EVALUATING ARTS EDUCATION

BY

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DISSERTATION

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ABSTRACT

Teacher evaluation has a longstanding importance in public school education (Howell, 2015). Teacher evaluation in Illinois predominantly relies on the use of the Danielson Framework for Professional Practice which is used to rate teacher effectiveness (Danielson, 2011). The Danielson Framework is embedded in an evaluation cycle that provides pre-conferencing, observation, and a post-observation process intent on providing feedback for continued growth in professional practice (Steinberg & Donaldson, 2016). The Danielson Framework is not content specific; its domains are meant to apply to all grade levels and subjects areas (Danielson, 2011).

The purpose of this study was to investigate how evaluators and arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth. Five arts? teachers and two supervising evaluators were interviewed regarding their experiences in relation to the Danielson Framework and their perceptions on its use and effectiveness in professional growth. The data indicate respondents found the Danielson Framework useful in determining a unform practice of instruction but ineffective in meeting the specificity of connectedness, interpersonal, and interpretive elements found in arts education. The data also indicate respondents found evaluative experience to be most effective when supervised by those who understand their content. Lastly, respondents indicated that the formal teacher evaluation process led to an inaccurate depiction of daily practice. Respondents indicated that the evaluation process focuses on meeting pre-designated benchmarks rather than serving students. The study concludes with recommendations for continued research in evaluating the interpersonal and emotional contexts that these teachers found most important, but least examined in evaluating educational practice. Recommendations

are made to institution and organizations that employ evaluation tools for teachers of the arts to engage in discussions with arts professionals to better respond to intangible elements of interconnectedness and relationship building not explicit in the Danielson Framework. Suggestion is also made for continued training for evaluators on differentiating feedback to the specialization of arts content. The usage of art extends beyond content and centralizes in a different meaningfulness to student learning than core content that is tested and assessed. Lastly, arts educators and evaluators offer the opinion extended here that greater attention be paid to scaffolded feedback and ratings throughout the instructional tenure. As teachers are expected to grow, so should the quality and deepening of the feedback provided.

This project is dedicated to my family:

For my Mom. I had hoped to have you here to see this journey to its completion. I am grateful to have completed it despite your absence. Perhaps later than I had hoped but I saw it through, just like you taught me.

Dad, you grant me the grace and patience to accept the world as it is while urging me to transform it into what I'd like it to become. You inspire me to be greater than the obstacles before me. You and Mom lived for us and I hope our accomplishments do you the credit in all you have given.

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Josephine. As you shape your way in this world, know that challenge is met with persistent. There is hope, there is love, there are parents with children like you. You are infinite. Someday I'll bore you with this document. It may not read as 'fun' to you, but know I did it for you…..so you would know everything is possible. You are my Jo(y).

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Chapter One: Introduction

An overarching goal of public education in the United States is to ensure an equitable and excellent education for all students (Darling-Hammond, 2010). Although it is hoped that each classroom offers high quality teachers who administer their expertise with the best possible pedagogical services possible, this hope must be met with appropriate support. Supervision and evaluation practices aim to improve teachers' practice through a lens that guides, inspires, and generates consistent professional development (Marshall, 2005).

This is true for teachers in all content areas, including the arts. The arts, such as music, theatre, and drawing, are regularly suggested as a strategy to improve student learning, for all students, including those who are behind in academic areas (Dumas & Hamden-Thompson, 2012). Research indicates that when students take courses in the arts, they make gains in non-arts learning, increasing overall student proficiency on standardized assessments (Pruit, Ingram & Weiss, 2014). However, the substantial data supporting arts education as a means of overall improvement is not met with educational priority, either to support non-arts learning or for their own sake. Arts curricula are often 'extras,' despite their fundamental importance (Beveridge, 2010). Beveridge (2010) explains that art is intrinsic to all areas of learning. Art allows for the connections and abstract thought that establish meaning. However, the subjective nature of art and its impact are harder to quantify in data. Perhaps as a result, the arts are often overlooked in the larger context of research on teacher evaluation and teacher quality (Rabkin, 2012).

Current trends across the nation seek to establish teacher evaluation systems that are utilized as tools for improving teaching and learning, with the goal of improving student outcomes (National Center for Teacher Quality [NCTQ], 2015). Many school districts and most states across the U.S. have adopted teaching frameworks that provide research-based

performance standards that are used to evaluate teacher effectiveness (Danielson, 2020). Charlotte Danielson (2011), for example, created a teaching framework, the Framework for Professional Practice (Danielson framework) to support teacher professional growth; it has become adopted across the United States as a tool for the categorical identification of strong and weak teacher performance. Alongside teaching frameworks, most states have revamped their methods for evaluating teachers, including more detailed instructions about the role of observations (Steinberg & Donaldson, 2016).

One challenge faced in these new systems is ensuring that school administrators' evaluative practices are both accurate and effective in supporting teacher growth (Walker, 2013). Although teacher evaluation criteria were conceived with general education teachers in mind, assessments of educators in other disciplines, such as the arts, can be especially complex (Papay, 2012).

Teacher Evaluation

The educational community is currently in an "era of accountability," which includes attention on evaluation processes. The focus includes how to develop through evaluation tools (Erickson, 2004) and how to hold teachers accountable for student performance. *No Child Left Behind Act* (NCLB, 2002) placed teachers in proficiency designations aiming to reach a "highly qualified" status. This placed even more importance on evaluation and supervisory processes. President Obama's *Every Student Succeeds Act* (2015) included similar achievement goals and required state agencies to continuously define ways to evaluate teachers to assure performance.

President Obama's *Race to The Top* (RttT) Act (2009) was a grant program that correlated financial reward to states for an increase student performance, and states had to bolster their teacher evaluation processes to qualify for a grant.

RttT (2009) impacted many states, including Illinois, the state in which this study takes place. The prospect of federal funds motivated the legislature of Illinois to pass the Performance Evaluation Reform Act (PERA) in 2010. PERA clarified and strengthened the state's teacher evaluation process. Changes included a mandatory training for evaluators, the adoption of specific frameworks for teaching (e.g., the Danielson Framework), and a summative evaluation for teachers that couples measures of student growth with a score based on a formal observation. Each Illinois district is required to set up a joint commitment of various stakeholders, to determine how student growth is measured and how teachers' summative evaluations should be determined.

The emphasis on student growth in PERA foregrounds student achievement. PERA does not have specific requirements for different disciplines, such as the arts. The arts do not have identified testing outcomes nor is there an explicit guidepost to incorporating data and student growth in designing arts curricula (PERA, 2010). However, arts education is based on a different set of assumptions and values than the core content areas (English, mathematics, social studies, and science), which suggest challenges for measuring student competency and teacher effectiveness.

Arts in Education

To situate evaluation efforts in arts education, I now provide a brief contextualization of how the arts are defined and the role they hold within American education. While national standards for arts education have long existed (e.g. Consortium for National Arts Education Associations, 1994), it is important to provide validation for their comprehensive role in education as vitally essential. In this contextualization, I focus on the secondary level because the arts are delineated by specific course designation. In elementary levels, most arts are broadly

reported as ‘specials’ under music or art. Thus, elementary arts at the elementary level are more generalized and exploratory (Citation).

Defining Arts in Secondary Education

Defining the arts within an educational culture for the purpose of policy research and policy making is complex. In an effort to consolidate the broadness of the arts, this research utilizes the concept of arts in a secondary learning community aiming at creating artists (Zakaras & Lowell, 2008). Arts within this research involve programming within public districts where a sequenced course offering is paired with the intention of providing opportunity for students to become knowledgeable about the arts and to practice performing that art (e.g., dancing, painting, singing) (Woodworth et al., 2007). The arts are core academic subjects and considered part of the core of anticipated learning for students at the high school level (AEP, 2016).

The Role of Arts in Education

Just as the Space Race impacted teacher evaluation, it also had an impact on arts education. The *National Defense Education* Act (NDEA) in 1958 was a major factor in putting less priority on the arts (Urban, 2016). The NDEA points out the need to emphasize science and mathematics and deemphasize areas such as the arts that were not focused on technological advancement. In an effort to avoid losing the arts in education altogether, artists chose to establish justifications for teaching their content because the arts can enhance student learning in math and science (Booth, 2005).

More recently, the President Obama’s Committee on the Arts and Humanities (2011) determined that the arts are essential to the health and well-being of the economy. Through contributing billions of dollars each year to economic stability in the U. S., it is necessary that the arts be a part of the comprehensive education given students (National Endowment for the Arts,

2011). As part of the 21st Century Skills Arts Map, Dean and colleagues (2010) explained the essential nature of performing arts programs shaping interdisciplinary learning and increasing literacy in areas that create a competitive advantage for students within a global society. An ever-growing body of research in human cognition demonstrates the arts as an incredible tool in fostering the integration of learning, problem solving, and higher order thinking (Andreason, 2006; Sabol, 2012; Zimmerman, 2009). Zhang (2020) provides arts education in areas such as music are essential to formulating patterns, building deeper understanding of language, and enhancing brain elasticity. Arts are often cited as the basis from which other content evolves (Papay, 2012). Arts in high schools are widely seen as positive electives that serve graduation aims and are non-essential core academic competency (Evans,2009).

Statement of the Problem

Arts educators have varied responsibilities in cultivating and administering arts education within schools. However, there is little research to suggest differentiated evaluation systems or modifications in presently used systems that provide accurate assessment to the unique complexity found in teaching the arts. In a broad view, the history of evaluation relies on the assumption that good teaching is directly linked to knowledge of content area (Danielson & McGreal, 2000). Essentially, the understanding of a content area automatically determines a clear ability to impart and extend through effective instruction. Stewart (2013) argued "historically, there has been disconnects between appraisals of teacher quality and student learning outcomes" (p. 9). Art teachers tend to view their work in a manner through which traditional education cannot (Woodson, 2004). This is all the truer within the arts where product and quality are not as easily assessed. Product is defined as the expected outcome achieved or modeled through instruction. Quality is the qualitative or quantitative attributes of the product

that allow for evaluation (Omasta, 2012). In the arts, both product and quality vary since art is more often expressive and open to broader interpretations (Omasta, 2012).

Although Taylor and Tyler (2012) argued that good teacher evaluation can aid in overall improvement in educational reform and the heightening of educational quality nationally, the term quality and improvement where the arts is concerned is vague. Bamford (2010) conveys arts organizational philosophies as expressing quality to be intrinsic to beauty and artistry with varied interpretations. Evaluation for improvement is therefore complex when met within an educational context that requires clear indicators for development.

Researchers have raised many concerns about teacher evaluation systems. Stewart (2013) argued that teacher supervision risked compromising ethical development and self-confidence. Supervision can create barriers, not growth, if teachers are not given the proper guidance, including those whose supervisors lack content knowledge. Kelly and Maslow (2005) claimed inconsistency and a lack of human consideration to be of issue in teacher evaluation. On the other hand, if models and systems become too routine, they run the risk of losing personal value to the teacher being evaluated. Lewis, Rice, and Rice (2011) indicated that evaluations often oversimplify a complex profession, thus underserving the teaching community.

These concerns are especially important to note with regard to the complexity found within the arts, and other educators' lack of understanding of this complexity (Eisner, 2002). The categorical delineation used in many teacher evaluation frameworks (e.g., Danielson, 2016) does not allow for adjustment in ratings for content that is expressive and predominantly performance-based. Arts teachers are then underserved in evaluation by professionals who are not trained to understand the hallmarks of performance-based curricula (Rabkin, 2012). Present research most often suggests arts education as an extension to allow learners to perform more successfully in

'core' content. While there is a body of work about 'art for art's sake,' there is little direct research in arts education regarding effective evaluation practices. It is therefore problematic in noting that no authentic tools of evaluations are aimed for creative and artistic instruction (Sabol, 2009).

Darling-Hammond (2010) pointed out, "Teacher evaluation needs to become more rigorous, and rewards for effectiveness should be encouraging, but these strategies can only succeed if they are embedded in a system of universal high-quality preparation, mentoring and support". (p. 3) For arts teachers, this means that leaders must be able to differentiate feedback and expectation to the specific expectations, requirements, and norms of the arts.

Purpose of the Study and Research Questions

The purpose of this study was to investigate how evaluators and arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth. The state's selection of adopted teaching frameworks, such as Danielson's framework, do not have specific standards or content related to the arts; it is unclear how the teacher evaluation process is supporting arts teachers' professional growth. It is also unclear how, if at all, the teacher evaluation process honors the expressive interpretations and personalities of arts teachers (Moss, 2015).

The study addressed the following research questions:

1. What are arts teachers' perceptions of the teacher evaluation process?
2. In what ways, if any, do arts teachers believe that the teacher evaluation process supports their practice?
3. In what ways do evaluators of arts teachers perceive the effectiveness of teacher evaluation process for supporting the practice of arts teachers?

4. What recommendations do arts teachers, and their evaluators have for improving evaluation systems to better serve arts instructional practice?

Significance of Study

The arts are a necessity in K-12 education (Bowen & Kisida, 2019). Evaluating arts teachers offers a way to support their practice so that K-12 students benefit from arts education. However, while evaluations exist to assess and meet the needs of teachers, students, schools, and society at large (Stronge, 1997), creating a comprehensive metric for all teachers is increasingly complex (Darling-Hammond, 2014). This is especially true for arts teachers and adult learners.

This qualitative study obtained information and evidence that has been largely neglected in research. These findings have the potential to offer perspectives on how arts are effectively evaluated and to what extent teachers and evaluators' perceptions inform the evaluation process. It is intended that the term *quality* will be more readily understood within the context of the teaching and learning of arts. This study also has the potential to shed insight into the types of systemic reforms that could result in holding supervision and evaluation to a standard that offers equitable professional development and feedback for arts educators. An important outcome from this study was to identify information administrators need in order to best support the professional needs of their arts faculty members.

Since schools need to be learning communities for teachers as well as students, the results of this study have a further potential to develop how arts educators are served in their professional growth. This research is valuable for leaders seeking to support arts teachers within the mandated evaluative system. This research is a small but important step in examining evaluation framework as a tool of value that actually considers teacher perspective and the variances of content areas beyond the mainstream academic core curricula, which is most

characteristically examined. This research examined the adult learning experience through evaluation processes. The study relied on the theoretical framework of Knowles' (1980) Andragogy Model through adult learning theory. Andragogy theory focuses on developing an understanding of how adult learners learn and apply new knowledge. Supervisors and school leaders need to understand how arts educators interpret and experience evaluation in order to serve their roles in the arts.

