schools. Through qualitative case study research, this investigation aims to provide educators with a rich, holistic examination of this initiative in order to illuminate my own understanding, as the researcher, of these phenomena (Harrison, Birks, Franklin, & Mills, 2017; Merriam, 1998). With my purpose concrete, I next explain why I chose to narrow the focus of my case to an in-depth look at one teacher and one site.

Case study designs can be categorized into either single case studies or multiple case studies, depending on how many sites and cases of the same phenomenon the investigator is studying. A single case study is appropriate when the researcher's aim is to look at a particular situation at a specific site; a multiple case design can lead to several separate studies, often resulting in a larger comparison study (Lapan et al., 2012). As I did not collect data from multiple teachers, classrooms, courses, or programs, this investigation qualifies as a single case research design. Lastly, my theoretical framework played an

integral role in guiding the design of this research, particularly when developing my conclusions. The resulting central research question and sub-question focus on an individual teacher's perceptions of a course taught in one school: How does one Texas high school art educator integrate the Art and Media Communications course of the Arts and Digital Literacy initiative, and what can be learned about establishing a new visual arts and technology course in a school?

The Case

To frame this case study, I identified the central phenomenon: an art education program addressing the issue of digital literacy in K-12 schools. However, the scope of this multi-faceted initiative was too vast to study in its entirety as a single case. The Arts and Digital Literacy initiative's curriculum includes seven courses in four fine arts disciplines: visual art, dance, music, and theatre. I chose to focus on one of the initiative's visual art courses, Art and Media Communications I (AMC); from there, I took several actions to initiate the study. The first step consisted of bounding the case within the specific place and timeline needed to answer my central research question. According to Harrison, Birks, Franklin, and Mills (2017), "Bounding the case is essential to focusing, framing, and managing data collection and analysis" (p. 12). Using purposeful sampling, I identified one experienced art instructor teaching the AMC course for the first time in her classroom and observed and interviewed her for this study. Before my visit to the research site—the school—I submitted a proposal for this study to The University of Texas at Austin's Institutional Review Board (IRB) and waited for approval. In approving the study for

continued research, the IRB determined the investigation to be exempt from review (Appendix C).

The location of my observation was in the teacher's art classroom at Westwood High School in Round Rock, Texas. For this portion of the data collection, I focused on the teacher's delivery of the Art and Media Communications (AMC) course and her interactions with students. To document my observation, I took field notes in a journal and audio recorded the class, which lasted approximately an hour and a half on November 10th, 2016. Following the class session, I conducted an interview with the teacher as another form of data collection. To triangulate my findings, I examined primary sources, such as the student work produced during the class period and the curriculum itself in relation to the central research question. In Chapter 4, I explain how I compiled the data, coded for emergent ideas, then organized the connections thematically. From these key themes, I used narrative analysis to draw conclusions regarding effective teaching practices.

Research Plan

My plan for this research originated from my work experience while interning for the Texas Cultural Trust (TCT), a non-profit organization based in Austin, Texas. As the TCT's education program intern in Summer 2016, I worked primarily with the Art and Digital Literacy (ADL) initiative. During this time, I began having conversations with multiple instructors teaching the ADL courses, as well as those who attended the training sessions. The goal of the trainings was to equip art teachers with the skills and knowledge necessary to teach the ADL curricula. Throughout the summer, the Trust's faculty and I prepared for the central training, a multi-day professional development titled Digital

Pioneers Institute (DPI). Over the course of my internship, it became evident to me that there was a need to collect more information on the effectiveness of this program and that the program could benefit from the feedback of teachers using the curriculum. As an educator with a deep interest in the integration of fine arts and technology, I felt compelled to investigate the ADL initiative using qualitative research. To align with my studies in art education, I chose to focus my research on a teacher facilitating a course from the initiative's visual art curriculum.

To choose the teacher for the study, I applied "purposive or purposeful sampling; which usually occurs before the data are gathered, whereas theoretical sampling is done in conjunction with data collection" (Merriam, 2009, p. 82). At the 2016 Digital Pioneers Institute, 65 fine arts teachers from around the state participated in a three-day professional development. Of the 65 participants, 24 enrolled in the Art and Media Communications course training. To bound my research as a distinct case, I selected one teacher who participated in the training *and* was a recipient of the Classroom Technology Grant, a grant program of the Texas Cultural Trust. With these two variables in mind for the sampling, my search narrowed to two teachers: one at a public high school in the Round Rock Independent School District (ISD) named Brittany Skillern, and one at a charter school in San Antonio. They were both willing to be a part of this case study. After thoughtful deliberation and communication, I decided to interview the Round Rock ISD teacher, Mrs. Skillern, and observe her Art and Media Communications class at Westwood High School as part of my data collection.

Since the initiative debuted in 2008, over 250 teachers have taught one of the courses using the Public Education Information Management System (PEIMS) code. This system "encompasses all data requested and received by Texas Education Agency about public education, including student demographic and academic performance, personnel, financial, and organizational information" (Texas Education Agency, 2018). To acquire the PEIMS data, I submitted a public information request (PIR) listing all the data I wanted to see. My criteria included the teacher's full name, the school's name, district, and address, the course and grade level(s) taught, and the number of students enrolled for the 2016-2017 school year. The data collected from the Texas Education Agency listed Brittany Skillern as a teacher, and the class I observed was a course taught under PEIMS code N03500120 (Appendix A) and labeled "Art and Media Communications I" on course selection sheets. The Texas Cultural Trust (n.d.) created a document graphing the student enrollment data acquired from TEA and the school list highlights Mrs. Skillern's name and her class data (Appendix D). Students who passed this course received a fine arts credit, approved by the Texas Education Agency.

The Teacher

In this section, I introduce the teacher who became the focus of this study. In the next chapter, data analysis, I share her story and teaching pedagogy as it relates to the central research question. As mentioned earlier, the teacher I chose to interview and observe attended the Texas Cultural Trust's professional development in Summer 2016 and received the Classroom Technology Grant to assist her in the classroom.

Before participating in this research, the teacher agreed to use her name in the final report. Brittany Skillern is an art teacher at Westwood High School in Austin, Texas, and has taught in the Round Rock Independent School District for the past nine years. Mrs. Skillern teaches a variety of classes, largely focused in 2-D arts and technology; these include Art and Media Communications, A.P. Art, I.B. Art, Academy Art classes, all levels of Painting and Drawing, and Art I. During the 2016-2017 school year, Mrs. Skillern taught AMC I for the first time. She served on a curriculum writing team in Round Rock ISD and hosted professional development classes on a variety of topics. She presented on Art and Media Communications course at the Texas Art Education Association (TAEA) in Fall 2016 and at the National Art Education Association (NAEA) conference in early 2017. She was selected to be a Trailblazer in the Neaten pilot program of Round Rock ISD, providing funding to integrate iPads into her art room. She has received a number of other grants, including the Arts and Digital Literacy Classroom Technology Grant, the Excellence Fund, and Round Rock ISD's Innovative Fine Arts Mini Grant.

She received her Bachelor of Fine Arts from Louisiana State University in Shreveport with an emphasis in Painting and Graphic Design. Her favorite media are acrylic and oil paint, but she loves working with all media and especially enjoys experimenting with technology as a means of incorporating mixed media.

The Location

The field site location was an art classroom at Westwood High School in Austin, Texas. Westwood High School is in the Round Rock ISD of Region 13 Education Service Center. In the 2016-2017 school year, 2,678 students attended Westwood (Texas Tribune,

n.d.). The demographics of the students are: 4% African American, 16% Hispanic, 43.6% White, 0.4% Native American, 30.8% Asian, 0.1% Pacific Islander, and 4.6% two or more races (Round Rock ISD, n.d.). Round Rock ISD (n.d.) listed 11.7% economically disadvantaged[1] and the annual dropout rate[2] is less than 0.0% (Appendix H).

According to US News & World Report's Best High Schools (n.d.), Westwood High School ranked 48 out of 252 schools in Texas. Westwood offers Advanced Placement (AP) coursework and exams in many subjects including art. The AP participation rate at Westwood High School is 70 percent (US News & World Report, n.d.). According to the Texas Education Agency Accountability report, the school attained a 93% STAAR overall passing rate (Appendix J) and ranks in the top 25% in Student Progress, Closing Performance Gaps, and Postsecondary Readiness (Texas Education Agency, 2017).

This campus offers all five of the academies available in Round Rock ISD including: Health Science; Business and Industry Public Service; STEM (Science, Technology, Engineering and Math); and Visual and Performing Arts. "The purpose of academies is to organize the school into five smaller learning communities and enable students to develop an area of focus, based on personal interests. The academy structure ensures that more students can graduate high school with enhanced career and college ready skills" (Round Rock Independent School District, n.d.). The campus' student enrollment percentage by program is also listed in Appendix H.

[1] A student is defined as "economically disadvantaged" if he or she is eligible for free or reduced-price lunch or other public assistance.

[2] A student is identified as being at risk of dropping out of school based on state-defined criteria (Appendix I).

DATA COLLECTION

The data collection phase is key to the study; it provides essential insights that enable the analysis and interpretation of data to evolve. Merriam (1998) explains that data collection in a case study may consist of a combination of interviewing, observing, and examining documents that all contribute to understanding and describing the phenomenon of interest. I elected to interview the teacher first, followed by a classroom observation. While planning my interview, I kept my central research questions and motivations at the forefront of my mind, remaining aware of the answers I was seeking while acknowledging that the topic was subject to further discovery (Lapan et al., 2012). To prepare for the observation, I asked Mrs. Skillern to notify the students that I would be in the classroom and would be looking at their classwork. As the final piece of my data collection, I examined Texas Cultural Trust documents relating to the history of the Arts and Digital Literacy initiative and the Art and Media Communications course.

The Observation

Direct observation provides the researcher with primary information for data collection and analysis in a free-form, unplanned setting; in these situations, anything can happen. To record my observation, I took notes in the form of a two-column journaling template, an approach common in case study research (Lapan et al., 2012). In one column, I recorded what was happening in objective terms; in the other, I briefly noted possible interpretations and questions that arose throughout the hour and a half observation. The journaling table (Table 5) can be found in the following chapter, along with the coded and thematic analysis.

The Interview

An open-ended interview allows the questions and conversation to derive from the interests of both the interviewer and interviewee (Lapan et al., 2012). For my conversation with Mrs. Skillern, I decided an open-ended questioning strategy would allow for a more natural interaction and would help draw out detailed responses about her teaching story, her experience teaching AMC, and her thoughts on how to start a similar program in a school. Open-ended questions require more elaborate answers beyond a simple 'yes' or 'no' response. As a starting point, I developed thirty questions for Mrs. Skillern grounded by my central research question (Appendix E). Combined, these questions created an in-depth, semi-structured interview protocol. A semi-structured interview enables the researcher to identify commonalities and differences across individual responses on one or more topic (Lapan et al., 2012). This approach also lends itself to the potential for follow-up questions to arise; the researcher should be flexible and should view these responses as valid information. In the interview with Mrs. Skillern, unwritten questions arose and certainly added value to the authenticity of the information obtained during the interview. To identify emerging themes, I transcribed the interview and analyzed our conversation using in vivo coding and inductive analysis.

DATA ANALYSIS

An essential element of qualitative research is the meaning-making that happens throughout the study. In fact, "the data collection and data analysis ideally occur simultaneously in a dynamic and interactive process" (Lapan et al., 2012, p. 263). The goal of analysis is to identify explicit and implicit ideas that emerge from the data and to point

out reoccurring themes and trends. This process, identified as inductive analysis, can include coding and triangulation as methods of classifying data. For this study, I used inductive data analysis with the interview transcript, the notes from my classroom observation, and supporting documents from Texas Cultural Trust to identify the patterns, categories, and themes. Inductive methods permit the researcher's personal experience to lead them to unique conclusions, fostering a reflection process that connects the outcomes to the central research questions. My interpretation of these codes included a comparison of themes and an examination of their frequencies. One advantage of thematic coding is that it enables new categories to emerge beyond those the researcher originally identifies in the data analysis process.

Triangulation and Validity

Gathering data from multiple sources and applying a variety of data collection methods enables the researcher to converge lines of inquiry while enhancing the credibility of the data analysis. This strategy, known as triangulation, strengthens the validity of the study and examines the integrity of the researcher by accounting for potential biases. As Guion, Diehl, and McDonald (2011) explain,

> Validity, in qualitative research, refers to whether the findings of a study are true and certain—"true" in the sense that research findings accurately reflect the situation and "certain" in the sense that research findings are supported by the evidence. Triangulation is a method used by qualitative researchers to check and establish validity in their studies by analyzing a research question from multiple perspectives. Patton (2002) cautions that it is a common misconception that the goal of triangulation is to arrive at consistency across data sources or approaches; in fact, such inconsistencies may be likely given the relative strengths of different approaches. In Patton's view, these inconsistencies should not be seen as weakening the evidence but should be viewed as an opportunity to uncover deeper meaning in the data. (p. 1)

In other words, triangulation confirms the validity of the research process and allows for irregularities in the data to emerge, which can lead to new discoveries and opportunities for deeper understanding. By triangulating the data in this study, I encountered new findings. As this is a single-case study, where the data set is small, and the events are rare—in that the teacher who served as the subject of the research is a first-time teacher, a grantee, and a participant of the Texas Cultural Trust's professional development program, Digital Pioneers Institute—it was not possible for me to generalize the findings.

Positionality of the Researcher

My interest in this research originated from my internship at the non-profit organization Texas Cultural Trust and my desire to learn more about the Trust's impact on arts education in Texas. It led to interactions and conversations with several art teachers at the Digital Pioneers Institute, a professional development for the Arts and Digital Literacy Initiative in the summer of 2016. Several teachers attended the training, including some who were learning about the curriculum for the first time, some who had been partially integrating it into their classrooms, and the seasoned veterans who had been teaching the ADL courses for years. In the fall of 2016, the Texas Cultural Trust hired me as its Education Program Specialist, a full-time position in which my role is to oversee the Arts and Digital Literacy initiative and collaborate with the TCT staff in coordinating all educational programs. This initiative, which offers a free TEKS-aligned online curriculum for all educators, is a complete anomaly to me. Revolutionary in 2008, the motive behind this concept was to address issues such as media literacy, information literacy, and digital

literacy in K-12 curricula. I hope the Texas Cultural Trust and its stakeholders continue to foster and sustain innovative educational programs like the Arts and Digital Literacy initiative, as they are much needed in Texas (and beyond).

THE ARTS AND DIGITAL LITERACY INITIATIVE

In this section, I present information on the Arts and Digital Literacy initiative written by the Texas Cultural Trust's staff, including myself. I provide a concise description of the Trust as a non-profit organization, as well as its many programs. Next, I dive into the intricacies of the ADL initiative, providing a timeline of its history and development, a summary of the Classroom Technology Grant program, and an overview of the Digital Pioneers Institute professional development training. Finally, in order to understand this case, I conclude with a description of the Art and Media Communications course and the elements that comprise its curriculum.