Chapter Two: Review of Literature

This chapter provides a review of literature to thematically organize the research study. The first section overviews the historical evolution of teacher evaluation systems to present day. The second section provides a narrative description of three major motivators in how evaluation and supervision have been established within Illinois: *Race to the Top, the Danielson Framework,* and Value-Added Measures. A narrative description of supervision and evaluation within Illinois is also highlighted.

The arts are defined in the third section of this chapter, including a discussion of the historical development of arts within education as both essential content and integrative. The final section seeks to establish evaluation and the connections, or lack thereof, to those professionals of teaching and learning in the arts. This is done, in part, through comparisons between other nations and the frameworks utilized within Illinois and the United States. Evidence is also provided by explaining research linkage between the arts and more core instructional areas.

History of Teacher Evaluation in the United States

In the 1700s, teachers within the United States were largely religious clergy or religious-minded leaders instilling their instruction through a religious focus (Marzano, Frotier, Livingston, 2011). Religious affiliates were believed to be of service to the greater public, and little consideration was given to their pedagogical ability. While there was some oversight as to instructional acumen, most evaluations were informal or done by a collective committee of local community members that themselves did not often have the skills to determine instructional effectiveness (Tracy, 1995). While travelling inspectors were sometimes known to observe

teachers, evaluation models were generally 'one-off', and often merely useful to establish that a teacher was present in a locality their role (Shinkfield & Stufflebeam, 1995).

The 1800s gave way to a formalized means of evaluation as teaching became more recognized as a profession that shifted from religious and morality to content-driven (Tracy, 1995). Although this shift led to supervisor training and more complex feedback, Danielson and McGreal (2000) report these early evaluation systems as vague and highly subjective. The 1800s offered evaluation on tone, warmth, enthusiasm, and subjective traits that were largely based upon perception; there was no measurement of teacher effectiveness (Danielson & McGreal, 2000). Intent on driving the learning of content, the behavioral aspects of teachers did not fully monitor what students learned or the ability of the educator to support student learning. Supervision and evaluation were meant only as a means to provide teachers with licensure. Teachers were often varied in the type of background that allowed them to educate students. A formalized means to license teachers ensured quality and equity in the types of instructional content students were being given. Skinkfield and Stufflebeam (1995) pointed out inconsistencies in the educational background, training, and content specialty of the evaluators, which made evaluations inequitable and difficult. Developing alongside the industrial era, industrial theory also informed evaluation with the general belief that a manager would supervise employees who would deliver product. Shinkfield and Stuffleneam (1995) explained the intentionality of evaluations were in essence "the raw material of educational production" (p. 11). Evaluations were mainly a means to validate teacher training with little ongoing effort to increase professional development.

The early 1900s was a transitional period where evaluation became scientifically driven and more attention was paid to content instruction (Ellet, 1997; Tracy, 1995). Educators came to

believe that they needed data, principles, and guiding accountability to standardize, regulate, and streamline the evaluation process (Ellet, 1997). Danielson and McGreal (2011) believe this period afforded the first focused use of evaluation-as-a-tool to identify effective teachers. The drawback to this approach was invalidating the earlier methods of personalization. The use of a rigid clinical science-based approach negated individuality (Ellet, 1997). In 1918, John Franklin Bobbitt authored *The Curriculum,* validating the importance of teachers not only knowing what content to teach but also being able to know how to present it. It was Bobbit's belief that the teacher's role was to render society more orderly and stable. These outcomes and the presented curriculum exhibited a direct relationship between instruction and the needs of society. This heightened the importance of closely supervising instructors to ensure they were training in accordance with the current held needs of modern America. Bobbitt (1918) spoke to the adaptability of meeting the needs of the individual instructor so they could achieve the successful 'delivery' of learned persons. This was a strong emphasis on the human experience of teacher performance. Bobbit's methodology contained a scientific basis through which teachers were managed and supervised with the goal to develop them, after a rating had been given. This can be considered an early strategized professional development. In continuing this balance of both personal attributes and application of knowledge that was uniformly assessed, the 1930's began the focus of a 'per teacher' methodology while still staying true to a professional nature of content and pedagogical approach (Tracy, 1995).

The "Space Race" of the 1950s steered education and evaluation solely toward science advancement in competition with the Soviet Union. There was now an exacted proficiency needed that could be rated in comparison to other learners, and indeed, other nations. The need of the United States was met with shifting the needs in instructional practice (Barksdale, 1981).

These needs called for a clearer formulation of rubrics and evaluation models, the Darling-Hammond, Wise, and Pease (1983) noted that this period also involved exponential growth of unions, standards of practice, and evaluation. Education and educators mattered more than ever, and assurance and accountability overshadowed the 'art' of crafted instruction (Stronge, 1997). Educational philosophies now focused on assessments of teaching in a clearer, more formalized process than previous eras (Tracy, 1995). Personality characteristics became linked to performance traits as part of teacher evaluations (Danielson & McGreal, 2000). Danielson and McGreal (2011) explain, however, there continued to be a lack of research to suggest correlation between teacher evaluations, teacher practice, and student learning. There was no provision of support or development of teachers who received poor evaluations.

The 1960s and 1970s brought forth the development of more regimented teacher evaluation tools, which presented measurable qualifiers for teacher ability (Danielson & McGreal, 2000). Teaching research shifted into the evaluation of improving skills with a focus on instructional growth (Danielson & McGreal, 2000; Ellett, 1997). More analysis was placed on quality instruction and the ability it held in driving student achievement. Danielson & McGreal (2011) contribute this largely through the emergence of the 'space race' where science and mathematics took the forefront in what teachers could do to improve student achievement. The concept of student achievement as driven by teacher excellence afforded the emergence of research in clinical evaluation (Danielson & McGreal, 2011). Danielson & McGreal (2000) explain that the behavioral approach to teacher evaluation focusing upon direct instruction and learners acquiring basic assessable skills to a much broader and constructivist system that included critical thinking and problem solving. Danielson & McGreal (2000) criticized

evaluation practices of this era that were based on direct instruction and relied on checklists and a one-size-fits-all approach to educating and evaluation.

President Reagan's commissioned report *A Nation at Risk* (NCEE, 1983) indicated American schools were failing. Starting in the mid to late 1980s, performance standards for schools therefore increased accountability on teachers (Robertson, 2012). *A Nation at Risk* (1983) suggested schools consider curriculum standards in conjunction with performance benchmarks placing teachers at the center of the ability to grow the achievement for the United States (Robertson, 2012). This is the beginning of the trend to link teacher evaluation to student achievement has led to a stronger delineation of clear systemic methods to accurately and comprehensively evaluate pedagogy (Danielson & McGreal, 2000; Stronge and Tucker, 2000). Evaluation of the quality of teaching involves academic rigor, skill of teaching, student accessibility, and the ability to assess student performance (Stake & Munson, 2008).

In 2002, President George W. Bush passed the No Child Left Behind Act (NCLB) in an effort to create a way to measure and document student achievement and teacher evaluation (Stake & Munson, 2008). The NCLB legislation also mandated testing and standards as a condition for funding. NCLB provided states autonomous authority in developing their own set their own standards of teacher proficiency (Robertson, 2012). States were required to set yearly goals to improve achievement which meant a greater rigidity in the types of evaluation systems used (Robertson, 2012). NCLB reinforced a strong dependency on teacher proficiency directly extending student performance (stake & Munson, 2008).

Current State of Teacher Evaluation

In 2009, the Obama administration established *Race to the Top (RttT).* This grant competition rewarded states with monetary compensation for growth in student assessments, standards development, system in measuring academic growth, and the retaining and rewarding of effective teachers (Agular & Richerme, 2014). This presidential action led to a renewed sense of urgency in creating teacher evaluation systems that promoted achievement; it also relied on an assumption that a better evaluation process would lead to better teaching and thus greater learning (Marzano, 2012). RttT was a prioritized action in raising performance of low-performing schools. By encouraging higher standards and a stronger commitment to data usage, evaluation sought to stimulate teacher performance and facilitate college readiness and competition in a global market (Braun, 2011).

Race to the Top assisted in the development of evaluation system focused on growth in student achievement (based on standardized assessments or specific learning targets) while also aiming to foster continuous improvement in teaching practices (Hunt, Gurvitch, & Lund, 2016). Race to the Top initiated the emergence of teacher evaluation systems that determined teacher effectiveness through classroom observations, teacher preparation for instructional readiness, and student data. Many policymakers, researchers and educators believed that these new processes would accelerate student progress and close achievement gaps (Glazerman et al., 2011) .

Teacher Evaluation in Illinois

As a result of its grant submission for RttT, Illinois has revised its teacher evaluation systems, as discussed in Chapter 1. Two specific revisions involve the adoption of the *Danielson Framework,* and the use of Value-Added Measures (ISBE, 2015). RttT (2009) connected teacher evaluation directly with student growth with an intention to retain highly effective teachers. This

were written into law as law the Performance Evaluation Reform Act (PERA, 2010), which established a mandate linking both data and student growth in determining teacher qualifications.

Danielson Framework

Since 2011 and as consequence to the *Race to The Top* requirement to adopt a teacher evaluation tool, the state of Illinois has adopted and integrated the Danielson's Framework for Professional Practice as a component in teacher evaluation (Illinois Association of School Boards, 2019). *The Danielson Framework for Teaching* was established in 1996 focusing on teacher behaviors organized through four domains of teaching: Planning and Preparation, The Classroom Environment, Professional Responsibilities, and Instruction. These domains include twenty-two components and a scaffold of 76 elements as a comprehensive tool in observing classroom instruction (Danielson, 1996). Danielson (2015) developed *The Danielson Framework* to meet the complex professional needs of teaching, and initially intended for the framework to be used to guide their professional learning, and not an evaluative tool. Stronge (2000) explains the success of the Danielson Framework because it offers a clarity that allows for both the teacher and observer to know exactly what is being examined. Danielson (2007) stated that similar to other professions where duration of practice might imply growth, teaching requires a framework that serves throughout the practice of educating offering a series of rating that shows evidence-based growth. Danielson (2007) believes *The Framework* to meet the diverse needs of novice teachers as well as enhance the skills of veteran teachers. Danielson (1996) was intent on creating a logic-based system enhancing professional practice through the aid of administrational direction. This direction was navigated through a common competencies and vocabulary encompassed within domains indicating what is meant to be a quality teacher. It is important to

note that none of these domains exhibit properties that appropriate high rating for creativity of creative expression (Bressler, 1997).

Stronge (2000) states that complex frameworks allow for the sociology of evaluation and meet instructors in a structured way to enhance their professional and personal development. As a result, many states, such as Illinois, adopted this framework for teacher evaluation purposes. Rather than using a prescriptive checklist, teachers are qualified based on performance via unsatisfactory, needs improvement, proficient, or distinguished. By allowing for such ratings and designations, states, agencies, districts, and schools are given the ability to develop learning communities that aim to serve teachers at different levels within the profession (Danielson & McGreal, 2000 Before they evaluate teachers, observers are expected to go through a training, and the intention is for teachers and evaluators to develop a common language and understanding of what constitutes good teaching (Danielson, 2015). Illinois evaluators combine this training with an examination to show understanding and reliability in rating (ISBE, 2020). Danielson (2011) explains The Framework to be an instrument to evaluate teacher performance but not a means to wholly encapsulate all of teacher practice.

In Illinois, the Danielson Framework has the largest usage as the evaluator implement in determining teacher effectiveness (ISBE, 2016). Illinois protocol for formal observation requires pre-conferences, observations, and post-conferences with a certified evaluator. To evaluate teachers, administrators complete a mandated training in accordance with the Illinois Education Association and Illinois State Board of Education. This training involves observing videos of instruction and rating the teacher using Danielson's Framework. Observed performance informs ratings within the domains of the framework that determine scores. Educators receive a performance rating from 1 to 4 in each of the subcomponents within each of the four domains:

1=Unsatisfactory, 2=Needs Improvement, 3=Proficient, and 4=Excellent. The score for each of these four domains is calculated by averaging the under each domain. The finality of the performance evaluation rating assigns the following based on averages: 1.0 – 1.99 = unsatisfactory, 2.0 – 2.24 = needs improvement, 2.75 -3.49 = proficient, 3.5-4 = excellent (Danielson, 2013). This is one factor in the final designation of overall teacher performance. In Illinois, the Danielson framework is often utilized in connection with Value Added components explained later in this chapter.

Illinois has mandated a specific evaluation cycle, in which the evaluator and teacher meet for a pre-conference, conduct the observation, and utilize a post conference. The pre-conference is meant to overview the lesson and engage in discourse between teacher and evaluator as to the learning environment, lesson objective, and types of assessment utilized. The scheduled pre-conference is a non-evaluative component and serves to overview performance standards and, if indicated, the primary focus of the lesson.. The pre-conference explores the strategies utilized by the teacher to meet that focus (Danielson, 2016).

The observation is a minimum of 30 minutes or a full lesson. The date, time, and lesson are determined in advance. During this time the evaluator collects pertinent data and information that correlates to the Danielson domains and vocabulary. The data is referred to the evidence that pinpoints the data indicators resulting in the averaging of a rating. The post-conference is an opportunity to reflectively examine the lesson from the teacher perspective as well as the documented observation of the evaluator. The post-conference overviews the rating and addresses any concerns or issues that may have been observed. The determined rating is reviewed and explained by both parties with opportunity for clarification (Danielson, 2016).

Research on the Danielson Framework

Cantrell and Kane (2013) conducted the Measures of Effective Training (MET) project on behalf of the Melinda Gates foundation. The MET project examined over 3000 educators from six public school districts. Amassing 23,000 videos of evaluated instruction within three years, the Danielson Framework was a primary tool examined in the study. Cantrell and Kane (2013) determined the Danielson Framework effective in terminology and performance indicators that were in synch with language and exemplars for effective evaluation techniques. The performance indicators provided in instructional lessons were also accurate in detailing instructional and learning experiences that were observed. As opposed to speaking to deficits in the teaching practice, the Danielson Framework sought to focus upon the positive actions of the instructional process. The use of multiple measures through a domain system enhanced the ability for both the observer and teacher evaluated to be given meaningful constructive feedback (Cantrell and Kane, 2013). The MET project also allowed for an evolution in the framework altering and clarifying rubric language, exemplars, and critical aspects that we guidepost for most effective evaluation (Cantrell & Kane, 2013).

The use of the Danielson Framework as an effective evaluation tool was also supported in Illinois by a study within the Chicago Public School system (Sartain et al, 2011). Examining the use of the Danielson Framework as a measurement tool, Sartain et al. (2011) determined the Danielson Framework to have a high reliability to teaching practice. The framework aided in creating a more productive conferencing and support in future professional development (Sartain et al, 2011). White, Cowhy, Stevens and Sporte (2012) also examined the framework in Illinois, finding teachers and administrators perceived the system as effective but often differently. Effectiveness is often reliant on the evaluator and the process through which they seek to

understand content and lesson objectives (Sartain et al, 2011). Prepared observers tended to yield greater growth mindsets from teachers because they understood the primary focuses of the observed lesson (Cantrell & Kane, 2013). Teachers tended to appreciate feedback that was specific and focused to the content standards and objectives of their areas of expertise. White et al. (2012) determined the Danielson Framework to be effective when perceived effective but with relatively inconsistent reliability between evaluators.

Although there is little by way of connected research to explain direct practices to serve arts supervision processes, Danielson (2013) has provided a companion tool that aligns arts instruction with the evaluation domains. The Danielson Group, the organizational arm that serves the implementation of the Danielson Framework, refers to these areas as scenarios which reflect arts content areas of music, visual art, dance, and theatre. Danielson (2013) created compendiums in the areas of music, dance, theater, and visual arts that provide some comparative examples that help generalize how to rate and effectively observe the arts. Danielson (2013) indicates clearly that these indicators are not content specific and only provide a sample of what is a broad range of learning within the fine and performing arts.

Danielson (2011) suggests her framework not only provides standards of practice but allow for consensus in the membership of professional communities (p. 2). While Goldring and Berends (2008) explain the significant importance of data to track and reference progress, they also confirm exceptional evaluation coming from the ability to show marketable growth in pedagogy. The Danielson framework does provide a consistent template, but it does not allow for administrative effectiveness or proactive change (Deasy, 2007). This is critical to the fine arts since there is little flexibility in how to interpret and requires evaluators to understand how to use the template for expressive curricula without training (PCAH, 2011). Kim (2016) contends

frameworks, particularly as utilized in the United States, favor immediacy over accuracy and long-lasting team building.

Value Added Measures

In addition to the Danielson Framework, Illinois adopted Value Added Measures as an additional means of accountability and evidence in its teacher evaluation systems. Value Added Measures (VAMs) rose to prominence because they were required by RttT. Marzano (2012) details the need for additional evidence in evaluating teacher effectiveness beyond observations. Value Added Measures in teacher evaluation use student data to monitor changes in student performance across a specified period of time (Stronge, 2000). Data include measurements that attempt to quantify student progress across a period; these measurements may be identified by a district, school, teacher, or group of teachers who work in similar content areas/grade levels (Danielson & McGreal, 2000). Illinois' Performance Evaluation Reform Act (PERA) requires every school to identify specific targets of student growth as part of how teachers are evaluated. This student growth component is considered a value-added quantity.

Value added measures are often determined through algorithms (Danielson & McGreal, 2000). In English and Mathematics, data acquired through high stakes testing provides an overall student performance rating that directly informs teacher proficiency (Braun, 2011). In some districts, growth is informed by departments or curriculum teams who determine a growth goal expressed as data points to show progress (Glazerman et al. (2011). Although recommended by the Illinois State Board of Education, school districts are allowed to determine the exact factors that contribute to value-added implementation. Not all value-added processes are exacted by test scores. Student growth is often guided by the content presented and the teacher expectation to show proficiency in performance (Warring, 2015)

Research on Value-Added Measures

Value-added measures in Illinois are considered statistical methods through which student data is used to determine contributions made my teachers to grow achievement (Braun, 2011). VAM assumes that student gains in performance are directly correlated to the effectiveness of instruction Glazerman et al. (2011). VAM have been found to be successful in measuring student learning through combined cohorts (Glazerman et al., 2011). When utilized on a content basis, instructors of similar curriculum have the ability to be more reflective, aware of student feedback, and make informed decisions on instructional improvement (Brain, 2005). Glazerman et al. (2011) explain that although growth factors within VAM can vary due to pedagogical approach, the rigor and expectation of teachers directing students to achieve is vital to educational success. Arts teachers, for instance, are most successful in a value-added approach when compared to other art teachers who share a similar content and learning objective (Darling-Hammond, 2013; Warring, 2015). When value-added approaches are determined by teacher input, the ability to showcase achievement becomes a positive process in student service and professional growth (Warring, 2015).

However, researchers and practitioners have found that VAMs can be arbitrary and controversial (Marzano, 2012). Additionally, the complexity of and variability in models used to determine VAMs have been cited as limiting factors in understanding and applying them to accurately evaluate teachers (Anderman, Gimbert, O'Connell, & Riegel, 2015; Ballou & Springer, 2015). Marzano & Toth (2013) explain how an instructor might be determined as effective one year and ineffective the next with a greater attribution to the student populous rather than teacher ability. Since assessments are not only content lined and also impacted by

numerous external factors, determining value-added accuracy as data can establish incorrect metrics in teacher performance (Marzano & Toth, 2013)

The use of value-added measures s in evaluation have raised ethical issues associated with accountability and responsibility (Beets, 2012; Bolyard, 2015; Kostogriz & Doecke, 2013). Shapiro and Gross (2013) described the ethics of accountability versus responsibility. Accountability is the requirement to demonstrate performance, often as measured by student test scores. Praise or blame is then attributed to schools or individual teachers. In contrast, responsibility is inclusive of society bearing accountability for educating students. Educational accountability has increased in response to the belief that the public has the right to data reflective of school performance. This movement has been influenced by concerns about the ability of schools to prepare students able to compete in the global economic market (Kostogriz & Doecke, 2013). One response to calls for increased accountability has been incorporation of assessments of student learning into evaluation systems. The intent is to quantify a teacher's impact on student learning (Bolyard, 2015). This type of system makes teachers accountable for student learning outcomes without considering various external factors that impact student achievement (Kostogriz & Doecke, 2013). This has raised concerns about test-based accountability and the issue of accountability versus responsibility.

Goe, Wylie, Bosso, and Olson (2017) conducted a study via the National Teacher of the Year program. The study reviewed teacher perspectives pertaining to teacher evaluation in combination to formative and summative approaches, particularly those involving Value Added Measures. The study indicated that evaluators and teachers should be trained to understand the evaluation process and evaluators further trained on providing exact and accurate feedback to the observed instructor. The study also explained that teachers struggle to find proper support

networks in finding opportunities to grow professionally. There lacks a differentiated support network. Goe et al. (2017) also examined the lack of formal support systems in place to provide opportunities for growth with an actual understanding of professional development opportunities. Goe er al. (2017) found teachers in question as to the quality of professional development given once evaluations are complete. With Value Added measures, teachers expressed that more consideration should be given to the ways in which data is utilized since so many factors contribute to a students' learning. The data used for value added is therefore counterproductive in teacher motivation and development.

Defining Arts Education

The arts in education commonly classified as the areas of dance, theatre, music, and visual art (Deasy, 2002). However, when speaking of the arts, classifications are often complicated due to numerous subsets within each major art area. Drawing, painting, and textiles are all types of artistry within visual art, whereas chorus, band, orchestra, and theory are types of music curriculum presently taught in schools throughout the Unites States (President's Commission on the Arts and Humanities (PCAH), 2011).

Conceptually, the arts in education are cemented by the belief that arts processing and application creates a 'whole learner,' enhancing cognitive and socio-emotional growth (Stevenson & Deasy, 2005). Darts (2006) advocated effective art curriculum to facilitate "the development of an ethic of care, thereby enabling participants to positively transform themselves, their communities and the world in which they live" (p. 7). From this perspective Darts (2006) implied that arts in education should yield some type of personal experience that exponentially enhances the world beyond them. Semel and Sadovnick (2008) in conjunction with the Lab School in Chicago, Illinois, believed a truly comprehensive art program to meet

students' physical, emotional, and cognitive needs. However, instead of art for arts' sake, arts in education are often understood as important in order to provide emotional development that supports student achievement (Goldberg, 2012). Research largely supports a student achievement focus. Music education is especially correlated to achievements in science and mathematics where musicality enhances sequential ordering and computational ability (Shuler, 2012). The usage of art is consistently expressed as interdisciplinary (Zhang, 2020).

Arts education exists in two forms, inter-curricular as taught by a classroom teacher as an integrative element, which is more common in elementary schools that do not have specialized arts teachers; or arts instruction is offered as content in itself, generally in secondary schools with certificated arts teachers (Cotner, 2009). Whitford (1939) explained teachers of the arts needed training in how to conduct "careful and systematic planning" (p. 632). In modern times, Shuler (2012) suggested that the arts in education are wholly student centered. While the intentionality of education is often product reliant, the outcomes within the arts are not as prominently demonstrated due to the expressive elements they embody. Shuler (2012) believes the arts to be more flexible in learning where constant testing, exploration, and error overrides exacted proficiency. Due to the nature of internalization and expression, teaching the arts is unknowingly far more complex than is often assumed from an educational lens.

Formalization of Arts Education in the United States

Arts education is relatively new in the United States, though a number of different movements have advocated arts instruction over time. Throughout the late 1800s and early 1900s, the Picture Study Movement was introduced as part of a national shift from industrialization to art and culture (Wygant, 1993). Advocates believed that children needed to learn to articulate between what was or was not tasteful in society. Adler (1883) believed the

learning of the arts were essential to overall understanding rather than memorization or topical learning. Adler (1883) thought art to be the easy way to engage and enhance the learners of an evolving nation. Music and visual art were utilized to help immigrant children assimilate into an evolving nation (Wygant, 1993). The large demographic of immigrants entering the United States provided substantial limitations by way of language, socioeconomic disparity, and governmental distrust, and arts offered a way to bring students together. The use of imagery, painting, music, and art to assimilate families into a public-school system was a means to unify and enlighten (Smith, 1986). In studying the ecology of picture study, Smith (1986) explained, "attention to the aesthetics in classrooms led to public interest in beautifying the school, home, and community - the idea was to bring culture to the child in order to change the parents" (p. 48).

Moving forward a few decades, educators believed arts education held the capacity to be transformative in establishing well-educated persons who would seek to better the world through a creative lens. Dewey (1934) authored *Art as Experience*, supporting the cultural significance of arts in education by explaining art as an essential experience of interaction, which impacted continuity. Continuity was defined as past and present experiences that contributed to how learning connections develop. Dewey believed that the varied nature of learners in class, race, social background, could be unified if they were to become part of engaging learning afforded by interactions through the arts (Alexander 1987).

In the 21st century, the accountability movement is largely responsible for the current status of arts education due to the impact held on competition in states receive federal resource funding Daggett, 2005; Levine & Levine, 2012 States were required to align to Common Core Standards (CCSS, 2010) and adopt evaluation systems with to receive RttT funding, which did not require arts education. The President's Commission on the Arts and Humanities (PCAH,

2011) intervened to assist in creating curriculum that developed student's creativity and problem-solving abilities while addressing the Common Core. This shifted the role of arts education from an integrative component and to a quality mindset, aligned with all other curriculums. PCAH (2011) matched RttT (2011) rigor and high-quality teaching initiatives by stating that arts and non-arts subject matter are to be given equal importance within education. Rather than only seeing the arts as a tool to aid performance, arts areas should have clear strategies for instructional support and student engagement (PCAH, 2011)

In the early 21st century, the arts have not been afforded the importance of English, science, or mathematics in the school curriculum (Parsad & Speigleman, 2012). At the secondary level, the research focuses for this dissertation, based on data from the National Center for Educational studies, theatre was only taught in 45% of participating schools in the Unites States in 2008-2009 with dance in only 12% (Parsad & Speigleman, 2012). To this point, only 57% of the schools studied in 2009-10 indicated coursework in the arts as a graduation requirement. The Illinois State Board of Education (2016) approved learning standards for the arts only at the discernment of a district, and not as a state-wide requirement.

Determination of districts or schools to utilize arts curriculum provide an irregularity in the types of programs and arts content that can be offered from year to year. Embedded under college and career readiness, a resulting graduation mandate is only adopted through application under a career pathway endorsement or as an elective component (ISBE, 2016). Programs within the arts are not mandated in most institutions unless utilized in a core elective. ISBE (2016) combines arts programs within the same 'choice' courses as foreign language or vocational education. A student may opt to take the elective in any category to fulfill an elective bucket.

The lack of art requirements only solidifies the role of the arts disciplines, and arts instructors as a result, as lesser in influencing the educational landscape in a formalized fashion (Deasy, 2007). The inability to formalize also provides a valid reason for the lack of research aimed at effectively evaluating the arts effectively (Shortridge, 2007). Although PCAH (2011) motivates the demand for arts to better students' educational experiences due to impact it has on achievement, the greater commitment remains in immediately meeting the demands of high accountability areas such as Mathematics and English Language Arts (Sabol, 2013).

Arts and Teacher Evaluation

There is little research on arts teachers and the evaluation process in general, and less so on how teachers perceive the process as supportive (or not) of their professional practice. There are, however, some studies that indicate the struggles found in assessing and qualifying arts teachers in their professional practice that inform this study. Stake and Munson (2008) explored the connections of arts teachers and the differing instructional scenarios that common assessment tools are utilized. Stake and Munson (2008) indicated arts coursework to be largely seen as broad and lacking a core of importance in the aims of education. The minimized importance of the arts is attributed to the type of dialogue and fostering methods of arts education that do not usually align to the quantitative standards of evaluation systems and framework (Stake &Munson. 2008). Atypically, arts educators emphasize qualitative learning and experience qualitative observation. Stake and Munson (2008) remark this positioning to be due to the abstract nature of the arts and the inability to categorize teacher and student performance. Determining a rating system when a large majority of the instruction is expressive with an interpretive result cannot be quantified by a clear indicator. The assumption of quality in arts must be related to contextualization and

addressed differently in order to establish what it means to be an excellent teacher (Stake & Munson, 2008).

Nathan (2000) observed the Boston Arts Academy and examined how professional development and evaluation of arts educators often conflict with one another. Nathan (2000) explained that the evaluation process tends to combine a process via a framework or evaluation system but is only benefited when given the proper support through professional growth and development. Particularly with arts educators, the results indicate a greater priority to offering feedback and comprehensive growth planning for teachers beyond the framework usage (Nathan, 2000). If the evaluation system is not focused on reflection, self-development, and opportunities for development, it is especially hindering for arts professionals who thrive on enhancing their craft (Nathan, 2000).