Texas Cultural Trust

Established as a 501(c)3 organization in 1995, the Texas Cultural Trust's mission is to be the leading voice for the arts in education, advocacy, and economic impact in Texas and to highlight the artistic excellence of the state. The Trust accomplishes this through fundraising and providing grants for several arts-centered programs in Texas. What follows are summaries of the Trust's primary efforts to fulfill its mission[3]:

Art Can

> Through the Art Can initiative, the Trust conducts research and produces data to quantify the impact of the arts and creative sectors on the economy and education in Texas. Art Can research analyzes: the creative economy; employment and wages; tax revenue; access to arts education; and tourism spending related to arts

[3] Authors unknown. Retrieved from https://txculturaltrust.org between the dates 1/01/2016-4/01/2018

and culture. Art Can research also evaluates the benefits of an arts-rich economy and education in Texas public schools. The Trust creates and executes programs and publishes their findings in order to inform the public, elected officials and their staff, educators, and private entities on the necessity and importance of public funding for the arts to support an innovative and competitive workforce that strengthens the Texas economy.

Texas Medal of Arts Awards

The Texas Medal of Arts Awards (TMAA), the Trust's signature fundraising event, spotlights Texas leaders and luminaries who have achieved greatness through their creative talents, as well as those whose generosity has opened doors to artistic opportunity for Texans of all ages. Every biennium, during the Texas legislative session, the Trust celebrates our state's creative and cultural excellence by awarding Texans from across all disciplines of art; including film, visual arts, literature, music, theater, arts education, design, and individual and corporate arts patronage with the Texas Medal of Arts.

Texas Women for the Arts

Texas Women for the Arts (TWA) is a statewide giving circle whose mission is to awaken and nurture the artist in every Texas child. Established in 2005, TWA unites the financial forces of Texas women in funding arts education programs throughout the state. Every year, Texas Women for the Arts members award more than $200,000 in grants to arts organizations, making a meaningful difference in the lives of children across the state.

Texas Young Masters

Texas Young Masters, a joint initiative between the Trust and Texas Commission (TCA) on the Arts, recognizes 8th through 11th-grade students who demonstrate artistic excellence in dance, theatre, film, music, media, and literary and visual arts. The program awards 15 students with $10,000 scholarships over two years, to enhance and build their professional artistic study. These scholarships provide incredibly talented kids with opportunities they may otherwise not have been able to access. The Trust celebrates a new class of Young Masters every biennium with an awards show that highlights their drive, talent, and creativity. These Young Masters are Texas legends of tomorrow.

Arts & Digital Literacy

The Arts & Digital Literacy (ADL) initiative was created by the Trust, in partnership with The University of Texas at Austin College of Fine Arts, to bridge the gap between traditional fine arts education and technological instruction.

> ADL's free online fine arts curriculum integrates technology into the creative classroom, giving students the benefits of an arts-rich education while preparing them for the modern workplace. ADL courses align with current Texas Essential Knowledge and Skills (TEKS) standards for fine arts and count as fine arts credit for high school graduation. In addition to the curriculum, the Trust provides technology grants and professional development opportunities through an annual ADL Institute for teachers implementing ADL into their classroom.

Arts & Digital Literacy Initiative

The Arts and Digital Literacy (ADL) initiative intends to "develop and support project-based, fine arts curricula for high school students, establishing the connection between traditional fine arts education and digital media and creating learning experiences that develop students' capacities for critical thinking, creativity, imagination, and innovation" (Texas Cultural Trust, n.d.). The 83rd Texas Legislature signaled its support for the importance of the arts in K-12 education with the passage of House Bill 5, which requires that schools teach 21st century learning skills, develop community partnerships, and focus on digital learning. The Texas Cultural Trust based its Arts and Digital Literacy curricula on a combined set of Texas Essential Knowledge and Skills (TEKS) standards in fine arts and technology, resulting in arts courses that are rigorous and designed specifically to develop media literacy that will prepare students for the 21st century workplace.

In 2013, the Texas State Board of Education approved the new student standards for the Fine Arts. These new standards included all of the Trust's courses (Art and Media Communications I & II; Music and Media Communications I & II, Theatre and Media Communications I & II; Dance and Media Communications I & II). With the implementation of the new Fine Arts standards in the 2015-16 school year, high school students who completed any of these courses received one fine arts credit. Currently, all

Texas high school students are required to have one fine arts credit for graduation. Here, the Texas Cultural Trust documents its history in narrative form:

> Inspired by a talk she heard by Apple Founder Steve Jobs, Amy Barbee, Executive Director of the Texas Cultural Trust, secured funding to create a new curriculum that integrates the power of visual arts with digital media. Working with Austin-based Resources for Learning a research and education services company, the Trust first brought together a group of media leaders from the Central Texas area, including KLRU-TV, the Austin Film Society, the Texas Commission on the Arts, the Digital Media Council, Big Thought, Ricochet Labs, the Austin Children's Museum, the Center for Educator Development in Fine Arts, Communities in Schools of Central Texas, and the University of Texas College of Fine Arts. When asked what skills they would like to see in job candidates, advisory group members said that they wanted employees who knew how to reflect and evaluate, give and receive feedback, think conceptually, work as a team and in various roles, and create meaningful projects of value to them and their communities. They also said that students entering the work world needed hand and technical skills, the ability to articulate a project goal, familiarity with processes such as storyboarding and writing, the ability to tell their stories through media, and application of research to creative projects (Texas Cultural Trust, n.d.).

Arts & Digital Literacy Timeline

The Texas Cultural Trust lists the following as a historical timeline of the ADL initiative's development, funding history, partnerships, trainings, and grants (Texas Cultural Trust, n.d.).

2008
Received AT&T grant to develop the curriculum

2009
Received American Recovery and Reinvestment Act funding for the curriculum
Developed the Art and Media Communications I course

2010
AMC I approved as innovative course by the Texas Education Agency (TEA)
Art and Media Communications (AMC I) pilot at:
Hastings 9th Grade Center and Elsik High School in Alief ISD
East Memorial High School in Austin ISD

Academy High School in Hays CISD
Idea Public schools in Alamo and San Juan

2011
Partnership with University of Texas at Austin College of Fine Arts

2012
Developed Art and Media Communications II course
Music and Media Communications I pilot at Anderson High School in Austin ISD and Georgetown East View High School in Georgetown ISD.
Received Meadows Foundation grant for professional development
All courses approved as innovative courses by TEA

2013-2014
Theatre and Media Communications I pilot in Comal ISD.
University of Texas at Austin College of Fine Arts partnership renewed by Texas legislature
Received CH Foundation grant

Summer 2014
Strategic plan development
Implementation guide development

Fall 2014
Dance and Media Communications I pilot and teacher training
Development of Dance and Media Communications II
Development of Music and Media Communications I

Spring 2015
Classroom Technology Grant awarded to seven ADL teachers

Fall 2015
All courses available for fine arts credit
New fine arts TEKS implemented
Development of Theatre and Media Communications II
Dance and Media Communications II pilot

Spring 2016
Development of online curriculum platform
Classroom Technology Grant awarded to ten ADL teachers

Summer 2016
Annual Digital Pioneers Institute professional development in Austin, Texas

Fall 2016
Theatre and Media Communications II pilot

Spring 2017
Classroom Technology Grant awarded to eleven ADL teachers

Summer 2017
Annual Digital Pioneers Institute professional development in Austin, Texas

Fall 2017
Online curriculum platform completed with courses:
- Art and Media Communications I & II
- Dance and Media Communications I & II
- Music and Media Communications I
- Theatre and Media Communications I & II

The Classroom Technology Grant

Without question, teachers are always in need of additional funding for their classrooms. Grants not only benefit the students, the school, and the district; they also reflect positively on the teachers as active and committed advocates for their learners. With this in mind, the Texas Cultural Trust developed a grant by setting aside funding through the Texas Women for the Arts, a giving circle. Each year, a portion of the membership dues for Texas Women for the Arts is pooled into the Classroom Technology Grant, a fund specifically intended for Arts and Digital Literacy initiative teachers. As can be found in the curriculum course descriptions, the materials and equipment required for these courses are minimal and flexible to account for the varying nature of school budgets. However, increased access to technology leads to a more extensive range of projects and skillsets with which students can engage. In turn, these students gain richer, more diverse learning experiences (as do their teachers).

Since its inception in 2015, the Texas Cultural Trust has awarded over $75,000 to Texas teachers who have committed to "meaningfully integrating technology into their creative classrooms" (n.d.). To be eligible for the grant, teachers must teach the ADL

course under the PEIMS code and agree to offer the class on their school's course registration list for three years, with the understanding that classes may not make the minimum enrollment. The teacher must fill out an application and apply with the signatures of the principal, fine arts director, and technology specialist, if applicable (see Appendix F). Classroom Technology Grant recipients also commit to attending professional development trainings in the summer, participating in a phone interview and classroom observation upon request. The Trust also sends a survey to the teachers as a way to maintain communication and to gain understanding surrounding the effectiveness of the grant funds in the classroom.

Professional Development

Since the creation of the ADL initiative, the Trust assured administrators and teachers that support, and training would always be a part of this program. Throughout the development of the AMC pilot course in 2010, the Texas Cultural Trust applied for and received funding for professional development workshops. To increase the initiative's reach, the Trust funded the instruction of professional development trainers in January 2012 to support dissemination of the curriculum statewide. These trainers subsequently provided free, three-hour training sessions to over 700 educators in 22 school districts and education service centers across the state. During the same time, through a legislative appropriation authorizing the continuation of this work, the Trust began a collaboration with the College of Fine Arts at The University of Texas at Austin to provide pre- and post-service training to art teachers. In June 2012 and June 2013, the university provided in-depth training for the Arts and Digital Media course. Following the success of these

statewide and local trainings, the Trust formulated an all-inclusive, professional development workshop for all four ADL disciplines: Art and Media Communications, Dance and Media Communications, Music and Media Communications and Theatre and Media Communications.

Since 2014, the Trust has continued to host an annual Digital Pioneers Institute. This three-day, hands-on, professional development training for high school fine arts teachers combines in-depth curriculum training with technological application. The Institute is low-cost, TEA-certified, and worth 20 CPE hours; moreover, it promotes a sense a community among fine arts educators. The team of well-versed trainers work extensively with instructors to promote familiarity within each course curriculum. The National Education Association (n.d.) promotes

> Professional development should be required throughout the career of education support professionals. Professional development programs should provide equal opportunities for these employees to gain and improve the knowledge and skills important to their positions and job performance…There are many reasons why ongoing professional development— defined here as the process of enhancing one's personal growth and job skills and improving one's job performance in order to contribute to outstanding educational results for students—is important for para-educators. One of the most compelling reasons is that student achievement depends on rigorous standards and a knowledgeable education team. To have high standards for students, there must be high standards for the staff members who work with them.

Art and Media Communications I

Retrieved from Texas Cultural Trust's (n.d.) documents and materials, the following section comprises the various components of the Art and Media Communications I course, including the course description (Appendix A), the essential

knowledge and skills (TEKS) standards it covers, the course structure and sequence, the module sequence, the lesson design, the target student population, the technology requirements, and a list of the original AMC curriculum writers.

Course Description [4]

> *Art and Media Communications* combines rigorous and relevant experiential study of modern, post-modern, and contemporary visual art and design with student learning in media literacy and technology applications. Creation and analysis of student artworks will balance with explorations into contemporary practices across the visual and commercial arts fields. Students will learn how to bridge traditional hand skills with current technology applications to create new media such as animations, digital images, multimedia presentations, digital videos, websites, and interactive or site-based installations and performances. Student work will culminate in a capstone project that investigates an issue relevant to the student and uses art, design, and visual communications to address a problem within the community or effect a change. This project will afford students an opportunity to learn and practice creative research skills, develop a narrative, engage an audience, and connect an online community to their project.

Successful implementation of this course enables students to

- learn and apply key art-based concepts and techniques used in multiple career fields, including creative and commercial professions;
- use hand skills as well as technology skills;
- articulate a project goal and work through processes such as storyboarding and writing;
- tell their stories through media;
- conduct and apply research to creative projects;
- reflect and evaluate;
- offer feedback and criticism;
- think conceptually;
- work as a team and in various roles; and
- create meaningful projects of value to them and their communities.

Essential Knowledge and Skills

> *Art and Media Communications* is directed toward students in Grades 9−12 and requires no previous experience in visual art or technology. Student learning objectives for the course combine and extend the Texas Essential Knowledge and Skills (TEKS) for Fine Arts (e.g., Art, Level I) with TEKS from Technology

[4] Authors unknown. Retrieved from https://txculturaltrust.org between the dates 1/01/2016-4/01/2018

Applications. This synthesis results in the following five strands of Essential Knowledge and Skills for the course:

1. Perception & Information Acquisition
2. Creative Expression & Communication
3. Historical/Cultural Studies
4. Response, Evaluation & Media Literacy, and
5. Problem Solving

A complete listing of the Essential Knowledge and Skills, as well as a scope and sequence chart detailing the alignment with objectives in each lesson, appears on this website. (http://www.artsdiglit.com)

Course Structure and Sequence

The *Art and Media Communications* course is broken into four thematic modules that span 32 weeks and contain 11 project-based lessons, plus three lessons that outline a structure for student-led collaborative work on the capstone project. The 32-week timeline allows teachers flexibility, especially during the opening weeks of school. However, the course is intended to span one school year. Each module scaffolds skills and knowledge from visual art, communication, media literacy, and technology applications with conceptual ideas aimed at moving a student from an inward study of oneself, outward to understanding and communicating with others, and, finally, to a realization of his/her role as an agent for change within a broader community. Table 4 shows the sequence of course modules.

1	Visual Culture and Identity
2	Imagination and Ideas
3	Collaboration and Communication
4	Social Relevance and Community (Capstone Project)

Table 4: Module Sequence (Texas Cultural Trust, n.d.).

Lesson Design

Lessons within each module utilize the 7E lesson design model. The 7E model breaks instruction into the following phases, converted to sections:

- Elicit
- Engage
- Explore
- Explain
- Elaborate
- Evaluate
- Extend

Teachers familiar with the 5E model will notice the similarities as well as the additions of the Elicit and Extend components. The Elicit component serves to uncover prior student knowledge on a topic prior to engagement in the lesson. The Extend component, at the end of the lesson, identifies ways that student learning might lead to further studies and connect to other lessons.

During each of the 7E phases, learning activities are student directed, with the teacher serving as a facilitator, coach, and guide. Each lesson provides students opportunities to discuss, write, create, and reflect. Furthermore, each lesson connects to all four strands of the Art I Texas Essential Knowledge and Skills (TEKS). Rubrics for assessing student learning during each activity can be found at the end of each module.

Target Student Population

The target student population for the pilot of Art and Media Communications is ninth-grade at-risk students (see Appendix I). Though other students may benefit, and formal definitions of at-risk students exist, the definition for purposes of the course is: "students who are not experiencing success in school and who are potential high school dropouts." The course will address the top five reasons students drop out:

- Failing
- Too much freedom
- Peer influences
- Poor attendance
- Not interesting

Based on the needs of at-risk students, the course counters these reasons for dropping out by providing opportunities for safety, affiliation, positive self-concept, a structured environment, a sense of mastery and competence, as well as opportunities for service and generosity.