Omasta (2012) conducted an extensive study on the arts within education. Although the examination was not directly to perceived experiences, the results of this extensive survey study indicated that most arts educators are evaluated by those who do not have arts experiences. Omasta (2012) concluded that there was a definite reform needed to serve the specific and specialized work of arts education. If evaluators lack an understanding of the artistic and expressive components of the arts, their feedback is unable to be specific in useful ways that can promote professional growth. Those surveyed by Omasta also expressed that evaluation tools isolate points in time during an instructional day while arts often extends far and beyond school hours. Current evaluation practices do not adapt to the constant flux of arts education, which is less regulated by a curriculum mapping and more adjusting to serve the acquired skill of learners at differing paces (Omasta, 2012).

PCAH (2011) cited the work remaining in creating or training evaluators on how to meet the demands of arts instruction readily. Rather than standardizing the approaches of evaluation to force the arts to fit, PCAH (2011) acknowledged that the evaluation field could grow in the methods taken to serve arts education best practices. PCAH (2011) also emphasized the unique nature of arts instruction in both a personalized and creative process.

In a qualitative research study administered, Moss (2015) examined much of the enhancement and development in teacher pedagogy to be reliant on interpretation and perception, aspects the Danielson Framework does not take into account due to the specificity provided in its categorical design. Although the definitions of teacher proficiency may be passed on as instructional ratings, they may either limit or propel teaching practices. Moss provided a detailed chronicling of teacher evaluation from the early 1950s to the present. Moss (2015) suggested that the ideals of teaching frameworks have faltered in quantifying teacher quality. Such ratings or how teachers should be supervised and evaluated tend to fall short in assessing of developing professional practice (Sabol, 2012). Most importantly, the intrinsic affect based on supervisory relationships and proficiency ratings is neglected. Since there is no cap on teacher potential, Taylor and Tyler (2012) relayed thoughts that good teacher evaluation can aid in overall improvement in educational reform and the heightening of educational quality nationally.

Art and Value

The Danielson framework revolves around a common language in determining instructional excellence (Danielson, 2011). Art does not easily conform to an exacted commonality and is largely reliant on aesthetic appreciation (Grant, 2014). In evaluating art, there is argument over whether rational judgment can be applied (Hartmann, 2019). Rational judgment is based upon logic and reason whereas art is arguably driven by feeling and emotion

(Grant, 2014). Although long debated in philosophical circles since its authorship in 1757, David Hume's essay *Of the Standard of Taste* presents a notable theoretical view on the application of taste in relation to art. Hume contends that art creates responsiveness biased to the subjective experiences of an individual. As explained by Levinson (2002), art is a judgmental pursuit of differences. Levinson explains that Hume's central belief is that all general rules of art are based on experience. Art is therefore relational to what people know as great or well presented. People's judgements are able to present disagreement and eventually consensus, but it is virtually impossible to move beyond their conceived artistic prejudices. What is assessed as beautiful or worthwhile in art may for some may be ill-suited or worthless in the eyes of another. Art is subject to taste, and there is invariably the risk of error in determining quality. By no means is this a philosophical research study, but Hume and Kant (1790) do argue that providing assessment for anything considered an art is wholly impossible since the value of art is so often personalized. This suggests that the effective evaluation of arts teachers may include subjective aspects that compromise accuracy and appropriate teacher rating.

The Danielson Framework does not provide evaluation wholly on the products created through arts expression. Danielson is a process-oriented framework that observes student interaction that implies active learning (Deasy, 2007). Kant (1790) and Hume (1757) present an interesting perspective that those who evaluate art are never fully free of personal taste. This suggests that the subjective nature of art is never fully qualified by instructor or educator due to the medium itself (Stake & Munson, 2008). It could be argued that this extends beyond art as content but into the very art of teaching.

Theoretical Framework

Knowles' (1980) Andragogy Model will be used as the basis for examining and understanding the nature and complexity of the arts teacher professional learning and development. Andragogy theory focuses on developing an understanding of how adult learners learn through the art and science of helping adult learners acquire and apply new knowledge. According to Knowles, Adult learning theory as seen through andragogy provides a set of assumptions which enable researchers to understand how adults learn best; this theory also includes as foundational that learners themselves actively reflect on their learning processes. Since this study is examining teacher evaluation processes, which are based on an assumption that arts instructors will receive and reflect on feedback from evaluators that will directly impact their teaching practice, this framework is ideal. Supervisors and school leaders need to understand how teaching artists interpret and experience supervision and evaluation in order to create adult learner-centered environments that serve their distinguished roles in the arts.

Knowles (1980) contends that adult learners have a disparate set of needs from those of children, based on five common factors (1984): self-concept, adult learning experience, learner readiness, orientation to learning, and motivation to learn. Each factor demonstrates higher order needs of process and relevance rather than simple learned content. Andragogy focuses upon self-discovery, reflection, and personal development (Knowles, 1984).

Self-Concept

Self-concept implies that adults are self-directed by a maturity in understanding their personal needs. They do not always need assistance in determining learning goals, resources, or what strategies are best. Adults often understand and integrate learning independently without facilitation (Aslanian, 2006). Aslanian (2006) indicates adult learners to be driven by enrichment

and incentive. The Illinois use of the Danielson Framework seeks to employ a growth in instructional practice while meeting adult-centered needs. Evaluation therefore informs the self-concept.

Efland (2002) articulates the arts in expanding knowledge internally through the power of creative imagination. The arts are developmental to the mind and require a deep reflection that applies directly to the self-concept (Beveridge, 2010). The arts are not prevalent in the public nature of education are lesser analyzed in data reporting, testing, or educational value (Beveridge, 2010). The self-concept is therefore a means to examine the perceived experience and importance of the arts within this study.

Adult Learning Experience

Zemke and Zemke (1995) explain how adult learning experience indicate that adults have more life, more clarity, and a deeper recognition of connections and meaning because their life experiences are more varied and their life, itself, is longer. They are able to rely on intuition and also past variables to utilize in establishing understandings in different ways that serve them in the present. Adult development is complex and based upon the transitions and central experiences of the adult's real-life existence. Adult learning includes both the professional workload and the personal feelings through which work impacts psychological wellbeing (Baumgartner, 2007).

The creation of art and the instruction of performance imply experiences in both development of the artistic and instructional ability of arts. The Artful Learning Model (2008) provides experience, inquiry, creativity, and reflection as a means for both teaching and learning. ALM is based upon intersecting the present passions of artists to further develop their skillset.

From an instructional end those in the arts have adult experiences that create better teachers and better artists (Griffin & Miyoshi, 2009).

Learner Readiness

Learners are ready to learn because they have inherent interests that shape identity in their personal and professional lives (Field, 2009). As adults mature the desire to learn the skills necessary for their jobs, passions, and roles in life and profession adapt. Laher (2007) conveys learner readiness as informed by life transitions that allow learners to create opportunities for development. Adult learners have a clearer understanding of their place in the world and know the need to shift skills and abilities to meet the roles presented in their personal and professional lives. As evaluations seek to develop the practice of instructional proficiency, learner readiness is correlated to expectations of teachers to be current and relevant amidst their professional obligation to quality instruction through continuous learning.

Arts teachers desire to be effective in teaching students. Knowles (1980) explains adults as performance centered in their learning. The arts as content are immediately connected to performance-based requirements that make the instructor inherently grow in fine arts ability. Gut (2011) indicates that cross-disciplinary learning is continually shifting requiring instructional adaptability that allows educators to act as adult learners who must continually develop their complex roles.

Orientation to Learning

Orientation to learning centers around the immediacy of responsiveness for what is learned and utilized by adults. Zemke & Zemke (1995) determined learning by adults to be focused beyond one content area or core element. Instead, orientation to learning is immediate, enacted and applied accordingly based upon a range of need. Adults acquire knowledge based

upon perceived personal benefit. Orientation to learning is problem-centered and applied to create solutions. In Andragogy, learning is both expectant and necessary. Orientation to learning suggests adults have the capability to determine worth in learning and mediate what becomes applied. Zemke (1998) indicates orientation to learning by adults to be more self-directed. Learning is determined based upon usefulness and development. Danielson (2011) indicates evaluation as a framework to reflect and consistently develop instructional practice. Orientation to Learning expands on the importance of evaluation experiences to act as meaningful so they can be applied in instructional development.

The focus of orientation to learning as an act of applied practice is related to the arts. Although is not a direct study in the connection to arts and orientation to learning, art itself is an applied process that grows through constant examination and refinement (Lockheart, 2003). Preece (2005) utilizes an arts value chain through which arts organizations determine worth through multiple facets of merit. The determination of each intersection of the arts chain asks for a value of strength, which relates to the concept of adult behavior in distinguishing a specified orientation to learning.

Motivation to Learning

Motivation to learning suggests adults want to learn so they can advance, grow, and develop (Knowles, 1983). Knowles (1983) suggests that the motivation of children as learners is external since schooling is an engrained part of social development. As adults, where the expectation of schooling is no longer linked solely to formal means of learning, adults are motivated internally. The readiness to learn is linked to roles and functions whereas the motivation to learn is self-development. Ackerman (1998) indicates motivation to be emotionally driven informing personal frustration and failure.

Performance in any area requires an emotional drive to develop skills. Individual knowledge is only successful when adult learners pair it with the motivation to use new facts to achieve a function that they believe to create betterment (Alexander, P.A., Kulikowich, J.M., & Schulze, S.K. ,1994). Motivation is considered a process in adult learning and continues to form throughout adulthood (Ackerman, 1998).

Jack Mezirow (1991) theorized transformative learning takes place when learners are aware of personal, historical, and cultural situations. A learner's perspective can be changed when new learning critical empowers the learner and their approach to self-reflection and growth (Fleischer, 2006). Andragogy promotes a positive environment of learning for the adult learner to express understanding of the material and share viewpoints of the learning experience in a means that can be chronicled. An adult learner's previous experiences in the classroom or through evaluation can have a positive or negative impact to furthering implementation of new learning and professional development. Goals for facilitators of adult learning should include taking new and old patterns of learning to create self-directed learners who immerse themselves in bettering their pedagogy (McGrath, 2009).

Chapter Summary

The literature in this chapter reviewed teacher evaluation and the gaps in research as to how evaluation serves arts education. An overview of the history of evaluation explored the importance of data-driven qualifiers that are not fully aligned with the aims of most arts instruction. arts education and its evolution from integrative to content specific was reviewed along with the need for targeted approaches for arts teachers that may improve their practice and evaluation experience.

This chapter discussed many facets of arts education and evaluation. The observation cycle along with the purposes of the Danielson Framework and the general characteristics used in evaluation were reviewed including value-added measures. The brief history of arts education framed the research by noting the evolution of both evaluation and the arts. Adult learning theory contextualized the protocols for this study and the use of Knowles' Andragogy was summarized in serving arts educators and those administrators who evaluate them.

Chapter Three: Methodology

The methodology utilized for this study, research questions, design, validation, reliability, data, and analysis are found within this chapter. The purpose of this study was to investigate how arts teachers and evaluators experience the teacher evaluation process within Illinois. This study was site specific to Coal High School, a suburban institution bordering Chicago, Illinois. Like many schools in Illinois, this school used the Danielson Framework as the primary tool in assessing teacher practice and supporting professional growth as part of the teacher evaluation process. It was unclear how the Danielson Framework specifically and the teacher evaluation process more broadly supported the growth of arts teachers.

The study addressed the following research questions:

1. What are arts teachers' perceptions of the teacher evaluation process and the Danielson Framework?
2. In what ways, if any, do arts teachers believe that the teacher evaluation process supports their practice?
3. In what ways do evaluators of arts teachers perceive the effectiveness of teacher evaluation process generally, and the Danielson Framework specifically, for supporting the practice of arts teachers?
4. What recommendations do arts teachers, and their evaluators have for improving evaluation systems to better serve arts instructional practice?

Research Design

This study employed a phenomenological approach through which a reflective structure of data and analysis was developed by the experiences shared through interview (Moustakas, 1994; Creswell, 2013). In this study, phenomenology applied to the experience of what was

experienced by arts educators and their evaluators in the evaluation process and the Danielson Framework. Examining the experiences of arts educators allowed for an awareness to the successes and gaps felt by teachers in the teacher evaluation process. These experiences also informed the types of feedback offered through the evaluation experience and whether or not it motivated professional growth. In presenting these experiences, solutions toward better and effective use of the Danielson Framework and teacher evaluation were presented in serving the evaluation process (Creswell, 2013). A phenomenological approach was utilized to conduct the interviews and analyze the data; this approach investigated shared experiences and commonalities within a specific group. In this design, participants had a direct relationship to the experienced phenomenon which was being observed (Creswell, 2013). Arts educators and their experiences through evaluation process provided the situational understanding to examine the phenomenon through this research design.

Interviews were of a qualitative inquiry technique allowing for hearing directly from participants (Maxwell, 2013). Due to conditions associated with the Covid-19 pandemic these interviews were live through a virtual format in accordance with CDC social distancing measures. Interviews with arts teachers and evaluators offered the opportunity to determine how the Danielson Framework promoted teacher growth and serve as a beneficial tool for adult learners.

Research Context and Participants

The participants of this study were five arts teachers and two evaluators from one Illinois public high school. The five teachers represented a range of arts offered through the high school arts program: Instrumental, Choir, Theatre, Visual Arts. This purposeful sampling ensured that participants have experiences directly links to the study's purpose (Creswell, 2013). I focused on

a single high school that houses a large arts program so that all teachers worked within the same structure and expectations for evaluation under one department chair. All of the teachers were under the evaluative supervision of their department chair. The participants also had similar curricula, resources, and course offerings within the school's arts program. I chose this school with the assumption that of any high school in Illinois, this type of school would be more likely to have an evaluation process that was supportive of arts teachers' practice because of its strong arts programming.

The administrators of this district have a long association of assisting in higher educational pursuits, such as doctoral dissertations. As both a member of this community as a resident through July 2020, and having served in conjunction with many of the arts professionals within the school, my position in educational arts leadership provided accessibility to this district to increase the likelihood of participation. My collegial affiliations with members of the staff as well as Coal High School continued dedication to teacher service offered insight into a study that met their continued devotion to arts education. Coal High School also is undergoing an expansion in its arts division, indicating growth in programming which provided a great pool of both new and experiences arts teachers amidst a community that seemingly supports an educational arts culture. A recent 10-million-dollar overhaul through capital funding offered a complete rehabilitation of the arts facilities and the establishing of an arts academy program. The America Arts Academy is currently amidst its inaugural year at Coal High School.

To attain approval, I reached out to Coal High School Superintendent Dr. Gains and Associate Superintendent Dr. Janes (all names are pseudonyms) and provided them with the purpose of the research and the associated IRB materials. Dr. Janes replied to my inquiry and arranged a meeting to discuss my intentions and goals for the research study. Once explained,

Dr. Janes agreed to support and approve my desired research within the Coal High School arts program. Dr. Janes connected me to Ms. Emily Dawson, Department Chair for arts programming at Coal High School. Ms. Dawson conducted a meeting with me to determine both the timeline and nature of the research study. Ms. Dawson approved the departmental involvement and asked for a detailed background on participation and method on inquiry. The participant letter was provided to all arts educators within Coal High School and Ms. Dawson mediated the participants' initial interest and contact. Participants were then prioritized upon response and availability to conduct the interview protocol.

About the School

Coal High School is a community school serving several Illinois suburban communities. These suburbs are non-industrial, and the school district is functioned through leveraged property taxation. The district has only one high school. With an enrollment of over 3000 students, the composition of student make-up is diversified on many levels.. Coal High School is a feeder institution from both high poverty and high wealth areas. Coal High School also represents a high level of religious and political variance. The student body is about 70% Black and 20% white (see Figure 1). 19% of the student population receives free or reduced lunch. The faculty composition has 76% of educators holding at least one advanced degree. Coal High School is considered to be a high performing institution, offering over 30 advanced placement courses, and receiving exemplary rankings by the College Board. In the past ten years, Coal High School was recognized as a top Visual Arts Department in the state by the Illinois Art Education Association as well as nationally. Students from the offered arts programming have advanced to top arts programs, universities, and professional success. Coal High School utilizes the SAT as indicators

for academic success. The most recent indicator 2019 indicated an overall proficiency of 40% in English Language Arts, 36% in Mathematics, and 26% in Science (ISRC, 2020).

In fall of 2020 Coal High School was slated to extend the arts programming into an in-person arts academy model. While this shift was delayed due to Covid 2019, the two-year program gives students the option to develop their talents within an arts-focused field of media, visual, theatre arts, or musical arts. Coal High School recently completed a capital fund expansion of the performing arts facilities to accommodate the more than 1000 students that pass through the arts programming daily. The arts division is departmentalized with its own chairperson, counselor liaison, and department secretary. The faculty of the arts programming holds 15 teachers, divided into music, media, theatre arts, and visual arts.

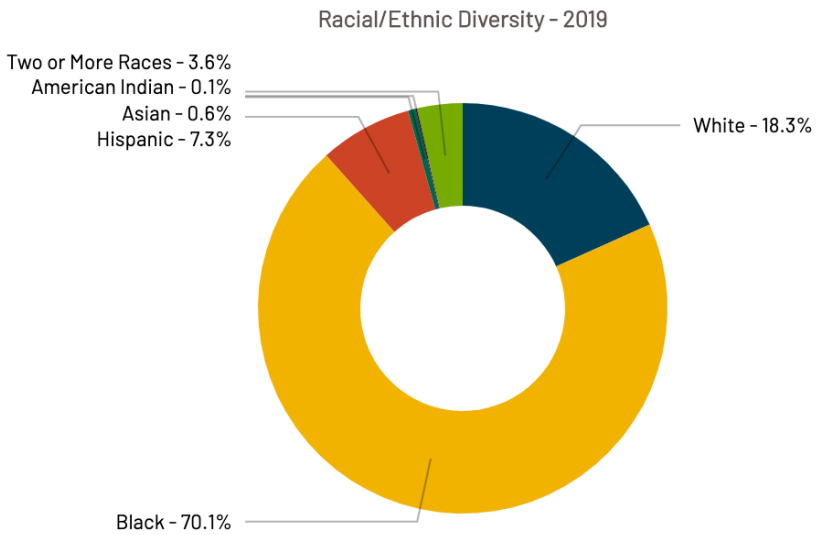

Figure 1. Racial/Ethnic Composition – Coal High School Source: Illinois School Report Card. (2020). eReport Card Public Site.

Participant Selection

The site chosen held a total of fifteen arts teachers. I reached out to all who had at least two years of instructional service in the teaching profession, which would ensure they had undergone past evaluative experience under the Danielson Framework. I accepted all agreeable participants which covered a range of both new and veteran teachers allowing any accounting for variances in interview response. Five teachers agreed to participate, including one instructor from the areas of Instrumental (Band), Theatre, Choir, and two instructors from Visual Art (see Table 1). The larger selection of Visual Art teachers was due to the multiple areas in which they specialize, allowing for a greater sampling of information. All teachers were full-time members of their school faculty and members of the arts department. All teachers were certified within their content areas and licensed according to the state of Illinois. All teachers were rated as least a "proficient" designation in accordance with past state evaluations. This establishes a baseline degree of their effectiveness as teachers under the Danielson Framework, and they had at least two years of teacher evaluation cycles to reflect on within their teaching experiences.

Table 1: Participant Information

Group	Emerging Educator (Less than 5 years)	Experienced Educator (5-10 years)	Veteran Educator (10+ years)	Total
Gender				
Male	1	-	1	2
Female	1	1	3	5
Education				
Bachelor's degree	1	-	-	1
Master's degree	-	4	2	6
Evaluator Training	-	2	2	4
Content Area				
Theatre	-	-	1	1
Choral	1	-	-	1
Visual Art	-	1	2	3

Table 1 (cont.)

Band/Instrumental	-	-	1	1
Non-teacher/Admin	-	-	1	1

I also recruited two individuals who formally evaluated arts teachers. The first individual has evaluated arts teachers for over four years and has worked in the district over fifteen years as both an arts and language instructor before adding the evaluation role. The second evaluator has a larger breadth of evaluation roles and has served Coal High School for almost two decades. This evaluator has served as a general administrator and oversee all content areas in the observation cycles throughout the district. Both were instructors within Coal High School before being promoted to their evaluator roles. Both evaluators held an advanced degree in educational leadership and an administrative endorsement. One evaluator held an additional degree in Curriculum & Instruction. According to the Illinois Department of Education, all evaluators must have gone through training as mandated by their district and state. Evaluators must have undergone Initial Teacher and Principal Evaluator Training, a two-day evaluation training program or the alternative administrational academies based on the Danielson Framework (Illinois Principals Association, 2020). This evaluator participant fulfilled these mandated requirements.

To afford anonymity to the process, genders were not explicitly considered in the designation of Mr. or Ms. in pseudonym usage (see Table 2). When appropriate, participants were highlighted as teachers, evaluators, or all based on their responses.

Table 2: Pseudonym Chart

Pseudonym Name	Primary Role/Content	Educator Group
Mr. Dime	Theatre Arts	Veteran
Ms. Dollar	Visual Arts	Veteran
Ms. Gold	Instrumental	Veteran
Mr. Moody	Evaluator	Veteran
Mr. Nickel	Choral Arts	Emerging
Ms. Penny	Visual Arts	Experienced
Ms. Silver	Evaluator	Experienced

Data Collection

The primary data source was semi-structured interviews with open-ended questions. The utilization of open-ended question structures in interviews avoided leading the subject and allowed for a greater accuracy in responses (Creswell, 2013). Similarly, since this topic was not yet well researched, open-ended interviews allowed for more options in response that were impartial and non-biased in my personal feelings that arts are underserved (McNamara, 1999). I conducted one-on-one interviews with each teacher and the evaluator.

To interview the arts teachers, I developed an interview protocol using Knowles (1984) theory of Andragogy to relate explicitly to adult learning experiences (Appendix A). The questions were formed directly linking to the theoretical framework and the concept of a motivation to learning. During the interview, time was allowed for me to ask teachers about their educational backgrounds and arts experiences. Time was also given to explore specified questions that inquire as to their perceived experiences in the evaluation process. Teachers were asked broadly about the evaluation experience as well as direct relationships to the Danielson Framework. Further time was utilized to explore quality factors of perceived excellence in experiences in observed instructional practice and evaluation experiences. To interview the evaluator, the Knowles (1984) theory was also applied with the same numeration of questions

and topics though examined from the evaluator experience of fostering and adult learning (Appendix B).

Upon completion of all interviews and initial data analysis, I found more than enough connectedness to assure a clear path for analysis without additional inquiry. I did not see a need to clarify any unresolved questions as none arose during initial data analysis.

Data Analysis

This qualitative study examined the perceptions of arts teachers and evaluator about the process of teacher evaluation and how it supported arts teachers as adult learners. Transcripts of interviews were transcribed and also recorded in real time to assure accuracy. I used open/inductive coding as described by Marshall and Rossman (2016) to identify common themes elicited through the interviews. In using open coding, there were no categories created for data analysis until after interviews were reviewed. Codes arose directly from the interview responses. The qualitative data was broken down into initial coding of overall interview responses. Line by line examination of responses allowed for a large degree of coded materials that was then thematically organized into categories to represent findings.

I first analyzed the interviews with arts teachers, identifying open codes and developing focus codes on their experiences and perceptions. I looked for commonalities between teachers as well as places where they have different perspectives. After I had identified larger themes, I connected relationships between responses by their wording, meaning, and attributes on teacher evaluation and the Danielson Framework used for the evaluation process. I then repeated the same process for the evaluator interview and looked for commonalities between an evaluator and teacher perspective.

This provided me with categories that allowed me to cluster commentary and quotes in developing the qualitative narrative. The category name was generalized since the data provided was rich and detailed. Evaluation strengths, for example, encompassed both positive perception of what is currently experienced as well as aspects of improvement that would provide a more positive outcome. Evaluation weaknesses focused upon the Danielson Framework and the observational cycle utilized within Illinois and Coal High School. Since there was a large amount of reflective data on those areas respondents felt could not be articulated by the current evaluation process at Coal High School, a non-evaluated category emerged from interpersonal and connections; types of relational aspects that arts teachers and their evaluators believe to be vital to arts education and not wholly presented or rated in the evaluation cycle. Since the authenticity and consistency of the evaluation merited both positive and negative feedback and was not reliant on the process, but those conducting and experiencing the process itself, a final category on feedback perception was created. Table 3 reflects the process used.

Table 3: Inductive Coding on Arts Evaluation

Line-by-line/inductive code	**Focus Codes**	**Category**	**Research Question**
Common Language	Allowing for Common Goals	The teacher evaluation process is necessary	Arts teachers' perceptions
Rubric/Metric			
Applicable for all teachers			
Same Page	Providing Understood Expectations		
Starting/end point			
Uniformity for structure			
Individualized	Social Emotional Learning	The teacher evaluation process does not meet arts teachers' needs	
Relationships			
Artistic identity/inquiry			
Experiential	Product over Process that Diminishes Actual Arts Learning		
Arts as constant assessment			
DF Expects and rewards end result			

Table 3 (cont.)

Construction for observation	Lesson and Rubric Bias	The teacher evaluation process is easily manipulated and biased in inauthenticity	
Smoke & mirrors/horse and pony			
Pre-made			
Basic/Generic	Lack of Useful Feedback		
Box - Checking			
Rushed form filling			
Expected Proficiency	Accountability Versus Teaching		
Ratings			
Not normal practice			
Conversations/Dialogue	Evaluator Investment in Pre and Post Observation Conferences	The quality of the evaluator indicates the quality of support	Arts teachers' & Evaluators' Evaluation & Support
Specifics/Investments			
Building trust and understand one another			
Incremental growth	Providing Meaningful Feedback		
Reflective			
Connections to lessons			
Arts colleagues recognize approaches		Evaluation is more effective when evaluators understand arts content and context	
Knows what to look for			
Familiarity			
Depend on what is taught			
Make it a useful tool			
Inquiry		Evaluation is effective when participants are collaborative	
Understanding how I work			
Doing well			
Positive Developmental Experiences			
Not condescending			
Personal Connections			
Build and Cultivate			
Not-rubric driven			
Community			
Deepen over time	Connecting evaluation to arts instruction		Recommendations
Way to help teachers			
Content driving			
Applicability			
Servant minded			

Table 3 (cont.)

Specific		
How and why Daniel Framework matters	Increasing evaluators' understanding of arts instruction	
Thoughtful on arts education alignment		
Create value		
Informal feedback		
Regular Presence		

I compared the themes from each content area of participants to see how they have shared or different perspectives on how teacher evaluation and the Danielson Framework support arts teachers' practice. In agreement with the Coal High School district, the abstract of this research along with a short overview of findings will be shared with the participants and district leadership as a means to grow and emerge service to the arts professional practices. This information will be shared after the dissertation defense. Participants were made aware from the onset that there was an intention to provide general though anonymous sharing of what was learned.

The findings were generated from the responses and data collected during interviews and are presented in order of the provided research questions. Upon interview categories emerged for each of the four addressed research questions. These categories were informed by line-by-line inductive coding and focus codes when appropriate.

These categories emerged from the pattern of responses and phrases offered in the interview process. The data were interpreted as the strengths and weaknesses of the evaluation process, determinations of quality, the elements of instruction found to be vital yet non-evaluated by the use of the Danielson Framework, and the perceptions of the feedback's authenticity and

consistency in serving teachers. Explanations provide narrative statements directly taken from the interview to validate the interpreted findings.

Criteria for Sound Research

Trustworthiness and credibility were two key criteria for this qualitative research (Marshall & Rossman, 2016). Trustworthiness means there was an established and understood process through which participants unique and contextual responses and circumstances were heard and represented. By taking steps to analyze their feedback while also being aware of my own biases, I make sure to not impose any personal views thereby establishing sound research (Creswell, 2013). Credibility is the idea that research is connected to the experienced reality of the qualitative study (Creswell, 2013). To show that my findings were trustworthy and credible, I clearly explained and communicated in written form all of the steps I used to collect and analyze the data (Marshall & Rossman, 2016). This method of member checking afforded participants the opportunity to clarify, expand, or assure the correctness of their shared experiences. The clarification and comprehensive transparency allowed for confirmability and the knowledge that data is being reported truthfully and as it was intended (Creswell, 2013)

Marshall & Rossman (2016) also explained the importance of critical peers to establish coherence and validity. Through the aims of my advisor and committee, the research was analyzed to ensure that it is credible in accurately depicting real life experiences and appropriate research methodology (Creswell, 2013).