Art and Media Communications teachers are trained to provide strong adult-student relationships based on trust and rapport. Teachers also learn to establish productive learning environments that foster resilience and based on neurological research.

Instructional strategies include differentiated instruction, planning backward, and teacher-as-facilitator. Differentiated instructional approaches help teachers modify content, products, and processes so that each student has opportunities to learn at his/her maximum potential. Planning backward emphasizes the importance of aligned assessment and beginning with the end in mind. In the facilitator role, teachers use the coaching strategies of Costa and Garmston (2002) to empower learners to think critically about themselves, their work, and the world around them.

The Art and Media Communications curriculum itself incorporates several features designed to enhance the success of at-risk students. Some of these features include:

- Progressions from concrete to abstract
- Explicit connections
- An instruction which builds on prior knowledge
- Opportunities for student choice
- Links between school and lives outside of school

Finally, the course encourages communication between students, teachers, and families. Teachers are trained to establish parental partnerships designed for student success. Some characteristics of such collaboration include sharing decision making about the student's instructional program, sharing resources for goal attainment, and providing a universal message about expectations.

Technology Requirements

The Art and Media Communications course is technology agnostic. Instruction is not specific to any type of computer hardware or software brands. Lesson designs are open to flex and accommodate what is available at the school. However, the following are highly recommended:

- iPads/tablets/laptops
- Apps (Procreate, etc.)
- Stylus pens/brushes
- Nice camera(s)
- Color printer
- Projector
- Pro-version software
- Internet access in the classroom

Students- Bring own devices (BYOD)

- iPads/tablets/laptops
- Cell phones
- Cameras

The Art and Media Communications Writers

The original Art and Media Communications curriculum was written and developed by a team of practicing and highly regarded Texas visual arts educators:

Linda Aponte, Art Instructor, Plano Independent School District
Nicole Brisco, Art Instructor, Pleasant Grove Independent School District
Suzanne Greene, Art Instructor, Spring Branch Independent School District

CONCLUSION

This chapter provided information concerning the methodology involved in carrying out this case study research, which examined the process and experience of one art teacher implementing the Art and Media Communications course as part of the Texas Cultural Trust's Arts and Digital Literacy initiative. It began with a brief discussion of the nature of qualitative research, as well as my reasoning, as the investigator, for selecting a case study framework for this research. I then covered the data collection methods I employed in this study, including observation, semi-structured interviews, and document review. I provided information about the field site—the AMC classroom at Westwood High School in Round Rock, Texas—and introduced the teacher of the class and the primary subject of this research, Brittany Skillern. Imperative to the report was a discussion of the process of establishing the case study, my connection to the research as a staff member at the Texas Cultural Trust, and an overview of the Trust's programs. To showcase the full scope of the ADL initiative, I provided a timeline, details on the Classroom Technology Grant and the Digital Pioneers Institute professional development workshop. Lastly, I included an overview of the academic features of the AMC course in order to provide greater context. The next chapter presents an overview of the data findings and interpretations that resulted from this research.

Chapter 4: *Data Analysis*

INTRODUCTION

This chapter presents data findings by examining collected data from observation field notes, interview transcripts, student artwork, the Arts and Digital Literacy curriculum, and documents related to the Art and Media Communications course. The data is framed through two narratives: the first is drawn from the site observation, the second centers around an interview with the high school art teacher, Mrs. Skillern. Four key themes emerged from the descriptive data: (a) adaptable student-centered curriculum, (b) technology as a tool, (c) creativity, and (d) school implementation. This chapter revisits the central research question: how does one Texas high school art educator implement the Art and Media Communications course in her school? I then proceed to answer the sub-question: what can be learned about establishing a new fine art and technology course in a high school? Research herein led to the creation of an infographic document designed to aid educators in implementing the ADL curriculum (see Figure 7).

THE OBSERVATION

Mrs. Skillern's classroom represents a prototypical high school art class with colorful posters and art work covering the walls. Cabinets and surfaces hold the materials necessary to create traditional paintings, drawings, and sculptures. Drying racks line the walls and portfolio slots appear at capacity. I noticed one student assistant building additional storage from wire and wood. At the bell, 9th through 12th grade students trickled in to sit around large tables fitting four chairs each. Before settling down, each student collected an available iPad, laptop, or both. The teacher received a class set of 32 iPads

through a Nextgen [5] grant. The class also had access to laptops, which were sourced from the library. The 14 students in the class were respectful, and atmosphere relaxed as Mrs. Skillern opened the class with a video[6]. This learning strategy fulfilled the *elicit* section of a 7E lesson plan in Lesson 1 titled *Images and Words: What is the Message?* (see Appendix G). The video's theme was advancements in technology across the world. The class appeared somewhat attentive to the fast-paced, albeit slightly dated video. Some facts appeared to surprise the group of teens born in year 2000 and later, like the differences between then and now. To foster conversation, Mrs. Skillern followed up with one of the reflective questions found in the *elicit* section of the lesson plan: "What are some of your feelings about technological change?"[7] One of the older students responded, "This is what we have had our whole life." As conversation progressed, students traded comments addressing differences in technology they identified over time. Discussion naturally led to the daily topic, to which Mrs. Skillern offered, "Having design skills that translate to a screen are valuable." This statement was embedded in module 2, lesson 1, and incorporated in several other modules of the curriculum throughout the year. The lesson objectives, materials needed, and TEKS are listed in the lesson plan (see Appendix G). Mrs. Skillern's year at-a-glance (Appendix K) shows the modules, lessons, projects, and type of assessment for the 2016-2017 school year. She then instructed the class of ten male and four female students to open Module 2 on the class Google drive, where Mrs. Skillern

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5 Nextgen Grant is a grant Mrs. Skillern received through the Round Rock ISD technology department.

6 Did you know 4.0 video retrieved from https://www.youtube.com/watch?v=6ilqrurewe8 November 25, 2016

7 All quotes from Mrs. Skillern and students are from an observation on November 10, 2016

creates student facing material. Most did so using encased iPads with screens propped up. As an introduction to the *engage* section of the lesson plan, the class responded to the teacher's question, "What catches the eye, image or a headline?" Students discussed using examples from media including magazines and newspapers. The group did not reach a consensus, but one student notably resolved, "both but it also depends on the person."

After the *engage* section of the lesson plan, instruction progressed into the *explore* section, the third E of the 7E instructional model. Mrs. Skillern discussed the importance of reporting news, what should and ought not go in print, the significance of presenting credible facts, and citing sources. This segued back to discussing visuals vs texts, and the question on what catches the attention of the viewer. The students became visual editors during this lesson. During the next part of the lesson titled '*Visual Composition: Step 1'* students wrote down words or phrases on a piece of paper, these words were to be meaningful to them, something that the individual encountered on a daily basis or at random. The point of this part of the lesson was to stretch the 'visual editor' as the student had to attach a visual component to certain words or phrases to appeal to viewers. Additionally, students found ways to expand their processes, asking questions such as "Can my phrases be contradicting?" and "Can we combine the two events?" Thrilled with the freedom to creatively express and innovate, the comments in the room included "This is going to be interesting!" and "This is entertaining!" Still in the *engage* section of the lesson, for the next step, all students used traditional materials like colored pencils, pencils, and markers, even though digital options were suggested in the AMC lesson plan. The objective

of this assignment was to create a composition based on the meaning you interpret from the text you have received.

Next the students briefly spoke and reflected on the visual outcomes. The main assignment of the day had yet to come. For several preceding weeks (this observation occurred during week 7 of the school year) the students had been creating visuals from a range of media including drawings, paintings, photography, photographs of 2-D work, digital manipulations of artwork and photographs, and other design work on digital applications to express their interpretations of the elements of art: color, form, line, shape, texture, and value. On this day they used same processes to represent the principles of design: rhythm, movement, balance, proportion, harmony, unity, emphasis, and variety (Appendix G).

To assist the students in grasping each of the 8 principles of design, the teacher showed a simple slideshow with short definitions demonstrating a relevant way to create a personal visual. This assignment required each student to create a slideshow of each design principle as seen in Figure 5 for the elements of art. This task allowed the students to connect a visual with words just as the opening activity in the *engage* section of the lesson. One requirement of the assignment was to include the definition of each principle. As students switched gears to start on the creation component of project, I noticed time was almost up just as the seasoned art teacher gave the young artists one more thought, "I don't want you to just *take* a picture, I want you to *make* a picture." I appreciated Mrs. Skillern's concluding words. Mrs. Skillern's year at-a- glance (Appendix K) shows the modules, lessons, projects, and type of assessment for the 2016-2017 school year.

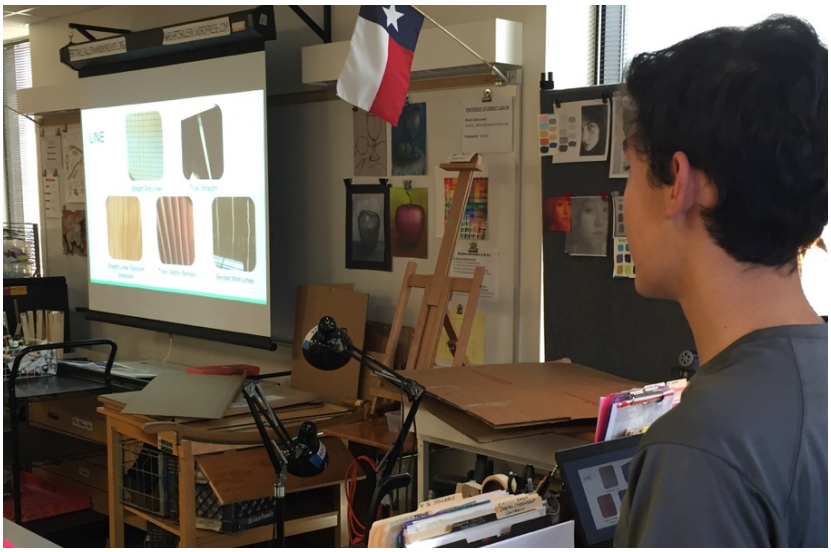


Figure 5: Student Presents Digital Safari Project: Elements of Art (Photo Credit: Brittany Skillern).

As declared in the methodology chapter, I completed a description and interpretation table to assist my analysis and coding process (Lapan et al., 2012). I finalized the description by referencing my field notes and audio recording shortly after the observation. I referenced the description column to fill in the interpretation section. These interpretations revealed some commonalities and questions. I later conducted a follow up phone conversation with Mrs. Skillern in order to answer some of my interpretive questions and comments, see Table 5.

Description	Interpretation	Answers
What is happening in objective terms, as others might see it	Possible meaning or meanings; other questions that arise	Mrs. Skillern's responses to the questions (if applicable)
The class includes 14 students: three 12th graders eleven 9th graders, ten males, four female and one student in the special education program.	Why is the class only 9th grade and 12th grade students? What classes do 10th and 11th graders take commonly?	The 12th grade students need art credit and Art I was full. The 9th grade students came from middle school feeder schools.

Table 5 continued on next page.

Table 5 (continued)

	Is the curriculum adaptable for all students?	Counselors were not aware of course. The 10th 11th grade students may not have been aware, didn't need credit, or wait for Art I to open.
Some students listen to music on their phones and music is playing.	The teacher allows the students to have freedom while they work on projects and promotes a creative space by playing music.	
One student works on an iPad, two laptops and his cellphone all to himself.	This student has interest in several types of technology, so he is either testing and choosing which device to use or merely procrastinating working on the actual project by operating multiple devices.	This particular student uses one to log on his account and uses the iPad for apps.
Mrs. Skillern asks, "What are some of your feelings about technological change?" One of the older students responds, "This is what we have had our whole life."	Asking open-ended questions helps the students understand the objectives of the lesson and encourages them to find their point of view. Their responses assist the teacher to better understand the perspective.	
Mrs. Skillern asks, "What catches the eye, an image or a headline?" The students are split on a definitive answer, one offers the resolution "both but it also depends on the person."	By opening this conversation, the teacher gives the students autonomy in the process. By figuring out their opinion, the students are able to apply purpose to their work.	
A student asks, "can my phrases be contradicting? Can we combine the two events?"	The student is questioning the limitations, allowing the project to expand past the minimum requirements. Does this course indorse full creativity and freedom to change and adjust the projects?	Even though the curriculum offers minimal freedom, it is the onus of the teacher to elaborate.

Table 5 continued on next page.

Table 5 (continued)

For this introductory activity, all students use traditional materials like colored pencils, pencils, and markers, even though digital options were suggested.	Why did the students choose to use traditional materials for this assignment? Do many assignments have options?	Some students haven't had an art class since elementary school. Technology is more accessible [in this school].
The students are working on a principles of design slideshow with short definitions.	To assist the students to better understand each principle and to incorporate other skills.	
Mrs. Skillern showed the class a student's work as an exemplar.	By showing examples by peers, the project becomes relatable and also endorsing the students to using critical thinking to improve their work.	
One student helps another with manipulating a photo on an IPad.	With this project, opportunities for collaboration and teamwork are present and intuitive. How does the teacher foster these interactions?	Mrs. Skillern says she down-plays her technology knowledge to encourage the students teach each other, and ownership of knowing 'more' than the teacher.

Table 5: Field Notes Compiled as Description, Interpretations, and Answers from the Observation.

THE INTERVIEW

Nearly a third of first-time college students change their major at least once within three years (National Center for Education Statistics, 2017). When I discovered this statistic, I wasn't too surprised, revealing both Mrs. Skillern and I fit into this category. During the hour long semi-structured interview with Mrs. Skillern, I discovered how the participant's career path began, what teaching is like for her now, and what advice she offers for educators looking to embark on teaching this art and technologies course.

‘How can I major in the arts and make money?’ a young Brittany Skillern thought. She started off as a business major, then changed to political science and math before graduating with a Bachelor’s of Fine Arts. For a while, Mrs. Skillern tried landscape architecture before moving to Texas for career in graphic design. While determining her next step, Mrs. Skillern obtained an online teacher’s certification. After receiving a certification online, teachers in the state of Texas receive a probationary certificate and in Mrs. Skillern’s alternative certification program, her first year of teaching counted as her ‘student teaching’. She remarked her first year of teaching art (which was middle school) as rough because she never even attended a public school. Without any experience in teaching nor in public schools, Mrs. Skillern had to acclimate, fast. She recalled a moment on that steep learning curve “I asked ‘Where are all the lesson plans?’ They're [administration] like, ‘You make them.’ That was a shock to me. I didn't know that. I thought I would be handed something and I could tweak it.”

The retention of teachers with alternative certification is quite low (Reyes & Alexander, n.d.). Luckily Mrs. Skillern had supportive teachers and colleagues with a passion for their profession. With an established network, she was committed to the creative multidimensional subject of visual art. Mrs. Skillern began her teaching career at a middle school for 3 years, then moved to Cedar Ridge High School for four years and transferred to her current placement at Westwood High School. All of these schools are in Round Rock Independent School District, just north of Austin, Texas. In her fourth year at Westwood, she noted a positive school environment for teachers and expressed relief to not be bogged down with busy work. For students, Westwood is a high performing school,

the testing is rigorous, homework is always required, and students seem stressed**.** In the art room, optimistically students have an opportunity to create, to release, and have fun. When I asked Mrs. Skillern about her teaching pedagogy, she remarked without hesitation:

> I like to create fun, safe environment where kids can feel comfortable but still know the limits of not making each other feel bullied or upset or put down… to give them freedom in class but still keep that reigned in behaviorally. I like to set some parameters for projects because we do have TEKS and curriculum that we have to teach but, beyond that, this is Art class and I want them to push the boundaries, I want them to break the rules a little. …experiment.[8]

"To experiment?" I asked. She agreed immediately. To elaborate on her outlook regarding the students' interest being crucial, she continued:

> We're artists. I mean, that's in our nature to do those kinds of things so I try not to be too rigid with rules. I want them to bring their own personality into it because that's how they get engaged. Then, you get to learn a lot about the student just by the kinds of subject matter and things that they gravitate toward. Keeping it fun for them.

Mrs. Skillern touched on a few ways on how teachers could stay current to ensure the class is effective for the students and less challenging for teachers. One way is to utilize the IT department as a resource and attend technology professional development trainings offered by the teachers' school districts. Outside the school, look into blogs and engage in online groups that are also teaching similar subject matter on social media outlets like Twitter and blogs like artroom161.blogspot.com. Mrs. Skillern also recommends the K-12 Art Chat hosted by a husband and wife team, both art teachers in Texas. Additionally, Mrs. Skillern attends conferences and other professional development to deepen her knowledge of the AMC curriculum and gain new concepts to teach art and digital literacy. She attended

[8] All quotes from the interview with Mrs. Skillern are from November 10, 2016

the Digital Pioneers Institute as a part of the requirement of the Classroom Technology Grant provided by the Texas Cultural Trust.

Mrs. Skillern listed her grant funding purchases and intention as well. She bought the following items for the class: four iPads, four keyboard cases so the students could type assignments like artist statements, four gooseneck iPad holders so that whenever they try to do some animation, they can position the iPads and keep them still, and four stylus paintbrushes (see Figure 6).

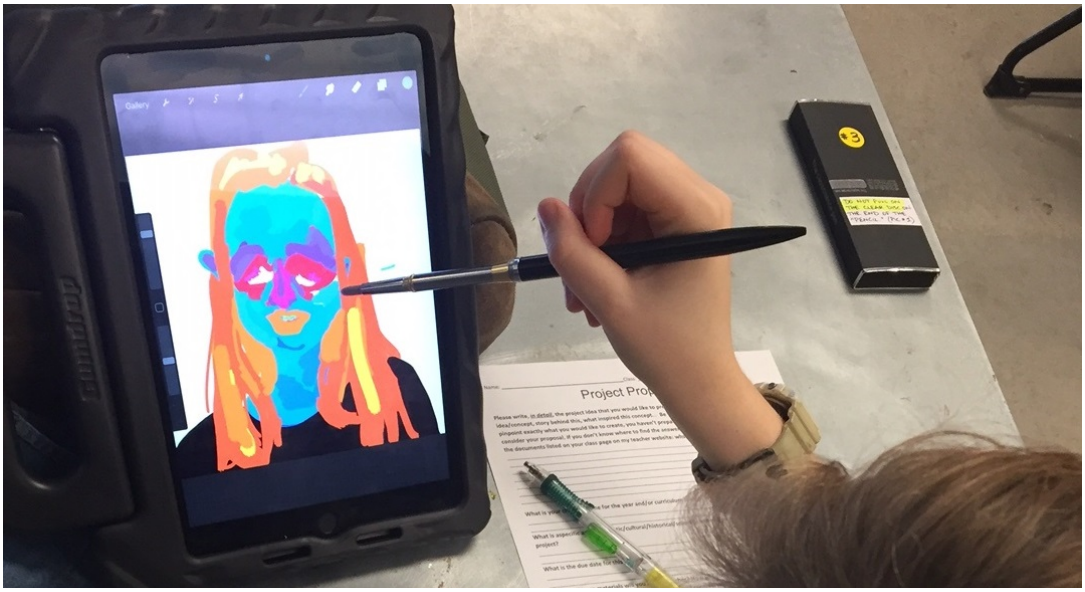


Figure 6: Students "play with tech" and learn how to use an app called Procreate (Photo Credit: Brittany Skillern).

A Teacher's Story

An instrumental consideration of this study was to learn the history of how the Art and Media Communications course became a part of Mrs. Skillern's story. In 2011, Mrs. Skillern attended a training pilot hosted by the Texas Cultural Trust. At the same time, the Visual Arts Curriculum Specialist for the district promoted the course to art teachers across the Round Rock district. Over several years, the diligent Specialist strived to get the course

approved for the district catalog. Students finally had the option to sign up for the Art and Media class at Westwood High School for the 2016-2017 school year. Mrs. Skillern also taught the course in fall semester of 2016 for the first time. Since this process could be unique for each campus and district, I requested Mrs. Skillern explain how she got the AMC course started and what advice she had for new educators looking to bring it to their campus. As a takeaway for teachers, the infographic Figure 7 visually summarizes her recommendations. She explained the process:

> For a teacher getting it started at their campus, since it already has a PEIMS code through the State of Texas, they would then have to ask their head counselor and head principal to submit that PEIMS code for their district course catalog. Once that gets approved, they're allowed to offer it at their school. If it's already approved in their district course catalog, they're allowed to just start offering it. They would just let their head counselor know, 'Hey, I want it on the choice sheets.'

Securing the course on choice sheets represents half of the task according to Mr. Skillern. To gain enrollment in the class, teachers must advertise *and* inform counselors and recruit students**.** Mrs. Skillern offers her expertise on how to promote:

> As far as students, it's just getting the word out. I visited our feeder middle schools last year and promoted it to Art students there. I met with my counselors here at Westwood and explained the course and asked them to help me recruit students that they thought might be interested. I told my students last year about the course. Since it's different from Art I, they can still take it even if they'd have the Art I course.

The last sentence of her suggestions is a central point for two reasons. First, it reiterates that the AMC I curriculum differs from Art I and other introductory courses; therefore, students can take one or both courses. To that point, the AMC I and AMC II are consecutive much like Art I is required to take Art II. Second, it is important for the students (and counselors) to know the AMC I course content is a blend of traditional and digital-based

projects. In fact, Mrs. Skillern recommends counselors inform students if they are not interested in studio art (i.e. painting and drawing) but need an art credit that AMC I might be a better choice. This course is appropriate for all skill levels of traditional art making and can accommodate a breadth of technology capabilities as well.

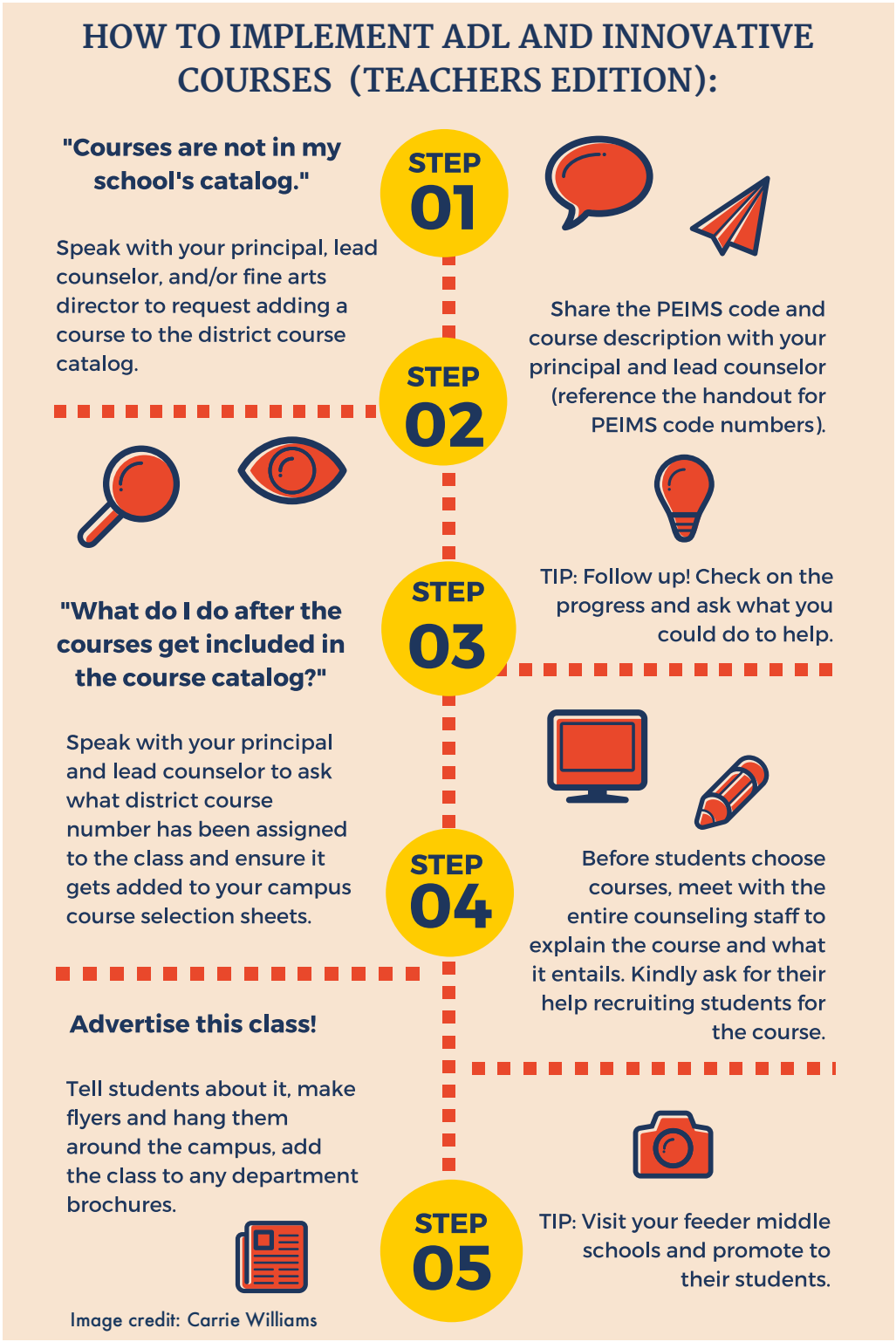


Figure 7: Steps to Implement ADL in a School (Image Credit: Carrie Williams).

As a teacher navigates through this course, it is just as important to prepare materials and resources as it is to embrace the unknown. Teachers should realize these digital native students, (Prensky, 2001) also known as 'screenagers' (Rushkoff, 2006) may know more about how to use the devices, but the teacher as a facilitator must illuminate the purpose of the instruction and lead the student to the 'what's next'. Devices and applications will advance, replacing the older versions at a rapid pace. To get started, first contact district's IT department, since rules and policies vary. Then, Mrs. Skillern suggests obtaining as many iPads as possible and download free apps. One teacher and researcher support this advice and noted "As a device that fosters creation, innovation, imagination and expression, and assists traditional art education, iPads can be a new tool for teaching the very traditional essence of visual art" (Wang, 2015, p. 164). Also, if a teacher is unfamiliar or not quite confident with the devices or programs, encourage the students to teach each other and collaborate. However, just like trying a material for the first time, teachers must troubleshoot the program or application in advance and attempt to solve any technical issues that might slow progress down. Mrs. Skillern noted how certain apps would have worked in a lesson or module, instilling reflection and learning along way. When it comes to implementing larger more in-depth project, Mrs. Skillern likes observing students "take over the learning and the creation." She prefers "to just walk around and observe, complement, assist when they need it, keep them focused."

As for classroom management, Mrs. Skillern insists on walking around the room and seeing that the students are on task, even conversation-wise. When the teacher presents material, she recommends stopping and listening for a minute to check that the students

discussing topics related to the material. She emphasized "it's not always like that every day. Sometimes, if there's too much downtime, I have to try and go back around and say, 'Now, what are we working on? What are we studying?' in order to help refocus students.

Different from the lessons Mrs. Skillern experienced in the past and in other classes, she considers the AMC I curriculum very structured and includes very specific projects with step-by-step instructions, like the Molas Portrait (Figure 8). As a teacher going through the curriculum for the first time, she is learning alongside the students.

Figure 8: Examples of Molas taken from the AMC I Module 1: Lesson 4 Google slides[9].

The Art and Media Curriculum incorporates projects ranging from 2-D artwork to a capstone PSA (public service announcement) video (see Figure 9). Several projects

[9] Google slides: https://docs.google.com/presentation/d/1LhqovwUkpCOxNQw8pMZeYNP1sB4Rl_it-Db0yA-QkpY/edit?usp=sharing

require students to present their work in front of the class. In the Westwood High School AMC class, Mrs. Skillern found this requirement a surprising success. She described how the students were actually willing and excited to get up to share their work, “They got invested. Some students wanted to make other kids laugh or some students who are more serious shared deeper things about themselves. I think, with the class starting off, is a bunch of kids who didn't want to be in Art class too, then, getting into the projects that they're making because they're going to share with each other.”

Figure 9: Students working with green screen for PSA video (Photo Credit: Brittany Skillern).

Mrs. Skillern discussed the outcomes and processes achieved from the work including still images with digital graphics and animated movies using diverse software. She explained how students are making handmade projects by cutting and pasting and manipulating paint and markers. This curriculum uses technology as a tool just like a traditional material, offering the freedom to draw, record with a camera, and integrate into

a digital piece. The options to work digitally or traditionally in the projects link seamlessly and offer choice in each lesson. “The students can print out digital pieces and then draw and paint on top of it. They can go back and forth on one project from studio to digital, so that's fun and engaging for them too with those outcomes.” Mrs. Skillern explained.

One of the favorite projects, as of week 6 of the semester, was the visual story of yourself (Figure 10). Mrs. Skillern was surprised at how much the students got into making their slideshows or their movies and presenting and talking to the class. She was astonished to find out some students knew how to use Adobe Premiere and iMovie without any guidance. The ones that didn't feel comfortable using the more advanced programs used Google Slides presentation. She expressed it was one her favorite lessons [so far] because “it surprised me how high advanced some of these students were with technology but then, at the same time, the students that weren't didn't feel like they had to be. They could just take it to their own level.”

Figure 10: AMC I students present the Module 1 Lesson 3 "Visual Story of Myself" project (Photo Credit: Brittany Skillern).

When questioned about challenges, first and foremost Mrs. Skillern mentioned getting the right students enrolled in this course, emphasizing how she felt there are “other students out there [in the school] who would love to be in this course and just don't fully understand or even know that it exists.” By the same token, students may be placed in the class and not completely be aware of what it involves. Additionally, Mrs. Skillern politely mentioned this class is really tough for some students with special needs because of the technology component. Mrs. Skillern aims to make the students with special needs feel like they're still a part of the class in doing the same things as the rest of the class. Opportunely, her students are pretty adept at troubleshooting with the technology and get excited to help each other. She even asks, "Where's my tech support?" and students eagerly take the position. Mrs. Skillern realized that allowing choice to adapt it to their own level and at their own pace elevated the engagement and effectiveness. “I'm not really setting a bar for every student to be at this [certain] level. You're going to improve at your own level because we're all starting off at a very different level.” Lastly, she mentioned craftsmanship as a weakness with the student’s studio portion within the AMC projects and suggests reviewing what “good craftsmanship looks like.”