Positionality Statement

As a veteran educator of over two decades specializing in arts education, I am acutely aware of the curricular aims and objectives of arts instruction. I hold two previous master's degrees with specializations in arts curriculum and instruction. I have also written several curriculum maps and plans that are directly correlated to what is taught in providing quality arts

instruction. Currently serving as a district administrator of the arts supervising over 13,000 students, I am continuously in search of better ways to proactively instill an arts-focused culture in educating students.

However, I lack understanding of what it is like to be an administrator who does not have an arts background. I also lack the insight from current arts teachers who are evaluated by the Danielson Framework, which was not used when I was a teacher. I was interested in learning more about this topic to have a clearer lens in working with teachers and administrators around teacher evaluation.

I was not an objective observer, as I strongly believe in the importance of arts education as a core element in educational service. I believe that teacher evaluation and supervision is essential to personal development of educators and the hallmark of life-long learning. In my research in conducting this study, I have continuously been met with literature and evaluation systems that serve primary core content. Language arts, Mathematics, and Literacy tend to be primary focuses in exemplars on how best to administrate teacher evaluation. While I think it essential to have evaluation systems, it is apparent that there is a clear gap in how to serve teachers who educate applied academics, in this case, the arts. I believe that the arts in their creative nature, present a vagueness through which evaluation and supervision are harder to articulate. This study is hopeful as a small step in finding a more effective means to understand and serve arts instructors. Since I am currently an arts administrator, this is especially helpful in my own personal practice as a teacher evaluator.

Due to the connection of this study in referencing the arts, I have had prior relationships with some of the teaching participants in curriculum development or experiences within the state of Illinois. The Illinois Theatre Association is a large organization of student and teaching

professionals and hold annual events of which I have taken part. Some of the participants have also attended these events which may create identifiable bias due to our shared experiences. Teachers may have felt the need to report responses based on our shared professional development rather than their personal experience. Additionally, as a current arts administrator I carry a personal bias as to the need for improvement in arts evaluation. This bias remains the motivating factor in administrating both this degree and study.

Ethical Issues

This study approached ethical issues by protecting identifies, use of pseudonyms, and assuring no repercussions given due to the shared experiences by honoring participant anonymity (Creswell, 2016). After securing permission from the IRB (see Appendix C), informed consent was properly obtained from all participants. Participants were also informed of their right to withdraw or exit the study at any time. Representative non-identifiable profiles were developed for participants to protect their identities (Creswell, 2013). All data were protected by using passwords and locked folders within technological drives for confidentiality and security. Printed documentation was also locked in accordance with safety and respect for participant anonymity.

Following Bryman and Bell's (2007) suggestions, I aimed to ensure that all participants were given utmost dignity through transparency and communication. Questions were not guided nor was any participant bias used to mislead or misdirect information. The aims of this research were clearly established at the onset of the study with participant involvement.

Due to the nature of this study and the relationships between these teachers, administrators, and the general educational community, ethical issues were expected. Because some of those participating have past relationships with me directly in arts administration, they may have been reluctant or cautious in criticizing their supervising administrators or referencing

colleagues in complete candor. Although I did not perceive this to be the case based upon the consistency of findings, it was not guaranteed. Likewise, since the interview responses provided responses critiquing the evaluation process, some participants may have worried about the negative implications of expressing feedback about their evaluators that was critical to the process . Any concerns addressed with the supervisory officials were assisted through the full support of the district. District leadership deemed this study a proactive step in their continued commitment to supporting artistic service to educators. The mutual agreement in partnering with was done in part to provide feedback to meet the continued growth of the district's long held devotion to arts enhancement.

Limitations of the Study

Due to the size of this study, there were no claims to generalize as to the serving of arts supervision and evaluation. This was a small sampling which aimed to inform and enlighten the researcher as to experiences felt through a single site study. Another limitation were the data sources. I only conducted forty-five-minute independent interviews; I was not observing teachers, pre- and post-conference meetings as the conditions during the time frame of this study was amidst a global pandemic. Conventional student-in-classroom daily instruction was therefore not possible or allowed within the state of Illinois. The interview questions also focused more on the overall process of evaluation and the factors that inform perception. Observing would have asked for me to formulate a judgement or opinion that would create bias. By conducting the interviews, I was assured to get direct teacher and evaluator feedback that serves the minimalized initial goal of this single site study.

Summary of Chapter

Chapter Three outlined the methodology for the process of exploring arts teachers and their evaluators' perceptions of the Danielson Framework. Interviews were administered in a

virtual format to all participants based on an open-ended format following tenets of phenomenological research.

Chapter Four: Findings

The purpose of this study was to investigate how evaluators and arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth. This study focused on experiences through the use of the Danielson Framework and its clinical process for effectiveness and professional development (Danielson, 2011). The findings capture themes of adult learning theory as presented by Knowles' andragogy. The data analysis addressed the following research questions:

1. What are arts teachers' perceptions of the teacher evaluation process?
2. In what ways, if any, do arts teachers believe that the teacher evaluation process supports their practice?
3. In what ways do evaluators of arts teachers perceive the effectiveness of teacher evaluation process for supporting the practice of arts teachers?
4. What recommendations do arts teachers, and their evaluators have for improving evaluation systems to better serve arts instructional practice?

Presented are the major findings to address each of these four research questions. This will include sub-themes as appropriate in relating to major themes and connections explaining the phenomenological data. The findings are centered on Knowles (1980) andragogy and linkage to adult learning.

RESEARCH QUESTION 1: What are arts teachers' perceptions of the teacher evaluation process?

For research question one, I asked participants open-ended questions related to the teacher evaluation process itself. This was not intent on examining specifics to their direct practice but an overall pulse on their generalized feeling as to an evaluation process. Emerging

from the interviews were three clear perspectives: (1) The teacher evaluation process is necessary (2) The teacher evaluation process does not meet arts teachers' needs (3) The teacher evaluation process is easily manipulated and biased in inauthenticity

The Teacher Evaluation Process is Necessary

Five participants shared a common philosophy that evaluation is a necessary part of their job. They recognized that Coal High School mandates the process, and their annual ratings are dependent on perceived effectiveness based upon evaluation. Arts educator Ms. Gold stated, "Well, I think [evaluation]'s important but needs to be, kind of essential to keeping your job – a professional responsibility." Mr. Silver, an evaluator, furthered, "I think that the notion of a formal evaluation provides a sense of comfort sometimes, as it is something that is planned that [teachers] have control over. It is necessary and known." Arts educator Mr. Dime stated, "I have been here for a long time and evaluation is the only real means we have to determine that I stay. It's the way our admin checks boxes to keep us here." Evaluator Mr. Moody stated, "Evaluation is necessary because the state has required us to place teachers in categories based on their summative designations." Mr. Moody expressed the mandate found in the state of Illinois as well as Coal High School. Ms. Gold also stated. "[Evaluation] is a professional responsibility." Mr. Nickel stated, "Evaluation is a necessary evil."

Evaluation as necessary in these findings did not imply that the use of evaluation is universally necessitated for professional development but rather a routine and understood process expected and utilized at Coal High School. There was little variance in responses that indicated differing opinions. Respondents demonstrated the certainty of evaluation as part of their employability within Coal High School. Evaluators Mr. Silver and Mr. Moody also mentioned that they too are evaluated. Ms. Silver cited evaluation as "a universal experience for

educators and leaders [at Coal High School]. Mr. Moody mentioned, “We all have to do [evaluations] to work here.”

Allowing for Common Goals. Participants said that the process allowed for common goals. Mr. Moody pointed at evaluation as a means of commonality. Mr. Moody stated, “Teacher evaluation gives teachers the same goals. It aligns them to know they are all experiencing the same thing, same process.” Mr. Moody went on to explain the common language used through the Danielson Framework that makes it easy to determine good teaching. Mr. Moody continued that “Each domain lets you know what the end game is, what we are looking for, and what it should be? like.” Ms. Penny similarly found the commonality in the process helpful. Penny stated, “So many of these things in our evaluation that are applicable, to everyone, and understood by everyone.” And they are especially (applicable) to us as arts teachers. All respondents provided feedback that the Danielson Framework as well as the evaluation process for Coal High School were both clear and commonly understood. Teachers recognized the central domains and cited them throughout the interview protocol. Mr. Nickel referred to the Danielson Framework as “A metric for us to all measure our common goals towards.”

Mr. Nickel explained, “Our [arts educators] educational philosophy is that relationships are the center of everything.” He furthered. “It is expected that we always strive for excellence, and that is supposed to flow naturally.” Mr. Nickel stated, “The evaluation tool is only as good as the person using it, knowing they share my philosophy on serving kids in a multifaceted way from a positive starting point, is ideal.” This use of common goals proved to be effective for all respondents because it provided unifying characteristics that should ideally be present in all areas of instruction.

Providing Understood Expectations. Arts teachers explained that the framework and process offered clear expectations for their evaluations. Teachers Mr. Dime and Ms. Gold both remarked on the Danielson Framework as a means to set clear expectations to know what evaluators are looking for in general instruction. Mr. Dime mentioned, "The framework has good points, things we should be doing. It is a good guide for good teaching." Ms. Gold indicated that she designed her day-to-day lessons with the framework in mind. Ms. Gold stated, "How I structure my class makes me think of the expectations I know the Danielson Method sets for me as a teacher" Ms. Gold went on to explain that the set expectations allow her to be reflective as she builds her lessons. This uniformity is helpful, she stated, "We are all on the same page.". Ms. Gold indicated, "While I may not like or agree with all the domains, it gives us a good starting point to build my lessons."

The findings later address deeper perceptions of the evaluation experience, itself, but all respondents remarked to the structure of the Danielson Framework in giving them an understood parameter of what should be evident during the evaluated lesson. There was also consensus that the domains did apply to arts educators. Ms. Dollar stated, "I think all of the qualities within each domain should apply to teachers across the board, arts or otherwise."

The Teacher Evaluation Process Does Not Meet Arts Teachers' Needs

Evaluators and teachers indicated that the Danielson Framework does not fully serve their educational practice. In the moment of evaluation, there is a disconnect where arts educators must shift to meet the Danielson Framework's rubric rather than meet the student. Ms. Dollar clarified this point:

> I feel that it is impossible to get a true idea of what a teacher does and how well or not so well they do it in a 50-minute observation. Of course, there is evidence of classroom

> management and class procedure that students are expected to adhere to, but truly, so much happens in a day, week, month of teaching that it is really impossible to understand how effectively a teacher does their job [in one observation].

Ms. Dollar believed singular observations do not allow for the full scope of what arts educators provide in their instruction. While Ms. Dollar believed each domain in the Danielson framework is applicable to all arts professionals, she also felt that meeting all of them in a typical class period is virtually impossible. Ms. Dollar stated, "There is no instance in any classroom where every teacher is going to be ticking off every one of these characteristics. It's like forcing teachers or putting teachers under the impression that they should be doing all these things at once."

Evaluator Mr. Silver also agreed in the challenges of the Danielson framework for arts educators, noting that:

> There are things you will see in an art classroom --- they are amazing but not evaluated. That is not what art classes are about - some of these things are not integrally important but you won't see them if you observe – probably because they (teachers) are more interested in getting the right feedback, instead, of I don't know, teaching - the arts classroom does a lot for the kids that you do not find in other classes.

Mr. Silver was expressing the numerous aspects of arts education that are positive and beneficial to learning but not clearly translated into the Danielson Framework.

Ms. Penny believed that the evaluation of one moment is often limiting. Ms. Penny stated that colleagues recommended changes to her lessons to better serve her evaluation ratings. Penny relayed:

> Look at photography, you only have 12 developers, you have limited space and kids at all steps depending on the project they create. I have been told - do not have that situation when an admin comes in - because it is not possible to be in three places at once. Things get weird when it comes to that environment because you are trying to evaluate one lesson in an arts environment where many things are learned at once.

Evaluator Mr. Moody explained process of evaluation as, "not outcome based for student achievement" Mr. Moody explained, "[The Danielson Framework] has nothing to do with the skills of actual teaching. The main [area assessed] is structure and organization of a classroom. It is not really about growing teachers or teaching students."

Mr. Nickel, an arts educator, explained that within music, mastery is brought forward through a continual process. Arts teachers assess regularly and in the moment. When evaluated, he relied on a previous lesson or past educational experience that was already taught to better meet the checkpoints of a rubric.. The return to this already taught lesson demonstrated the mastery providing obvious indicators that learning had occurred. In reality, the observed lesson was not new learning for students or beneficial feedback for Mr. Nickel. Mr. Nickel commented, "In a normal class, I find I center on the students rather than the metric of a rubric." He continued, "This is completely different when I am observed. It almost becomes more about the rubric then, rather than the kids."

Ms. Dollar furthered:

> A normal experience in my classroom shows an evolution. We don't just play a song. We learn it, assess, adapt, change. All at the same time. I expect. I do not tell you that. I am action driven, if I am asking you to get in the trenches, I am getting in the trenches with you. But that is not what is observed. What gets observed is something that isn't really

> me, that lacks as much passion, and doesn't really show what me or my kids are all about."

The inauthenticity of the rating and classroom experience as shaped by Danielson was a hindrance for Ms. Dollar. Ms. Gold also elaborated on this point:

> Evaluation does not consider knowledge base, trust, connections, forming relationships, Sometimes, there are lower maturity levels -- and that is not all the responsibility of the teachers --- there is room for inconsistency - preponderance of evidence - we all bring our own experiences to the evaluation. We adapt to the experience because we want to do well. And it's just not…what we really do in the arts for kids.

Ms. Gold was referencing the classroom population and the need for relationships to be paramount in arts instruction in order to provide quality instruction. Ms. Gold believed this to be an aspect often overlooked in evaluation.

Social Emotional Learning. The concept of social emotional learning and the essential nature it holds in arts instruction was a consistent point referenced. Ms. Dollar related, "Great art teaching comes through being observant, patient, empathetic, strong communication and holding myself accountable daily by reflecting on what I did daily that did work, but also what did not." Ms. Dollar indicated that evaluators need to recognize the incredible value social emotional learning has in the arts classroom. Ms. Dollar explained:

> True concern and investment in each student as an individual. At the end of the day, it is so important to understand that each student is a product of their own life, which heavily influences not only their ideas and skills, but also the way they approach learning, understanding and communication.

The importance of identifying with each student as a person was attributed by Ms. Dollar as essential in effective instructional strategy.

Mr. Nickel also believed that teaching itself is about relationships with kids. Mr. Nickel addressed, “Feedback on making connections is hard when evaluators don’t actually know the students in the way the teachers do.” Mr. Nickel indicated that, “Feedback is made meaningful when evaluators offer direct connections to the students being taught rather than broadly relating to the Danielson Framework.” Educators felt the emotional context of arts education; building relationships, shaping identities, and allowing for artistic inquiry and expression were not identified in the Danielson Framework.

Respondents across the board cited the evaluation process as being ‘cold’ due to the structure imposed by the Danielson system. Ms. Dollar explained, “On another level people do not understand what we do in the arts. It’s warm and accepting. It not cold or formal. Danielson can be cold.” Ms. Dollar continued:

> I strive to get students to not only come to their own conclusions, but also to get students to ask questions on their own, and even further, have their peers answer those questions. I ask them to be more. Because they can be. Giving students permission to be the ambassadors of their own learning is so important. I don’t see how that can be assessed in a framework.

Respondents felt strongly that evaluation that did not focus on the emotional service and well-being were largely ineffective.

Product over Process that Diminishes Actual Arts Learning. Teachers suggested that the teacher evaluation system is not effective in assessing an arts practice because arts are

process-focused. Teachers believed one of the main reasons lessons are adjusted in evaluations is the need to provide clear products for the Danielson Framework to attain a rating. Ms. Gold stated, “I feel what [arts educators] do is more responsive and less about, this is what a good execution of sound must look like.” Ms. Gold continued, “The expectation that we can know how a student will play a melody one day or give [evaluators] clear results, is kind of impossible.” Ms. Gold explained:

> I lead with my metronome, are we in time, are we moving collectively, are we all on pace? I have many different levels. These are instruments, and often kids with different levels, some who were just put there. I have to be concerned with the process and experience. I have to make them appreciate and recognize the importance of music. [This process of instruction] is a lot different than them being able to say, “Good is good, bad is bad”, and that is what Danielson seems to want. The evaluators want something obvious and I don’t work that way.

Ms. Gold believed evaluators were more interested in outcomes of performance to showcase learning. Ms. Gold felt evaluators placed a greater emphasis on seeing the final outcome when, in fact, she felt the process to be the more important focus in arts learning.

Mr. Moody explained, “The Danielson Framework is evidence driven. The easier we see the presented evidence, the easier we can mark someone as proficient.” Mr. Dime Mr. Silver stated, “Assessment in the arts is vague because [assessment] doesn’t happen by a test or questioning.” Mr. Dime commented

> I think it is so hard because [arts] classes are so different. [Evaluators] do not know what they are walking into and they don’t know how to respond to [an arts] process of learning because it is so different from a math or science classroom. You don’t just complete a

> scene or 'do it.' You build characters and adjust emotions, settings. It is not something you can pick out.

Mr. Dime added, "That is why the check boxes are just sort of easier." Mr. Dime is providing context in addressing the felt perception of the Danielson Framework not supporting the process of experiencing and cultivating art.

Mr. Nickel said that the system of evaluation through the Danielson Framework is ineffective because there is not an identified product that accurately rates what arts teachers produce. Mr. Nickel referred directly the instruction domain of 'using assessment' found in the framework.

Mr. Nickel explained:

> What we do, you know, so much of what we do is so difficult to measure but yet essential to the job. How do you measure a teacher who intervenes to help with a challenging home situation? How do you measure a teacher who has great creative ideas? How do you measure a teacher who creates a great unit that adds value? If I had to make an analogy, how do we measure an effectiveness of a Police Officer? In speeding tickets? What makes someone a good father or mother. I think in these types of roles a teacher is difficult to qualify.

Mr. Nickel explained that his perspective comes from the Danielson's drive for obvious indicators of assessment such as progress monitoring or the immediacy of feedback. He commented that the framework is "product focused" and art is "process minded." Mr. Nickel stated:

> My music class is a constant state of formative assessment. It is so constant you may not even be aware that I am assessing. I never stop to say, "I am now going to assess." Let's

> say we want to be intentional. I will stop [students singing] and help with their sound. That is an assessment. I see every kid singing their part and when I hear that sound together, I have all the assessment right there, all the evidence of learning. I have had evaluators say where is the rubric - what is the tool that you designed to assess. I can design something that checks the boxes and feels contrived, but my assessment is not about a final examination, but a constant creation.

Mr. Nickel stated that he can easily create outcomes to meet the Danielson Framework but that truer outcomes driven by process are consistent and constant within his everyday classroom.

Arts teachers conveyed ignoring the relationships, trial and error, and social emotional learning of an arts process to focus their lessons on generating a product more reflective of how their district uses the Danielson Framework. Mr. Silver believed this to be unfortunate because. "Good teaching in the arts is reliant on growth and patterns that emerge over time." Mr. Silver indicated that the idea of evaluation in the Danielson Framework "expects and rewards an end result." Arts teachers felt that evaluations favored obvious assessable products in observed lessons. Ms. Penny stated. "You have to figure out how to get [an assessable product] done for the evaluation even though it's not really what [arts educators] are about." Ms. Penny explained, "We assess differently here, it is constantly reflective in teaching, opening up artistically and emotionally, and that is not a product. Penny added " It is result of arts learning, growth. But could you really assess it?"

Ms. Gold emphasized, "We are not teaching core content. There is not a mandated test or some, you must know this kind of thing." She added, "You don't assess that way in music, or in an elective." She concluded. "Kids are in our classes for social reasons (A) and (B), for music -

there is nothing wrong for it. Not every kid is going to be a band director or choir director - they know that it is important, to be appreciated. You don't assess appreciation."

In the school's teacher evaluation process, the expectation is that a teacher will display evidence of each domain area during an observation. Again, citing that many lessons in the arts classroom are process driven, Mr. Silver cites the Danielson Framework as problematic:

> It is odd because you have this model, it's good, but you are going in for a snapshot and one day could be horrible, great, or somewhere in between. Even though we at Coal High School do three different observations a year for three lessons for non-tenured teachers, three different days acting as one observation could be more ideal. It is rare that you will see all those characteristics, all the factors in the Danielson in an arts classroom. But it is what we have to use.

Mr. Silver cited the Danielson Framework as the tool utilized within Coal High School but one that must be met with adaptation and reflection to be fully effective.

The Teacher Evaluation Process is Easily Manipulated and Biased in Inauthenticity

Both evaluators and teachers explained a tendency toward inauthenticity in the evaluation processes. Teachers found themselves more driven to meet the rubric within the Danielson Framework rather than teach authentically. Teachers and evaluators offered believed the Danielson Framework to bias their lessons for evaluation purposes, instead of educational. Respondents indicated the lessons created for observation to be driven to meet domains. The Danielson Framework seemed to motivate educators to create lessons aimed specifically to cater to the rubric rather than serve student learning.

Lesson and Rubric Bias. Teachers indicated that they constructed observation-based lessons solely for the benefit of gaining high scores in the rubric for the Danielson Framework.

They noted these lessons were different from their normal lesson-planning routines. Three of the five teacher respondents indicated creating lessons for the evaluator so as to ensure all points of the rubric within the Danielson Framework were present in the evaluation**.** Ms. Penny explained:

> [Evaluation] lets me know what [the observers] are looking for and gives me something to work or prepare for. I am not sure if this then means I am not really showing my actual skill though. You know, I am afraid they might not understand and then I will be downgraded. I try to make it easy for the observer.

By making "it easy," Ms. Penny indicated developing lessons that were easily aligned to the Danielson Framework. This assured that an evaluator would be able to check each required element and provide Ms. Penny a proficient rating. As Ms. Penny stated, "Teachers are like, "just tell me what to do to get the A." Responses such as Ms. Penny were consistent from all teachers. Participants indicated that the lessons they made for observations were designed specifically to meet the Danielson Framework but not wholly indicative of what is done in a normal classroom lesson. This is not always seen as a negative, particularly for teachers who are striving to achieve high ratings. Ms. Silver commented that the teacher evaluation process "is necessary and known. It sometimes provides the teachers the smoke and mirrors and dog and pony show, though. It is not always authentic." Ms. Silver suggested that teachers are performing to meet the needs of the evaluator and rubric, rather than actual offering a true lesson that would merit realistic and accurate evaluative feedback.

Respondents suggest that much of what is evaluated is not an actual indicator of their daily instructional practice. Respondents created lessons for evaluation purposes specifically to meet the Danielson Framework. Mr. Moody, an evaluator, in speaking of his past teaching experiences, mentioned knowing colleagues in the arts who had pre-made observation lessons

that they felt would ensure evaluators understood what was happening. Ms. Dollar observed the same of her colleagues: “I know people who plan completely different lessons for their observations that might be considered more of a performance” Mr. Dime indicated, “We are ‘playing to an audience’ to get a high rating.” Mr. Dime continued, “We know the expectations for the Danielson Framework since it is presented in the pre-conference meeting.”

Lack of Useful Feedback. All teachers commented on experiencing evaluations by evaluators who seemed more concerned about making sure that they gave some feedback on each domain, rather than quality or meaningful individualized feedback. Mr. Dime stated, **“**A lot of the feedback is pretty basic and meant to check the boxes. It is not really about me as a teacher but more the process [of evaluation].” Mr. Dime expressed further, “I did have an admin a few years ago who did give constructive criticism but again it was generic - you should try cold calling - and I understand - but I mean it comes like, I need to put something in this box.” Ms. Penny stated, “Most of my feedback was basic, about simple strategy. Maybe this instead of this. [Coal High School] has a huge department so I’m usually better off asking a friend than waiting for feedback to come.”

Mr. Moody, an evaluator, supported Mr. Dime’s comment regarding the lack of meaningful feedback when he relayed,

> Unfortunately, we don’t have the time or the resources to make [meaningful feedback] possible. And so, the cycle [of providing limited meaningful feedback] continues. We have to get them done and quickly. I can’t always say we do them perfectly, but we do our best.

The findings suggest that both teachers and evaluators are motivated to meet the expectations held by the framework but felt driven to "check boxes" as opposed to deeper meaning or professional development. Mr. Dime said,

> It feels likes lot of checkbox checking and not a lot about help and growth. It is in some ways systemic, you know, more about getting it done than doing it well or for growth It ends up being a check, check, check on both ends. I have literally seen administrators copy and paste standard responses [when they fill out the forms for teachers]. I am not saying that is horrible. Time is precious and it takes up a lot of time, but I have never looked at an evaluation in my 20 years and been like "huh, that is something to think about."

Ms. Penny stated, "Evaluators would serve us better if they showed up more than just for the evaluation to fill out a form." Penny went on to discuss the meaningfulness of the process: "I think we'd do better in knowing evaluation mattered if they did a better job making it matter. Like, I'll just sit here and look at the boxes and hope we both did what we were supposed to do with planning and preparation and environment."

Accountability Versus Teaching. Due to the importance of a proficient rating, evaluation seems to be motivated to achieve positive scores rather than instruction of students. Coal High School mandates evaluation and every teacher indicated the importance of a successful rating, particularly before tenured. Teaching therefore often took a backseat to the accountability expectations set by the district through the Danielson Framework. Ms. Gold and Mr. Nickel both commented on the primary need for their observed lessons to meet the evaluation standards, rather than being orientated for student learning. Ms. Gold stated, "When you are meeting with your admin, the good admin has set you up to the lingo to make sure it all

falls in to track when you teach. I have never not gotten an excellent. I know what I need to say and do." Ms. Gold continued, "But I will be honest, most of those excellent lessons weren't my best lessons, they weren't demonstrating the best of what I do for kids or what they do in showing they are growing."

The perception of teacher evaluation indicated a recognition of necessity and a function for gaining a rating. The motivating factor was assuring proficiency through the Danielson Framework. However, teachers felt that evaluation process and the Danielson framework did not accurately assess arts teaching. As a result, they worked more to meet the evaluation checkpoints than offer a wholly authentic presentation of their normal practice. Little attention was given to the actualization of quality lessons through the evaluation system or the Danielson Framework.

RESEARCH QUESTION 2: In what ways, if any, do arts teachers believe that the teacher evaluation process supports their practice?

RESEARCH QUESTION 3: In what ways do evaluators of arts teachers perceive the effectiveness of teacher evaluation process for supporting the practice of arts teachers?

For research question two, I asked arts teacher participants open-ended questions related to the strengths and weaknesses felt in their evaluation experiences. I also asked them to consider experiences when they felt supported in their practice through the evaluation model. I also considered feedback when evidence of negative experiences and critique were offered.

For research question three, I asked the two evaluating participants open-ended questions related to the strengths and weaknesses felt as they conduct evaluation. I also asked them to consider experiences where they best supported arts practice through the evaluation model.

Due to the overlap in these questions and the similarities in emerged themes, themes are reported together in these findings. Three themes emerged (1)The quality of the evaluator

indicates the quality of support (2) Evaluation is more effective when evaluators understand arts content and context (3) Evaluation is effective when participants are collaborative.

The Quality of The Evaluator Indicates the Quality of Support

Arts teachers and evaluators indicated that quality of the evaluator informed the quality of support given. Quality was perceived by the willingness of the evaluator to invest in teachers and make the entire evaluation cycle a priority. The evaluation cycle of pre-and post-conferences, along with the observed lesson, was cited by Ms. Penny as, "The time in which I get to see how ready [the evaluator] is to make [evaluation] a good process." Ms. Gold stated, "If I get a good [evaluator] who knows what I am doing and cares, I usually get better feedback.' Teachers indicated feedback is usually most meaningful when evaluators pay attention to the entire process of the evaluation cycle.

Evaluator Investment in Pre and Post Observation Conferences

Ms. Gold explained, "Evaluation is meant to be a process. If the pre-conference is an actual conversation, [evaluators] will have a better understanding of how [the arts] classroom works." Ms. Gold stated pre, and post conferences are, "Kind of like an idea exchange, I guess." Ms. Gold added, "[Conferences] don't work well if [evaluators] come in looking to check off boxes or are just trying to get through [pre-and-post conferences]." Mr. Nickel believed the conference process a means to build trust and understand arts teaching. Mr. Nickel stated:

> When an admin shows up ready to discuss and explore my process, they are telling me I get something out of your class, [the class] has value. This relationship/class this is worth a continued investment in my time in meeting with you to discuss during [conferences]. Forget the Danielson framework, when a teacher has the opportunity to speak to their learning with someone, [conferences] is where I get the most.