Throughout the interview with Mrs. Skillern, her responses to teaching the ADL curriculum are encouraging. Observed in action, she implements the robust content authentically and originates new techniques to incorporate project-based learning and 21st century learning and skills. Mentioned in Chapter 1 as the fours C’s of the framework, Mrs. Skillern embraces her involvement with the course content by presenting the information, so student can collaborate, communicate, create [and innovate] and think critically

(Partnership for 21st Century Learning, 2007). Under the skillset column *Career and Life* in Table 1, Mrs. Skillern also initiates productivity and accountability components in by "creating a safe space where the students feel okay to talk to each other so getting conversations and collaborations going." She reflects how the students take some ownership in class, "I think that's one of the strengths of teaching it the first year is for them to have some ownership of what the class is actually going to be."

CONCLUSION

This chapter provided the data analysis of a single site qualitative case study. In this analysis, two narratives gave insight answering the central research question and sub-question. The observation narrative portrayed my interpretations of the interactions between Mrs. Skillern and her students in the Art and Media Communications class at Westwood High School. The narrative of the interview shed light on her process of implementing an art and technology course, what challenges arouse and what advice Mrs. Skillern had for interested teachers. The data and descriptions revealed four themes (a) adaptable student-centered curriculum (b) technology as a tool, (c) creativity, and (d) school implementation. The main goal of this study was to uncover what it was actually like for a teacher to implement this course for the first time and to offer any recommendations for novice teachers.

Chapter 5: *Conclusion*

OVERVIEW OF THE STUDY

In this study, I set out to explain the Arts and Digital Literacy initiative (ADL) from the perspective of an educator teaching the Art and Media Communications I (AMC) course. The previous chapters of this study introduced the ADL initiative and the AMC curricula, discussed learning theories framing this study, reviewed literature on topics such as digital literacy, and gave insight to the benefits (and challenges) of using technology in the art classroom. Through direct observation, I gained rich insights to one art classroom environment and one teacher's perspective on the efficacy of the AMC course. To do so, I conducted a semi-structured interview with an established art teacher who instructed this course for the first time. This chapter provides a summary of this study, including the central research question, purpose for the study, significant findings, and recommendations for future research.

RESEARCH PROBLEM

This research sought to address the problem of art educators who may be apprehensive to integrate technology as a tool into the classroom or are unaware that the curricular resources referred to in this case are available. This study advocates for a digital and arts rich curriculum as a way to teach 21st century skills such as critical thinking and problem solving, communication and collaboration, and creativity and innovation (Partnership for 21st Century Skills, 2009). Schools that do not apply 21st century learning and skills in their classrooms [as a priority] risk depriving students of these important skillsets (Great Schools Partnership, 2016; Rotherham & Willingham, 2009). I conducted

a case study to highlight the growth of the Texas Cultural Trust's Arts and Digital Literacy initiative and to give teachers, principals, school districts and other community organizations a strategy to implement these courses (or similar ones). In addition to the need of an implementation guide for courses such as AMC, I addressed how the Trust offers professional development opportunities and funding resources in order to support teachers, which is a true need. I aimed to raise awareness of the importance of digital literacy for both students *and* teachers of today. This research ultimately sought to encourage schools to understand that art and technology curricula like ADL are valuable, accessible, and supported.

CENTRAL RESEARCH QUESTION

This research was motivated by one central question and one sub-question: How does one Texas high school art educator integrate the Art and Media Communications I visual art course of the Arts and Digital Literacy initiative? What can be learned about establishing a new arts and technology curriculum in a school? Throughout the study, I referred to the main question to guide my research and ultimately answered the sub-question through data collection and data analysis.

RESEARCH APPROACH

For this case study, I chose to conduct a qualitative study, employing an interview and an observation as the primary data collection methods, supported by document reviews. These methods illustrate a personalized technique to capture data for this particular study compared to other methods commonly used in case studies such as survey. With an open-ended interview, I was able to go in-depth with the questions I asked Mrs.

Skillern about her experience with teaching the Art and Media Communications course. Furthermore, I took field notes to enrich the analysis and had a follow up conversation with Mrs. Skillern to answer any questions from my interpretations (Table 5). To locate and extract themes and patterns, I used an inductive coding system which helped me sort the data, and draw connections based on similarities found across data sources (Lapan et al., 2012). By using in vivo coding, I drew upon the teachers' language to find commonalities, using her words to establish codes (Saldaña, 2016). The four main themes that emerged from the analyses included: (a) adaptable student-centered curriculum (b) technology as a tool, (c) creativity, and (d) school implementation.

KEY OUTCOMES

One significant outcome of this study is Mrs. Skillern's recommendation for teachers on how to implement this curriculum in their school supported by the information and purpose of the Arts and Digital Literacy initiative from the Texas Cultural Trust. Mrs. Skillern offers a year at-a-glance (Appendix K) showing the modules, lessons, projects, and assessment type as an example of the Art and Media Communications course. Mrs. Skillern confirmed that the process illustrated on the 'how to' infographic document (Figure 7) could be applied to initiate visual arts courses in her school, noting that other schools or districts may differ on the steps to getting a course on the course selection sheets. Hopefully, with some inquiry into one's school or district process and using this document as a guide, teachers can advocate for the types of courses they are competent and committed to teach. I also became aware of how little is known about the ADL initiative outside the

AMC art room and how counselors and students would benefit if they knew more about the AMC course.

If a teacher is mandated to teach this course and does not feel prepared, trained, or even interested in technology, this study offers a range of advice to ease the transition. For example, Mrs. Skillern suggests letting the students be the 'tech support' and guides the pace of learning. As mentioned in the previous chapter, students can mix media between digital and traditional. This is a brilliant way to experiment because there are endless possibilities on the thousands of programs and apps, allowing students to blend both processes by printing and reworking their projects (Wang, 2015). By saving multiple versions and work in progress, students can easily fix mistakes unlike some traditional media.

Additionally, the first year of teaching a technology infused course will be about trial and error for the students *and* the teacher. Prensky explains how teachers can work with students: "Young people (students) need to focus on using new tools, finding information, making meaning, and creating. Adults (teachers) must focus on questioning, coaching and guiding, providing context, ensuring rigor and meaning, and ensuring quality results" (Prensky, 2010, p. 10). Teachers must keep in mind these students are 'digital natives' and they have lived their lives creating and sharing information online (Prensky, 2001). While students may be familiar with a program or app, they still need the teacher's guidance on what to make (the project) and why they are making it (the purpose). Mirroring how contemporary artists develop content based on contemporary issues, the ADL

curriculum centers its projects on life-focused issues, using enduring ideas as the main purpose (Stewart & Walker, 2005).

Another outcome of this study is to emphasize that teachers are preparing students for life after high school. It is the onus of the teacher to steer curricular choices while granting students' autonomy to manage their learning. A student-centered approach to learning will benefit the teacher (and student) in the AMC course. As a result, students gain confidence and responsibility in their work. Additionally, being equipped with 21st century skills gives students abilities like problem solving and innovation to apply towards media technology. Technology devices will come and go and "eventually the newness factor abates and if substantive knowledge or intrinsic motivation is lacking, artmaking can become rote, purposeless, and, in some cases, ceases completely" (Bryant, 2010, p. 44). That's why the skillsets of 21st century learning and the essence of project-based learning are essential to prepare students for their future.

An unexpected outcome of this research was recognizing the adaptability of this course and how to bring out creativity and confidence in the students. Without constraints, students were able to work in a variety of media to allow them exploration in artmaking. By allowing them to experiment, students are able to take ownership of their learning, allowing them to create without limits confidently. Multiple surveys administered by the Texas Cultural Trust provided testimonials from teachers and students all over the state of Texas. Several students commented on the confidence the Arts and Digital Literacy curriculum gives them. In Lubbock ISD, a student expressed to a Texas Cultural Trust board member before she engaged in the Arts and Digital Literacy course she "didn't have

many friends" and "couldn't look people in the eyes" (personal communication, April 17, 2018). I hope more people could understand how the ADL curriculum instills student centered learning and (combined with technology) has the capabilities to see students "become more involved, empowered, engaged, and enthusiastic" (Gregory, 2009, p. 53).

Recommendations For Future Research

Since this study was bound to one teacher and one class, this study opens many avenues for further research. Scholars interested in pursuing similar investigations into technology infused curriculum as blended learning could hold high value to the education audience. While researching for this topic, I found very little on the 7E teaching method in general, therefore I would recommend a study on teaching methods and art curriculum using the 5E or 7E instructional model. While looking into the foundation of the AMC curriculum, I found connections to STEAM, design thinking, and arts integration. I am thrilled at the insights I received through my inquiry with Mrs. Skillern, however my study did not compare teachers or look into other classes or schools. It would be intriguing to do a case study in a different part of the state and in a school with a great deal of at-risk students. Furthermore, I believe it could be significant to do follow up studies with the same teacher over time. Originally, the purpose of the Arts and Digital Literacy initiative was to "engage at-risk students to stay in school" (Texas Cultural Trust, n.d.), and so it would be a noteworthy study to investigate the evolution of the ADL vision and goals. Lastly, I believe research from the students' perspective is vital to the education field. It would be interesting to do a case study investigating the challenges and successes students with special needs encounter in this class.

CONCLUSION

This research emphasizes the possibilities of a combined visual art and technology curriculum by way of the Arts and Digital Literacy initiative (ADL). There are three components to the initiative: the courses and curricula, the professional development opportunities like the Digital Pioneers Institute, and the Classroom Technology Grant program. While this study focuses on one course, I set out to provide an overview of the whole program and what the Texas Cultural Trust offers to educators. As the Education Program Specialist for the Trust, I take pride in outreach and providing support to Texas teachers and administration. Over the last two years, I have had the pleasure of working with other educators, trainers, and professionals in the field to host professional developments and trainings. Upon completing our professional development, teachers note that they feel prepared when teaching this course with a network of other teachers embarking on the same journey. Whether they are a first-year teacher with the curriculum like Mrs. Skillern or a veteran teacher using this curriculum for years, professional development is one way to sharpen technology skills, knowledge, and share with likeminded educators.

To improve any curriculum, updates are crucial. One of my goals at the Trust is to keep the content and access to the website current. As of April 2018, the ADL curricula is housed on Canvas, a learning management system. The previous and original website[10] will reroute to the new Canvas site[11]. Educators may sign up to access the curriculum, learn

[10] http://www.artsdiglit.com
[11] http://txculturaltrust.instructure.com/

more about the Classroom Technology Grant, the Digital Pioneers Institute, and all the programs on the Texas Cultural Trust's website[12]. As a significant update and resource, the Texas Cultural Trust hired the teacher in this study, Mrs. Skillern, to create Google slides for all the modules in Art and Media Communications I[13]. A target for the future of the curricula is to have a student facing site so students can study and work on projects whenever, and wherever. The Trust aspires to expand the Arts and Digital Literacy initiative to lower grade levels and create curriculum for middle school and elementary level. The time line of the prospect is unknown; however, digital media is as relevant a tool today as stone was last millennium. Thus the use of technology in the arts emerges as an educational medium, alongside the traditional.

[12] http://www.txculturaltrust.org
[13] Sign up at http://www.txculturaltrust.org/arts-education/

Appendix A: Course Descriptions

COURSE DESCRIPTIONS

All Courses are Available for Fine Arts Credit under the Current Fine Arts TEKS (Fall 2015). The Arts & Digital Literacy Free Online Curricula is Available at www.artsdiglit.com

Art and Media Communications I (PEIMS Code: 03500120)
Art and Media Communications II (PEIMS Code: 03501230)
The pioneering visual art curriculum combines the powerful art principles with technology as a way to bridge traditional Fine Art education with contemporary digital media applications. One expected outcome is to equip students with 21st century skills that are highly sought-after by colleges and the workforce. The courses combine rigorous and relevant experiential study of modern, post-modern, and contemporary art and design with explorative student learning in various media platforms.

> "The projects are very creative and challenging. It shows us there is a world of opportunity that can be achieved through technology and storytelling."
>
> —*Student, Manor High School, Manor ISD, Art and Media I*

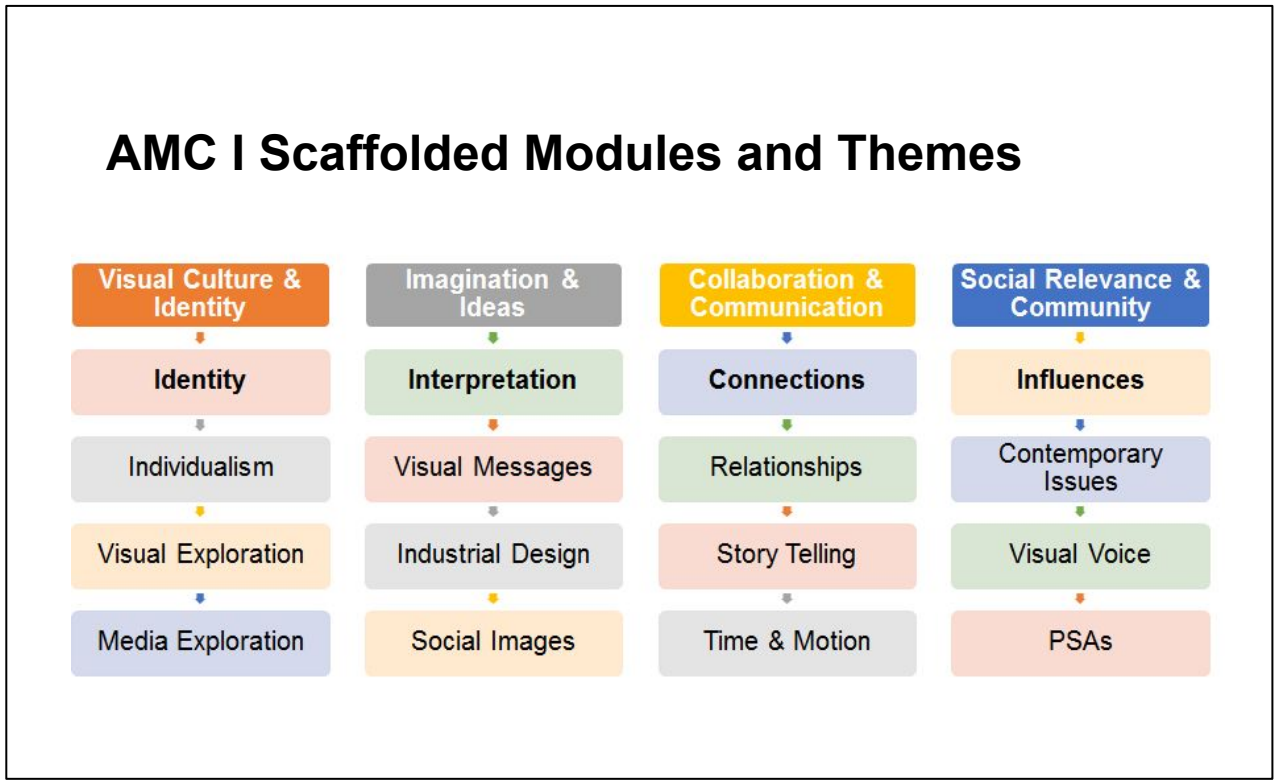
Music and Media Communications I (PEIMS Code: 03156400)
Music and Media Communications II (PEIMS Code: 03156500)
The innovative music curriculum aims to ensure that all students, who may or may not have an extensive background in music, experience exciting, hands-on instruction in music while integrating digital media. The standards-based instruction focuses on fundamental music skills, but students will also explore and discover their own personal musicality using media-based resources for listening, recording, sharing, composing, and—most importantly—making music.

Theatre and Media Communications I (PEIMS Code: 03251300)
Theatre and Media Communications II (PEIMS Code: 03251400)
In Theatre and Media Communications I & II, students engage in pragmatic theatrical study coupled with video and audio design. Creation and analysis of student performances balance with exploration of contemporary practices in digital media. Students learn how to fuse traditional stagecraft with current technological applications to create new media, such as animations, digital images, and multimedia presentations.

Dance and Media Communications I (PEIMS Code: 03834500)
Dance and Media Communications II (PEIMS Code: 03834600)
Students enrolled in Dance and Media Communications I & II will undertake diligent studies of dance history, dance technique, and choreography to explore how these elements translate to a digital medium. Through creation and analysis, students learn how to integrate traditional and contemporary dance with current modes of technology to reinvent the medium as they know it. The resulting product will take many forms, such as digital videos, websites, and interactive performances.

(Texas Cultural Trust, n.d.)

Appendix B: Big Ideas in the Art and Media Communications Course



(Texas Cultural Trust, n.d.)

Appendix C: IRB Consent Form

OFFICE OF RESEARCH SUPPORT

THE UNIVERSITY OF TEXAS AT AUSTIN

P.O. Box 7426, Austin, Texas 78713 · Mail Code A3200
(512) 471-8871 · FAX (512) 471-8873

FWA # 00002030

Date: 09/01/16

PI: Carrie Williams

Dept: Art/Art History

Title: The Art and Digital Literacy Initiative: A Teachers' Perspective

RE: Non-Human Subjects Research Determination

Dear Carrie Williams:

The Office of Research Support (ORS) reviewed the above protocol submission request and determined it did not meet the criteria for human subjects research as defined in the Common Rule (45 CFR 46) or FDA Regulations (21 CFR 56). IRB review and oversight is not required because the activities involve:

- ☐ No human interactions
- ☐ Classroom activities used to teach methodology and technique
- ☐ Program evaluation where results are not generalized to other services or programs
- ☐ Secondary use of de-identified data set (no direct or links to identifiers)
- ☒ Obtaining information that is not about living individuals
- ☐ Obtaining information from publicly available sets
- ☐ Biographical research that is not generalizable beyond the individual
- ☐ Archival research using existing literature
- ☐ Other (Explain):

At this time you are free to begin your research as IRB approval is not necessary. You should retain this letter with the respective research documents as evidence that IRB review and oversight is not required.

If you have any questions contact the ORS by phone at (512) 471-8871 or via e-mail at orsc@uts.cc.utexas.edu.

Sincerely,

James P. Wilson

James Wilson, Ph.D.
Institutional Review Board Chair

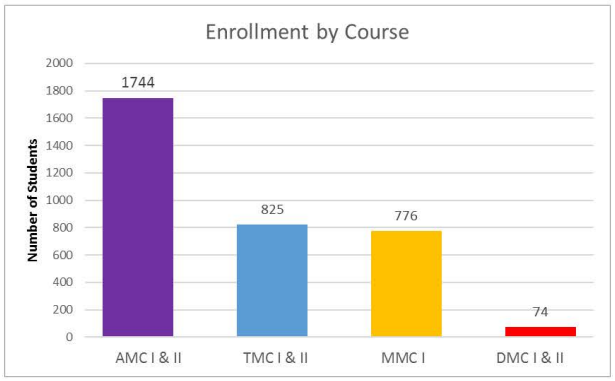
Appendix D: Students Enrolled in ADL Summary 2016-2017

Arts and Digital Literacy Course Enrollment 2016-2017 Texas Education Agency PEIMS Data

Over 3419 Students Enrolled in the 2016-2017 School Year

Including 55 Independent School Districts, Consolidated Independent School Districts, and Charter Schools

15 of the 20 Education Service Center Regions Across the State Served

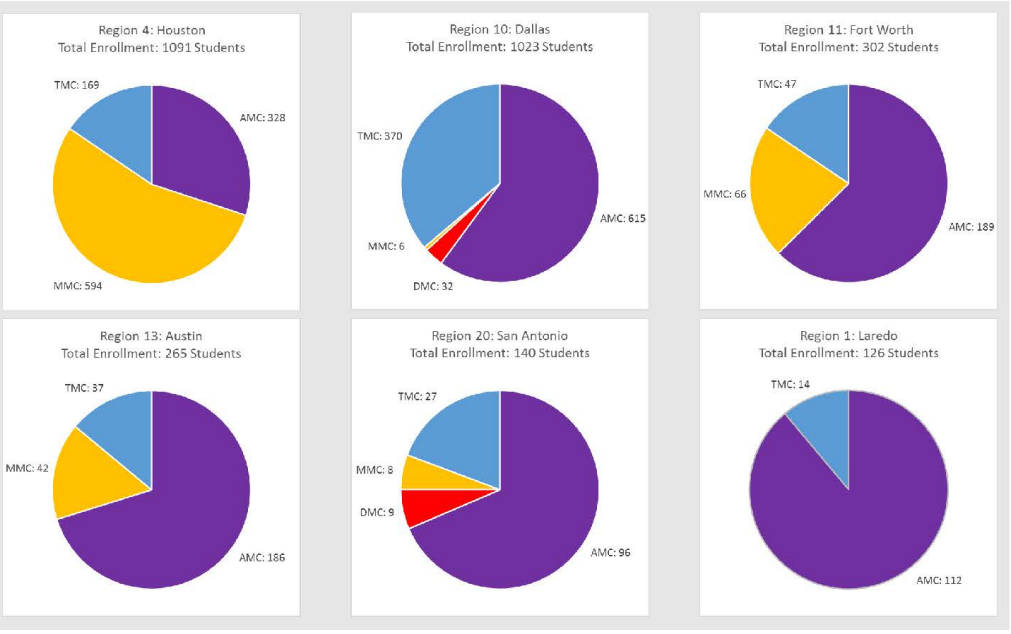


Art & Media Communications I & II

Music & Media Communications I

Theatre & Media Communications I & II

Dance & Media Communications I & II



(Texas Cultural Trust, n.d.)

Texas Education Agency (TEA) PEIMS Data List 2016-2017

DISTRICT NAME	REGION	CAMPUS NAME	FIRST NAME	LAST NAME	COURSE	ENROLLED	LOW GRADE	HIGH GRADE
ABILENE ISD	14	ABILENE H S	CHAD	KENNEDY	TMC I	31	9	12
ALBA-GOLDEN ISD	7	ALBA-GOLDEN H S	STEPHANIE	WHITE	AMC I	10	6	12
ALDINE ISD	4	DAVIS H S ALDINE	DEBORA	CONN	AMC I	105	9	12
ALIEF ISD	4	HASTINGS H S	MEREDITH	HARRISON	AMC I	12	9	12
ARGYLE ISD	11	ARGYLE H S	TANYA	WARBORG-KOSLA	AMC I	97	9	12
AUSTIN ISD	13	CROCKETT H S	JENNIFER	NOWZARADAN	AMC I	21	9	12
AUSTIN ISD	13	AUSTIN H S	NICHOLAS	MILLS	TMC I	19	9	12
AUSTIN ISD	13	RICHARDS SCH FOR YOUNG WOMEN LEADE	MARISSA	CASTANON-HERNANDEZ	TMC I	18	6	12
BIRDVILLE ISD	11	BIRDVILLE H S	SHANA	MARTIN	AMC I		9	12
BRADY ISD	15	BRADY H S	GEORGIAN	CORDELL	AMC I	39	9	12
BROWNFIELD ISD	17	BROWNFIELD MIDDLE	DEADRA	DORRIS	TMC I	7	6	8
BROWNSVILLE ISD	1	HANNA EARLY COLLEGE H S	MARIA	PONCE	AMC II		9	12
BROWNSVILLE ISD	1	HANNA EARLY COLLEGE H S	NOEL	PALMENEZ	AMC II		9	12
BROWNSVILLE ISD	1	PORTER EARLY COLLEGE H S	FELIX	TREJO	AMC II	16	9	12
COMAL ISD	20	COMAL DISCIPLINE CENTER	ELAINA	WOOD	AMC I	0	KG	12
COMAL ISD	20	SMITHSON VALLEY H S	ASHTYN	BURTTSCHELL	DMC I	9	9	12
COMAL ISD	20	CANYON H S	JENNA	STEPHENSON	TMC I	14	9	12
CROSBY ISD	4	CROSBY H S	SHERIDAN	HOBSON	AMC I	48	9	12
CULBERSON COUNTY-ALLAMOORE ISD	18	VAN HORN SCHOOL	HAYLEY	MCCOY	MMC I	5	PK	12
DALLAS ISD	10	EMMETT J CONRAD H S	KRISTIN	MCCLOSKEY	AMC I	15	9	12
DALLAS ISD	10	INNOVATION DESIGN ENTREPRENEURSHIP	ARELTHIA	PHILLIPS	AMC I	94	9	10
DALLAS ISD	10	INNOVATION DESIGN ENTREPRENEURSHIP	NICK	FRANCO	AMC I	94	9	10
DALLAS ISD	10	MOISES E MOLINA H S	BRITTANY	HUNTER	DMC I		9	12
DALLAS ISD	10	L G PINKSTON H S	THERESA	SNEED-HARDY	DMC I	27	9	12
DALLAS ISD	10	MOISES E MOLINA H S	BRITTANY	HUNTER	DMC II		9	12
DALLAS ISD	10	SKYLINE H S	ERICA	CORRAL	DMC II		9	12
DALLAS ISD	10	BOOKER T WASHINGTON SPVA MAGNET	FREDERICK	BONI	MMC I	6	9	12
DALLAS ISD	10	THOMAS JEFFERSON H S	JOHN	OBERLY	TMC I	39	9	12
DALLAS ISD	10	THOMAS JEFFERSON H S	MICHAEL	BOLEN	TMC I	50	9	12
DALLAS ISD	10	W T WHITE H S	ROBERT	EDGIN	TMC I	79	9	12
DALLAS ISD	10	NORTH DALLAS H S	LISA	WINSLETT TOLLIVER	TMC I	23	9	12
DALLAS ISD	10	EMMETT J CONRAD H S	LUIS	GONZALEZ	TMC I	20	9	12
DALLAS ISD	10	SCHOOL FOR THE TALENTED AND GIFTED	LUCILLE	WEBER	TMC I	9	9	12
DALLAS ISD	10	WILMER-HUTCHINS H S	RUSSELL	HYLAND	TMC I	24	9	12
DALLAS ISD	10	THOMAS JEFFERSON H S	MICHAEL	BOLEN	TMC II	8	9	12
EANES ISD	13	WESTLAKE H S	DALE	BAKER	AMC I	71	7	12
EL PASO ISD	19	CHAPIN H S	ZULEMA	MACIAS	AMC I	10	9	12
FORT STOCKTON ISD	18	FORT STOCKTON H S	MATTHEW	MARTINEZ	AMC I	13	9	12
FORT STOCKTON ISD	18	FORT STOCKTON H S	CARISSA	SPARKS	AMC I	16	9	12
FORT WORTH ISD	11	BENBROOK MIDDLE/HIGH SCHOOL	LIZA	NELSON	AMC I	13	6	11
FORT WORTH ISD	11	BENBROOK MIDDLE/HIGH SCHOOL	LIZA	NELSON	AMC II	5	6	11
FORT WORTH ISD	11	SOUTHWEST H S	MARCO	PETRILLI	MMC I	32	9	12
FORT WORTH ISD	11	WESTERN HILLS H S	WILLIAM	CHANDLER	MMC I	25	9	12
FORT WORTH ISD	11	NORTH SIDE H S	DAMON	MAXWELL	TMC I	39	9	12
FORT WORTH ISD	11	WESTERN HILLS H S	RAQUEL	WISENEKE	TMC I	8	9	12
FT SAM HOUSTON ISD	20	ROBERT G COLE MIDDLE/HIGH SCHOOL	BRENDA	MARAFIOTO	AMC I	38	6	12
GARLAND ISD	10	S GARLAND H S	MELISSA	COTNER	DMC I	0	9	12
GARLAND ISD	10	S GARLAND H S	MIRIAM	VERA	DMC I	5	9	12
GARLAND ISD	10	NAAMAN FOREST H S	ALESIA	WRIGHT	DMC I		9	12
GARLAND ISD	10	NAAMAN FOREST H S	ALESIA	WRIGHT	DMC II		9	12
GARLAND ISD	10	LAKEVIEW CENTENNIAL H S	MARK	LEE	TMC I	46	9	12
GARY ISD	7	GARY SCHOOL	ANGELIA	ODOM	AMC I	17	EE	12
GLEN ROSE ISD	11	GLEN ROSE H S	RANDALL	HANEY	AMC I	64	9	12
GLEN ROSE ISD	11	GLEN ROSE H S	RANDALL	HANEY	AMC II	10	9	12
GRAND PRAIRIE ISD	10	GRAND PRAIRIE FINE ARTS ACADEMY	JOHN	LUCIUS	AMC I	18	6	12
GRAND PRAIRIE ISD	10	GRAND PRAIRIE FINE ARTS ACADEMY	JORDAN	FETTER	TMC I	13	6	12
HENDERSON ISD	7	HENDERSON H S	HEATHER	MCCULLIN	AMC I	22	9	12
HOUSTON ISD	4	HOUSTON MATH SCIENCE AND TECHNOLOG	ISAAC	CRUZ	AMC I	24	9	12
HOUSTON ISD	4	LAMAR H S	CATHARINE	CONTRERAS	MMC I	40	9	12
HOUSTON ISD	4	LAMAR H S	DON	CHRISTIAN	MMC I	44	9	12
HOUSTON ISD	4	LAMAR H S	AUSTIN	HILLA	MMC I	124	9	12
HOUSTON ISD	4	LAMAR H S	KELLI	HOUSTON	MMC I	161	9	12
HOUSTON ISD	4	LAMAR H S	NATALIE	HALE	MMC I	163	9	12
HUTTO ISD	13	HUTTO H S	LARRY	GRIGGS	AMC I	25	9	12
JACKSONVILLE ISD	7	JACKSONVILLE H S	LAURA	GUIDRY	DMC I	24	9	12
KEENE ISD	11	KEENE H S	THOMAS	KENNEDY	MMC I	9	9	12
KIPP INC CHARTER	4	KIPP NORTHEAST COLLEGE PREPARATORY	SARA	BOONE	AMC II	58	9	12
KRESS ISD	16	KRESS H S	CHASSIDY	WOODARD	AMC I		7	12
KRESS ISD	16	KRESS H S	KIMBERELY	COUCH	TMC I	24	7	12
KRESS ISD	16	KRESS H S	KIMBERELY	COUCH	TMC II		7	12

LAKE TRAVIS ISD	13	LAKE TRAVIS H S	ANNA	MACIAS	MMC I	22	9	12
LAMAR CISD	4	LAMAR CONS H S	REBEKAH	ALDERFER	AMC I	34	9	12
LAMAR CISD	4	FOSTER H S	BRIAN	HENRY	AMC I		9	12
LAMAR CISD	4	FOSTER H S	TERI	LUCKY	AMC I		9	12
LAMAR CISD	4	GEORGE RANCH H S	KYNZI	WINDSOR	AMC I	21	9	12
LAMAR CISD	4	LAMAR CONS H S	SEAN	SAUNDERS	MMC I	31	9	12
LAMAR CISD	4	GEORGE RANCH H S	JOHN	JOHNSON	MMC I	31	9	12
LUBBOCK ISD	17	CORONADO H S	CLIFF	WILKE	AMC I	47	9	12
LUBBOCK ISD	17	ESTACADO H S	ZOYA	PROVENCIO	TMC I	40	9	12
MCKINNEY ISD	10	MCKINNEY BOYD H S	JONATHAN	PITZER	TMC I	9	9	12
MISSION CISD	1	VETERANS MEMORIAL H S	JAMES	HODGSON	TMC I	14	9	12
NACOGDOCHES ISD	7	MCMICHAEL MIDDLE	MITCHELL	HUTCHINS	TMC I	19	6	8
PAMPA ISD	16	PAMPA J H	JORDEN	MORASKY WHETSTONE	TMC I	26	6	8
PASADENA ISD	4	SAM RAYBURN H S	GABRIEL	FLORES	AMC I	8	9	12
PEARSALL ISD	20	PEARSALL H S	SHANNON	O'DOWD	TMC I	27	9	12
PHARR-SAN JUAN-ALAMO ISD	1	PSJA EARLY COLLEGE H S	HERNAN	CORTEZ	AMC I	48	9	12
PHARR-SAN JUAN-ALAMO ISD	1	PSJA NORTH EARLY COLLEGE H S	REBECCA	RIVERA	AMC I	40	9	12
PLANO ISD	10	WILLIAMS H S	EMILY	GARNER	AMC I	8	9	10
PLANO ISD	10	PLANO EAST SR H S	KERRY	KIRPACH	AMC I	33	9	12
PLANO ISD	10	SHEPTON H S	KIMBERLY	PASER	AMC I	55	9	10
PLANO ISD	10	PLANO ISD ACADEMY H S	AMY	SEMIFERO	AMC I	133	9	12
PLANO ISD	10	C A MCMILLEN H S	PATRICK	FRANCE	AMC I	48	9	10
RAUL YZAGUIRRE SCHOOL FOR SUCCESS	4	RAUL YZAGUIRRE SCHOOL FOR SUCCESS	LAURA	CASTANEDA	AMC I	18	9	12
RICHARDSON ISD	10	LAKE HIGHLANDS H S	JASON	YOUNG	AMC I	14	9	12
RICHARDSON ISD	10	RICHARDSON H S	MARCUS	IRVIN	AMC I	20	9	12
RICHARDSON ISD	10	RICHARDSON H S	KATE	RIFKIN	AMC I	23	9	12
RICHARDSON ISD	10	RICHARDSON H S	ALYSSA	GRIFFITH	AMC I	25	9	12
RICHARDSON ISD	10	BERKNER H S	CHRISTOFER	YOUNG	AMC I	23	9	12
RICHARDSON ISD	10	CHRISTA MCAULIFFE LEARNING CENTER	TERRIE	MANERS	AMC I	KG		12
RICHARDSON ISD	10	RICHARDSON WEST J H	NICOLE	NOVIT	TMC I	50	7	8
ROUND ROCK ISD	13	WESTWOOD H S	BRITTANY	SKILLERN	AMC I	14	9	12
ROUND ROCK ISD	13	CEDAR RIDGE H S	CHRISTOPHER	BURCH	AMC I	8	9	12
ROUND ROCK ISD	13	CEDAR RIDGE H S	KAREN	SEARLES	DMC I	7	9	12
ROUND ROCK ISD	13	CEDAR RIDGE H S	KAREN	SEARLES	DMC II	2	9	12
ROUND ROCK ISD	13	STONY POINT H S	ANDRE	CLARK	MMC I		9	12
ROUND ROCK ISD	13	CEDAR RIDGE H S	CAYLA	CARDIFF	MMC I	20	9	12
SAN ANTONIO ISD	20	FOX TECH INSTITUTE OF ADVANCED LEA	ABIGAIL	VAN KLOMPENBERG	MMC I	8	KG	10
SAN MARCOS CISD	13	SAN MARCOS H S	CHRIS	COOPER	AMC I	47	9	12
SNYDER ISD	14	SNYDER H S	COBY	HAMLIN	AMC II	17	9	12
SOUTHWEST PREPARATORY SCHOOL	20	SOUTHWEST PREPARATORY SCHOOL-NORTH	DEDRA	ESPINOZA	AMC I	58	7	12
SOUTHWEST PREPARATORY SCHOOL	20	NEW DIRECTIONS	NANCY	JOHNSON	TMC I		3	12
SPRING BRANCH ISD	4	SPRING BRANCH ACADEMIC INSTITUTE	KELLY	HARKINS	TMC I	KG		7
SPRING BRANCH ISD	4	MEMORIAL MIDDLE	JESSICA	HUCHITAL	TMC I	50	6	8
SPRING BRANCH ISD	4	SPRING BRANCH MIDDLE	AMY	BRUCE	TMC I	30	6	8
SPRING BRANCH ISD	4	SPRING FOREST MIDDLE	KELLY	HARKINS	TMC I	89	6	8
THORNDALE ISD	13	THORNDALE H S	ALETA	BERTRAM	AMC II		9	12
THREE RIVERS ISD	2	THREE RIVERS JR/SR H S	DANNA	DAWSON	AMC I	14	7	12
TROY ISD	12	TROY H S	AMANDA	GARCIA	AMC I	13	9	12
TYLER ISD	7	ROBERT E LEE H S	JERRY	PAGE	MMC I	6	9	12
TYLER ISD	7	JOHN TYLER H S	JOHN	BLAIR	MMC I	13	9	12
UNIVERSAL ACADEMY	10	UNIVERSAL ACADEMY	CARRIE	JOHNSON	AMC I	12	PK	12
WACO ISD	12	UNIVERSITY H S	ERIC	WOLF	MMC I	0	9	12
WACO ISD	12	UNIVERSITY H S	LUCY	MURPHY	MMC I	36	9	12
WESLACO ISD	1	WESLACO EAST H S	MARIA	MILLER	AMC I	8	9	12
		124 SCHOOLS TOTAL				**3419**	**STUDENTS**	**ENROLLED**

(Texas Education Agency, n.d.)

Appendix E: Interview Questions

1. Tell me a little of your back story and why you became a teacher?
2. What led you to art education?
3. Tell me about your teaching pedagogy or philosophy?
4. How many years have you taught art? What subjects in art?
5. What art classes do you teach this year?
6. Have you taught Art and Media Communications (AMC) before?
7. How did you find out about AMC?
8. What was the process to getting an AMC class?
9. How would you describe the support for art and technology classes in your school and in your school district?
10. Please describe your art room.
11. Please describe your school environment.
12. What kind of access to technology do you have in your room or outside of your room?
13. Do you think technology is essential in the art room? Why or why not?
14. How have you combined traditional art and technology in the past?
15. What is different about AMC?
16. What are some successes since implementing the Art and Media communications course in your classroom?
17. What types of difficulties or challenges have occurred since implementing the Art and Media communications course in your classroom?
18. What are some of the outcomes for students? How do you measure or record their engagement?
19. What are some of your favorite lessons or activities?

20. What are some of your students' favorite lessons or activities?
21. How do you stay current with technology?
22. Why did you attend the Arts and Digital Literacy Institute?
23. You are a Classroom tech grantee, what did you use the grant for?
24. Is the curriculum adaptable for different levels of technology exposure?
25. Did you adapt the curriculum for your level for you students?
26. What are some strength and weaknesses of student projects?
27. Tell me about your involvement with their process?
28. What changes to the AMC course, if any, have you applied over the course of this semester?
29. What changes to the AMC course, if any, would you apply for future lessons?
30. Is there anything else you would like to add or comment on?

Appendix F: Classroom Technology Grant Application

2016- 2017 Classroom Technology Grant Application

The Arts and Digital Literacy Initiative, which bridges fine arts education and technology, is a program of the Texas Cultural Trust in collaboration with the University of Texas at Austin College of Fine Arts. This initiative develops and supports project-based, fine arts curricula for high school students that establish the connection between traditional fine arts education and digital media, and create learning experiences that develop students' capacities for critical thinking, creativity, imagination, and innovation.

The 83rd Texas Legislature validated the importance of the arts with the passage of House Bill 5, which requires that schools teach 21st century learning skills, develop community partnerships, and focus on digital learning. The Arts and Digital Literacy curricula are based on a combined set of the Texas Essential Knowledge and Skills (TEKS) in fine arts and technology, resulting in arts courses that are rigorous and designed to specifically develop students' media literacy that will prepare them for the 21st century workplace.

In 2013, the Texas State Board of Education approved the new student standards for the Fine Arts. These new standards include all of the Trust's courses (Art and Media Communications I & II; Music and Media Communications I & II, Theatre and Media Communications I & II; Dance and Media Communications I & II). With the implementation of the new Fine Arts standards in the 2015-16 school year, students who complete one of these courses will receive one fine arts credit. Currently, all Texas high school students are required to have one fine arts credit for graduation.

Classroom Technology Grant teacher recipients will commit to teaching one of the Arts and Digital Literacy courses for three years, reporting the condition of the devices on an annual basis, participating in a telephone interview and allowing a classroom observation once per semester, and responding to a short survey at the beginning and end of each school year. Administrators will commit to supporting the teacher's commitment to this project.

PART ONE APPLICANT INFORMATION

District Name:	Campus Name:
Teacher Contact information	
Name:	Email:
Mailing Address:	City/State/Zip:
Telephone #:	Fax #:
Campus Principal Contact information	
Name:	Email:
Mailing Address:	City/State/Zip:
Telephone #:	Fax #:
Fine Arts Director Contact information	
Name:	Email:
Mailing Address:	City/State/Zip:
Telephone #:	Fax #:
Superintendent Contact information	
Name:	Email:
Mailing Address:	City/State/Zip:
Telephone #:	Fax #:
Technology Director Contact information	
Name:	Email:
Mailing Address:	City/State/Zip:
Telephone #:	Fax #:

PART TWO GRANT APPLICATION

1. Which curriculum are you interested in teaching for the 2016-2017 school year? (Select all that apply)
    a. Art and Media Communications I and II
    b. Dance and Media Communications I and II
    c. Music and Media Communications I and II
    d. Theatre and Media Communications I and II

2. Which of the following curricula are offered in your school or district in the current school year? (Select all that apply)
    a. Art and Media Communications I and II
    b. Dance and Media Communications I
    c. Music and Media Communications I
    d. Theatre and Media Communications I

3. Which of the curricula have you personally taught?
    a. Art and Media Communications I and II
    b. Dance and Media Communications I
    c. Music and Media Communications I
    d. Theatre and Media Communications I

4. If you have taught one of the courses, how did your teaching practice change from what it used to be to what it is currently? If you have not taught one of the courses, how do you think your teaching practice will change?

5. What is your opinion on the relationship between the arts and technology?
6. Why do you want to teach one of the Arts & Digital Literacy courses?

7. Have you attended the Texas Cultural Trust summer training Institute? If so, what were three takeaways that you plan to incorporate into your teaching this year?

8. If you haven't attended the Institute, please explain why not.

9. What technology do you currently have available for use in your classroom? Please list the number and type of devices, and whether they are shared or exclusive to your classroom.

10. How do you use the technology you currently have in implementing curriculum, either from this series of courses or otherwise in your subject area? More specifically, how do your students use technology in your classroom?

11. How would you rate the level of sophistication of students in your classes in regard to technology? Please explain.

Highly sophisticated	Somewhat sophisticated	Not very sophisticated	Not at all sophisticated
4	3	2	1

12. How are your students using technology outside of your classroom, in other subjects or outside of school?

13. How would you describe your students' expectations of what they hope to learn and be able to accomplish in your classes? How do you currently help them meet their learning goals?

14. What other business or community partnerships do you foster in your program?

15. How do you utilize resources from beyond the school walls in your teaching?

16. Recipients of this Classroom Technology Grant will receive technology resources from the Texas Cultural Trust (for example, up to 5 tablets such as iPads). Please list the technology resources and quantity you are requesting. Please describe how you envision using the requested devices when implementing the curriculum in your classroom. How do you see the additional technology aiding your students in achieving their goals?

17. Please explain your district's approach to fine arts education, and what types of support they will offer your class.

18. Please explain your districts approach to technology and how technology is integrated into the classroom.

19. Please explain your teaching philosophy, and why you believe you are a good candidate for receiving this grant.

PART THREE ASSURANCES

Classroom Technology Grant recipients will commit to teaching the course for three years, reporting the condition of the devices on a semi-annual basis, participating in a telephone interview and allowing a classroom observation once per semester, and responding to a short survey at the beginning and end of each school year. Please sign below to indicate commitment to these requirements. If you are the Principal, Technology Director, Fine Arts Coordinator, or Superintendent, your signature indicates your willingness to support the teacher's commitment to this project.

I agree to:

- Offer this course on this campus for three years
- Report the condition and usage of the devices on a semi-annual basis
- Respond to a short survey at the beginning and end of each school year
- Participate in a telephone interview with Texas Cultural Trust staff or their representative once per semester
- Allow Texas Cultural Trust staff or their representative to observe your classroom presentation of this course once per semester.

Teacher Signature	Date
Principal Signature	Date
Fine Arts Director/Superintendent Signature	Date
Technology Director Signature	Date

Rubric for Scoring Classroom Technology Grant Application

Application Scoring Criteria
One or more courses offered in school/district.
Applicant has personal experience teaching Arts and Digital Literacy course.
Application shows thought has been put into teaching practice, especially as related to these courses.
Applicant has well-articulated opinion about arts and technology integration.
Applicant previously attended an Arts and Digital Literacy Institute and has well-articulated takeaways.
Applicant articulated need for technology and how technology will benefit the students' experience in the classroom.
Applicant has clear plan for using devices.
District supports fine arts and will continue to offer support for this classroom.
Teaching philosophy fits with goals of Arts and Digital Literacy courses.
Percent of at-risk students in school (1 point if >50%).
Application is complete and demonstrates a high level of teacher interest.

Appendix G: Module 2 Lesson 1 Outline and TEKS

Lesson 1. *Images and Words: What is the Message?*

Suggested duration: 10 days. (1 day = 50 minutes)

Section 1. *Elicit*	Day 1
Watch Did You Know 4.0	
Section 2. *Engage**	Day 1
Discuss the power of visual images	
Section 3. *Explore*	Day 2
Build skills in sending and receiving messages part 1 of 3 Build skills in sending and receiving messages part 2 of 3 Build skills in sending and receiving messages part 3 of 3	
Section 4. *Explain*	Days 3-6
Look for principles of design in visual communication Principles of Design Definitions Identify the principles of design: Rhythm Identify the principles of design: Movement Identify the principles of design: Balance Identify the principles of design: Proportion Identify the principles of design: Harmony Identify the principles of design: Unity Identify the principles of design: Emphasis Identify the principles of design: Variety Lead a discussion about balance, emphasis, and unity in advertisements Compare print to multimedia	
Section 5. *Elaborate*	Days 7-8
Create a visual essay about a current event	
Section 6. *Evaluate*	Days 8-9
Present visual essays to the class Reflection on Visual Essays Reflect on visual essays	
Section 7. *Extend*	Day 10
Manipulate text to alter the message Manipulate elements of art and principles of design to alter the message	

**Section requires advance setup.*

Lesson 1: ***Images and Words: What is the Message?***

Lesson Introduction

In the last lesson, students created self-portraits using layers of materials and collage to express their opinions and feelings about their own personal development. In this lesson, students focus their analysis and evaluation skills outward on a topic or current event about which they have or can form a strong opinion. During the last module, instruction focused on the elements of art. In this and subsequent lessons, students will be adding the principles of design to their art-making repertoire. Part of understanding the principles of design implies studying how visual messages are constructed and conveyed. In the exploration activity, students illustrate one another's words and experience how perceptions of images can be far more potent, and also more subjective perhaps, than written text. The main project culminates in a multimedia presentation (Photo Story, PowerPoint, or Animoto video) that combines images and words to communicate the student's point of view on a current event or controversial topic. Students should experiment with the principles of design during the creation of their presentation. During the evaluation and feedback components, students should demonstrate respect for one another's points of view as well as facility with the vocabulary of the elements of art.

Websites

Did You Know 4.0: Animation by xplanevisualthinking that relates technological changes to new ways of thinking and educating ourselves.

Wordle: An online tool for creating complex designs based on a series of words provided by the user.

The Visual Dictionary: A tool for engaging students in a personal word adventure that encourages idea, process, and imagination.

Animoto: An online tool for generating slideshows and animations from still photos.

Suggested Student Materials

Digital camera
Current newspapers and/or magazines
Computer with Internet access
Assorted art materials such as pens, pencils, markers, and Sharpies
Printer
Scissors
Printer paper
Glue
White sulphite drawing paper

Learning Objectives

The lesson is designed to explore avenues of oral, written, and visual communication. Students will:

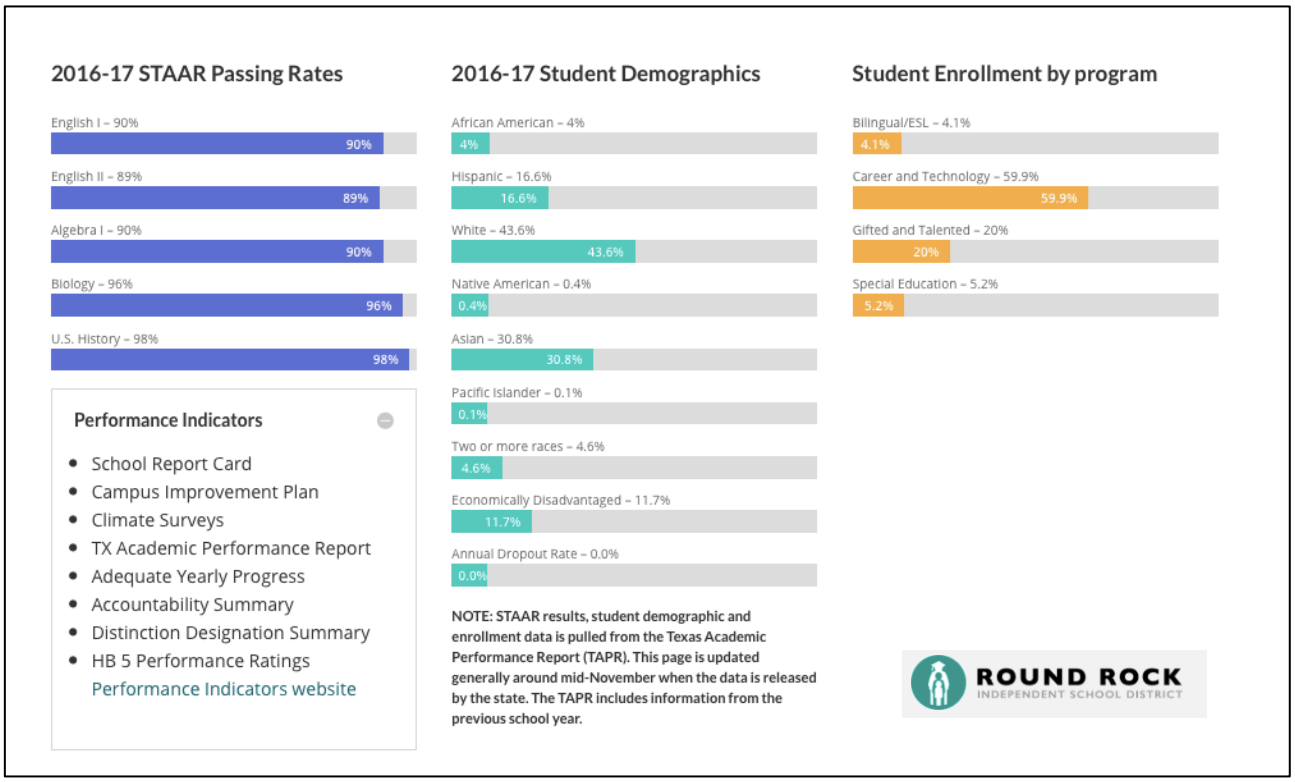
- explore the history of communication and the effects of technological advancements
- examine how different vehicles of communication (words and images) impact the desire to absorb and retain information
- review knowledge of the elements of art as they investigate the principles of design of balance, emphasis, and unity
- demonstrate an understanding of the design principles of balance, emphasis, and unity in a visual story format

Standards

Texas Essential Knowledge and Skills
117.302 Art, Level 1

1. Foundations: observation and perception
(A) consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork
(B) identify and understand the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork
(C) identify and understand the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork
(D) make judgments about the expressive properties such as content, meaning, message, and metaphor of artwork using art vocabulary accurately
2. Creative expression
(A) use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination
(B) communicate a variety of applications for design solutions
(D) create original artwork to communicate thoughts, feelings, ideas, or impressions
(F) demonstrate effective use of art media and tools in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, and digital art and media
4. Critical evaluation and response
(A) interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites
(B) evaluate and analyze artwork using a verbal or written method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork
(D) select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings

Appendix H: Westwood High School Demographics



(Round Rock Independent School District, n.d.)

Appendix I: Information on "At Risk" Students

Texas Education Agency presents "at risk" as the percentage of students identified as being at risk of dropping out of school. According to the Texas Academic Performance Report glossary:

State law defines a student as being at risk of dropping out of school if he or she is under 26 years of age and:

- Was not advanced from one grade level to the next for one or more school years;
- Is in grades 7, 8, 9, 10, 11, or 12 and did not maintain an average equivalent to 70 on a scale of 100 in two or more subjects in the foundation curriculum during a semester in the preceding or current school year, or is not maintaining such an average in two or more subjects in the foundation curriculum in the current semester
- Did not perform satisfactorily on an assessment instrument administered to the student under Texas Education Code Subchapter B, Chapter 39, and has not in the previous or current school year subsequently performed on that instrument or another appropriate instrument at a level equal to at least 110 percent of the level of satisfactory performance on that instrument
- Is in pre-kindergarten, kindergarten or grades 1, 2, or 3 and did not perform satisfactorily on a readiness test or assessment instrument administered during the current school year
- Is pregnant or is a parent
- Has been placed in an alternative education program in accordance with TEC §37.006 during the preceding or current school year
- Has been expelled in accordance with Texas Education Code Section 37.007 during the preceding or current school year
- Is currently on parole, probation, deferred prosecution, or other conditional release
- Was previously reported through the Public Education Information Management System to have dropped out of school
- Is a student of limited English proficiency, as defined by Texas Education Code Section 29.052;
- Is in the custody or care of the Department of Protective and Regulatory Services or has, during the current school year, been referred to the department by a school official, officer of the juvenile court, or law enforcement official;
- Is homeless, as defined by 42 U.S. Code Section 11302, and its subsequent amendments
- Resided in the preceding school year or resides in the current school year in a residential placement facility in the district, including a detention facility, substance abuse treatment facility, emergency shelter, psychiatric hospital, halfway house, or foster group home. (Texas Tribune, n.d.)

Appendix J: Accountability Summary

TEXAS EDUCATION AGENCY
2017 Accountability Summary
WESTWOOD H S (246909003) - ROUND ROCK ISD

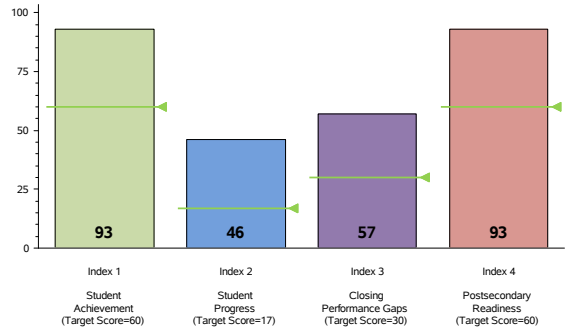
Accountability Rating

Met Standard

Met Standards on	Did Not Meet Standards on
- Student Achievement	- NONE
- Student Progress	
- Closing Performance Gaps	
- Postsecondary Readiness	

In 2017, to receive a Met Standard or Met Alternative Standard rating, districts and campuses must meet targets on three indexes: Index 1 **or** Index 2 **and** Index 3 **and** Index 4.

Performance Index Report



Performance Index Summary

Index	Points Earned	Maximum Points	Index Score
1 - Student Achievement	2,974	3,199	93
2 - Student Progress	736	1,600	46
3 - Closing Performance Gaps	1,246	2,200	57
4 - Postsecondary Readiness			
STAAR Score	21.4		
Graduation Rate Score	25.0		
Graduation Plan Score	24.3		
Postsecondary Component Score	22.6		93

Distinction Designation

Academic Achievement in ELA/Reading
DISTINCTION EARNED
Academic Achievement in Mathematics
DISTINCTION EARNED
Academic Achievement in Science
DISTINCTION EARNED
Academic Achievement in Social Studies
DISTINCTION EARNED
Top 25 Percent Student Progress
DISTINCTION EARNED
Top 25 Percent Closing Performance Gaps
NO DISTINCTION EARNED
Postsecondary Readiness
DISTINCTION EARNED

Campus Demographics

Campus Type	High School
Campus Size	2,678 Students
Grade Span	09 - 12
Percent Economically Disadvantaged	11.7
Percent English Language Learners	4.1
Mobility Rate	7.4
Percent Served by Special Education	5.2
Percent Enrolled in an Early College High School Program	0.0

System Safeguards

Number and Percentage of Indicators Met	
Performance Rates	32 out of 33 = 97%
Participation Rates	17 out of 17 = 100%
Graduation Rates	6 out of 6 = 100%
Total	**55 out of 56 = 98%**

For further information about this report, please see the Performance Reporting website at https://rptsvr1.tea.texas.gov/perfreport/account/2017/index.html

TEA | Academics | Performance Reporting Page 1 August 15, 2017

Appendix K: Art and Media Communications At-A-Glance

Round Rock ISD

Secondary VAARRC At-A-Glance Map	Authors/Designers: Skillern	Creation Date:
	Campus: Westwood	Revision Date:
	Course: Art and Media Communications 1	VAARRC Aligned

Use this document to map unit titles for each month aligned to the VAARRC.										
	August	September	October	November	December	January	February	March	April	May
Area	1st 6 weeks		2nd 6 weeks		3rd 6 weeks	4th 6 weeks		5th 6 weeks		6th 6 weeks
# of Days	14 class days		13 class days		10 class days	15 class days		15 class days		13 class days
Conceptual Lens	Module 1: Visual Culture and Identity		Module 1: Visual Culture and Identity		Module 2: Imagination and Ideas	Module 2: Imagination and Ideas		Module 3: Collaboration and Communication		Module 4: Social Relevance and Community
Media Lens	Identity and Individualism		Visual Exploration and Media Exploration		Interpretation and Visual Messages	Industrial Design and Social Images		Connections, Relationships, Storytelling, Time & Motion		Influences, Contemporary Issues, Visual Voice, and PSA's
Content	**Module 1 Folder**: Lesson 1: Expedition into the Visual World Lesson 2: What You Know About Yourself Vs. How You Present Yourself to Others		**Module 1 Folder**: Lesson 3: Sell Yourself and Show Who You Want to Be Lesson 4: The Layers Within Us		**Module 2 Folder:** Lesson 1: Images and Words: What is the Message?	**Module 2 Folder:** Lesson 2: A Look at How Product Designers Create For You Lesson 3: Word as Art Lesson 4: Taking Control: The Importance of Your Image		**Module 3 Folder:** Lesson 1: Processing and Generating Ideas Through Time Lesson 2: Moving Picture: The Illusion of Motion Lesson 3: Collaborative Flip-Books		**Module 4 Folder:** Lesson 1: Collaboration and the Human Mind: PSA Video Planning Lesson 2: Collaboration and the Creative Mind: PSA Video Production Lesson 3: Collaboration and the Creative Mind: PSA Video Presentation
Grades	1) Elements of Art Portfolio 2) Google Slides Presentation on the Elements of Art 3) Class Materials 4) Self-Portrait without a Face 5) Paint Like Pollock 6) Digital Portfolio Updated		1) Micrography Portrait 2) Advertise Yourself Progress Grade 3) Advertise Yourself Completed 4) Visual Story of Myself Class Presentations 5) Molas Self Portrait Progress Grade 6) Digital Portfolio Updated		1) Molas Self Portrait 2) Principles of Design Presentation 3) Current Event Visual Essay Project Grade 4) Current Event Visual Essay Presentation 5) Altered Message (Text Swap) 6) Digital Portfolio Updated	1) Backpack Redesign Research 2) Backpack Redesign Final Product Design 3) Digital Printmaking 4) Design Career and Advertising Research 5) Layered Composition 6) Personal Blog or Website		1) Tape Transfer Timeline 2) Collaged Self-Portrait Silhouette 3) Storyboard for Flip-Book 4) Flipbook Project 5) Digital Flipbook (gifmaker.me) 6) Digital Portfolio Updated		1) PSA Planning Packet 2) PSA Progress Grade 3) PSA Video Grade 4) PSA Reflection 5) Personal Art Project 6) Digital Portfolio Updated
Assessment	- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios		- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios		- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios	- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios		- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios		- ADL Rubrics - Critique (Peer & Self) - Artist Statements - Digital Portfolios

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