Mr. Nickel stated that the conference portions of the evaluation were more valuable than the observed lesson itself.

Ms. Dollar shared her experience around the benefits of conferencing:

> I find that I grow much through the dialogue I have within the cycle before and after the lesson. I think it also makes my evaluator more aware of what and why I am doing something. It's a type of engagement that makes for a better overall experience that is more the way it is probably supposed to be. I think it also helps [the evaluator] because it gives them specifics on how to support me, give me ideas, etc.

Ms. Dollar indicated that conferencing allows for a dialogue and a sharing between evaluator and teacher to make better the evaluative experience.

Providing Meaningful Feedback

Arts teachers valued meaningful feedback from the teacher evaluation process, but often found the feedback to be not helpful. Mr. Dime stated:

> It's like they walk in and are like "One period I have seen you teach this year." There is a zero sense of long range or longevity in evaluations as teachers develop. If you looked at year 1 to year 20, where I am now, you would not see growth in the feedback commentary or checkboxes. That seems wrong. I am different than I was in my first year. If you look at any employee in any field, you should be seeing incremental growth or performance.

Mr. Dime indicated that the feedback provided should consider the development of the teacher and deepen and vary throughout the years of service.

Ms. Gold explained, "I do not think I haven't been given too much feedback that makes me grow. Maybe they don't know what I am really doing or are just trying to get through it." She

expanded, “A lot of the quality has to do with what they give and who gives it.” Mr. Dime pointed out that the best feedback is from colleagues or the people who drop in and begin conversations, and not from the formal evaluation process. Mr. Dime explained. “I have gotten better feedback in conversation in talking to admin or someone hears about something and they are like, “Tell me more --- have you thought of this and make that idea” - those are always more informal. When I asked Mr. Dime about whether any feedback in evaluations has supported his practice he responded “Yeah not really.” Ms. Gold stated:

> How you structure your class…. [the evaluation] makes you think about that if you have a good preconference. If [the evaluators] take the time to be reflective and try and develop us. When I first started teaching, [my practice] was podium driven. I think that changed as I got feedback to guide but, [feedback] needs to be tiered so you can get feedback that continues to matter.

Like Mr. Dime, Ms. Gold appreciated feedback that helped her teaching. Mr. Nickel indicated that, “Feedback is made meaningful when evaluators offer direct connections to our lessons. That [quality feedback] can only happen if [evaluators] take the time to consider what we are doing so they can offer support that is specific.”

Evaluator Mr. Moody explained that in seeing evaluation with all the potential it holds, it can become enormously fruitful for educators. Mr. Moody suggested that the process of evaluation, “Can be a joyful way to bring minds together.”

Mr. Moody explained:

> I actually like going in other classrooms. Yeah, it is my job to do them, the evaluations, but for me, it is a break to see what I used to love….why I am here…..or was here….to teach. I welcome the chance to see great teachers and I really do try, I know I said I

> sometimes rush, but I do try to always make the experience a meaningful one. Evaluation can be a great thing. We just have to trust that the one doing it [conducting the evaluation] believes that.

Both evaluators indicated that growth is based upon trust and the quality of evaluator. This, they expressed, is what motivates teachers to change. They expressed that not every evaluator sees the process as a tool and with so many duties being thrown on administrator, Mr. Moody said, "A lot of admin, and it doesn't make them horrible people, just want to get through the evaluations." Mr. Moody also added, "If you are constantly hearing that teachers hate them and don't value them, it is hard to see it as rewarding." Mr. Silver indicated the value and reward he sees in the evaluation process. Mr. Silver stated. "I grow so much from what my teachers do that I can't wait to see them shine." Mr. Silver stated seeing evaluation as, "A rich opportunity to understand the art of teaching." All respondents believed the quality of evaluation is steered through the level of commitment given by teachers and evaluators to invest in the process to engage in meaningful feedback and discourse.

Evaluation is More Effective When Evaluators Understand Arts Content and Context

Art teacher respondents felt that the types of feedback were best translated when given by a colleague from within their content. Ms. Gold pointed out that her strongest feedback is through arts experiences and comes from students. Ms. Gold stated, "Music comes from the experience with the students, not the evaluator." Ms. Gold is relaying that arts colleagues recognize the approaches that differentiate arts instruction and are more likely to evaluate with this knowledge. A veteran teacher of more than a decade, Ms. Gold appreciated feedback from people who knew what was happening in her arts classroom, including the students themselves. Ms. Gold explained:

> I do like getting evaluated by people in my subject area like [my department chair]. I like having people who get what I am going through there. They push me to see a different perspective. If you aren't someone who gets what we do, though, how can you push us to do it differently?

Like Ms. Gold, Ms. Penny positively framed her evaluation experiences in relation to an evaluator who knew her content, "The department chair teaches in the fine arts -- she is cool with [my practice] because she understands." But Ms. Penny also relayed a counterpoint. She stated "Having someone outside of the department, the arts - they do not get it – but it just means they have to work harder to make the connections to my teaching. Not all do." Ms. Dollar added:

> I will be really honest with you. I love my department chair -she is the best observer/evaluator I have ever had. This year I got observed once - and my kids were in the middle of a project. I was def interacting with them. In the scheme of things did I check all the domains off - no, she did not see me organize the class work BUT - she knows because she has done walkthroughs - that I do all the things

In this instance, Ms. Dollar did not need to artificially change her lesson because the observer understood the process. Mr. Nickel stated:

> The Danielson Framework translates and supports teachers well if an evaluator knows what to look for in a classroom - a lot of evaluators I have had are not music teachers - you need to know what to look for and what an arts classroom looks like - it is different enough that I might have to explain some of that to them.

Mr. Nickel felt that evaluator knowledge helps distinguish characteristics in the arts classroom to serve evaluation.

Evaluator Mr. Moody indicated the same perception expressed by arts educators of evaluation being more meaningful if the evaluator has the content knowledge. Mr. Moody stated. "Teachers are more likely to be receptive if they believe I know their content." Mr. Moody indicated, "I am often told I won't understand because I've never, you know, taught Anatomy or Band." He continued, "If you watch any teacher, you can see common threads, things that all teachers do well, but even I will admit that I do better when I observe something I am familiar with." Mr. Silver indicated, "Good teaching is good teaching, yes, but being aware of [the subject] makes for a better experience on all sides." Mr. Moody added:

> There are common themes in evaluation. We watched those horrible training videos to pick out what is effective or not. But those videos asked us to identify structures and skills. It is a lot different in the actual classroom where structures and approaches depend a lot on what is being taught. Knowing the subject matter or at least the lesson materials make you able to better serve [teachers].

Mr. Moody and Mr. Silver believed that content knowledge is valuable. Mr. Silver explained, "I am the Art Department Chair. I understand what art is."

However, other evaluators do not have arts backgrounds. Mr. Silver stated:

> Upper admin (e.g. Principals, Curriculum Directors, Deans) are not arts people, when we go into upper admin, I think they are very rarely are the people making the constructs; making of the arts. They don't know even know what to look for. You know how to evaluate the tool when you are an arts person. You can see how it applies and how to make it a useful tool.

Mr. Silver continued in explaining how her content knowledge helps her provide better recording of evidence in arts classrooms. Ms. Silver explained:

> I am an arts person and I understand the arts classroom does a lot for the kids that you do not find in other classes - art - plays, - music - work together - a place where we belong/they belong together. It's my job when I am watching teachers to see that; know that, and then offer feedback on those experiences in my evaluations. I am able to because I understand what they do and, often times, why it is being done. I do believe it helps me provide much better feedback.

Mr. Moody added "At the end of the day, you do, do better when you evaluate teachers who taught or teach what you do. It just makes sense." Mr. Moody expressed that content knowledge will make for a better evaluation.

Arts teachers and evaluators explained that the uniqueness of arts content is better served through evaluation when an evaluator understands the key factors that make arts education different from core classes. Teachers believed they are served most effectively when evaluators either have past experience with arts content or demonstrated a willingness to become educated on arts practices. Evaluators agreed that while there are common hallmarks found in good teaching, evaluation is bettered by having a shared understanding of content.

Evaluation is Effective When Participants are Collaborative

Art teacher and evaluators felt evaluation was most effective when presented in a means of collaboration. The building of relationships was directly related to the shared educational philosophy supporting arts education processes. Arts educators felt a shared understanding between evaluator and teacher proved necessary in positive evaluation experiences.

Two participants talked about the benefits of relationships between teachers and evaluators. Mr. Nickel believed evaluation can be meaningful if evaluators who do not know the content inquired to learn through asking the teacher and building relationships. Mr. Nickel

believed, “Simply asking me about what and how I do it could make things so much better.” Mr. Nickel added” That way, they [evaluators] know what to look for in an arts practice but also how I provide instruction.’. Mr. Nickel expressed:

> It is about understanding how I work. So much of the process is driven by the one observation experience. And it would be way more helpful if that was a small part of the stronger process of building rapport. Like, do you know who I am? Do you know what I do here for kids, in the classroom? Have you built up an understanding of who I am as a person?

Mr. Nickel believed it important to understand the teachers’ pedagogical approach but also build a relationship with them beyond one lesson.

Ms. Penny added that “The job of the evaluator is to build a trusting environment so I can see they are on my side. They want me to do well.” Evaluator, Mr. Moody commented, “Teachers will often say they have poor evaluators and that is probably true sometimes, but teachers also can be very unreceptive to the evaluation experience if they don’t approach it as a collaborator.” Mr. Moody confirms Ms. Penny’s perception that both evaluator and teacher must work toward positive developmental experiences that are meant to foster instructional practices. Mr. Moody added, “Evaluation is not meant as a ‘gotcha,’ and if it is done well and right, it can be great for everyone.” Mr. Moody stated:

> [Evaluation] is supposed to be a process of two minds; two people, and it is not really a teacher versus an evaluator. We are both there to learn, and discuss, sometimes challenge. That can only happen if we work together or else [the process] is one-sided.

Both evaluators, Mr. Moody and Mr. Silver, believed evaluation could improve a teaching practice if teachers were receptive and collaborative. Mr. Silver stated, “The main benefit for

teachers is to know that they have someone who is on their side, working with them. I am always on their side and I think [the teachers I have evaluated] know that."

Mr. Silver commented:

> When I think about feedback in general, I try to give many suggestions, but in such a way that seems collaborative, not condescending. What do you think about trying this? Because I don't have the answers or am the end - all and be- all of knowledge for all teaching - we have many incredibly skilled people – but at least I know the skills that are needed for teachers. I am here for them and that creates a positive experience between [the evaluator and teacher].

Mr. Silver is dedicated to the evaluation process and believed it to me a team effort. Mr. recognized the feeling that teachers often view evaluation as a 'top-down' experience when it should be a true collaboration of equals. Mr. Silver stated, " You have to get rid of the stigma and turn it (evaluation) into a collaborative learning process."

Collaboration was indicated as the basis for personal connections. By establishing a collaborative environment where teachers feel valued and know the evaluator is present to serve them, the personal connection of working as a team create effective evaluation experiences. Mr. Silver felt personal connection as most essential to positive evaluation collaboration. Mr. Silver stated. "I think there is a lot to be said for an evaluator who looks at the Danielson model and doesn't try to use it the way it has always been used…. but uses it in service to the teacher to build and cultivate." Mr. Silver believed positive evaluation experiences to be attained when there is a "Willingness to be flexible in the system to better serve arts educators on a personal level. For [arts educators] that [personal connection] is what we are all about" Mr. Silver

indicated that Teachers are on the side of the evaluator when they know the evaluator is adjusting to their specific teaching style. With arts as an example, Mr. Silver explained:

> For teachers- the framework almost sets arts people up for failure. It seems very demanding that [arts teachers] are offering all these things but the evaluator is unaware of them; that most of them aren't even in the rubric. If I come in knowing the teacher, having established [I am there for] the teacher, supporting the teacher – it does a lot of good. [Teachers] know we are there for them as people; that we care.

Mr. Silver expressed the need for evaluation to be teacher driven not rubric driven. Mr. Moody added, "A positive experience comes from helping teachers be self-reflective by personalizing the feedback to them, with stuff to use." Mr. Moody reminded that because the evaluation cycle is not just focused on the observation but pre, and post conferences, "An open dialogue is intended to build connections and relationships."

Teacher respondents felt most supported when they encountered evaluators who, as Mr. Nickel offered, "Create memorable experiences and community." Teachers indicated they were more trusting and responsive to feedback if they know their evaluators have a shared investment in arts education, or at the very least, a willingness to understand arts content. Teachers further indicated a greater confidence in evaluators who take the time to build relationships and are present beyond the single evaluated lesson.

All respondents indicated the collaborative necessity of evaluation to be a shared experience that mutually appreciates the expertise of instruction and evaluation. Additionally, participants expressed the want to be recognized as colleagues who respect one another on both a professional and personal level.

RESEARCH QUESTION 4: What recommendations do arts teachers, and their evaluators have for improving evaluation systems to better serve arts instructional practice?

For research question four, I considered all open-ended questions and the additional feedback offered through the interview transcripts. Within the questioning of the interview protocol, participants presented points of action and suggestions on what changes might be made to better serve arts instructional practice. Much of what was translated here was previously addressed in varying forms throughout the early questions. They naturally matriculated to the resulting recommendations. Two themes emerged (1) Connecting evaluation to arts instruction and (2) Understanding arts instruction.

Connecting Evaluation to Arts Instruction

Arts educators and evaluators recommended a greater degree of development in establishing connections between the methods aligned with the Danielson Framework and the arts educational process. Arts teachers indicated the evaluators who gave them truly valuable feedback were those who, as Ms. Gold explained, “Connected what I do in my process to the evaluation experience.” Ms. Gold furthered, " [Evaluators] made [evaluation] matter because they took the Danielson boxes and made them relevant, expanded, and helped them be more serving to me.” It was also true that teachers assisted evaluators who did not know arts content through exploring the connections they see between art practice and the evaluation process. Mr. Dime stated, “I have been doing this a long time. If you just ask me how it related. I would tell you, we could talk about it, and then you’d be able to know and maybe offer something good that applies.” Evaluators also shared the benefits of content driving more effective instruction. As recommended by Ms. Dollar, evaluation could be made meaningful to arts teachers by explaining applicability to actual arts instruction practices:

> I think everything in all those domains is something that every teacher should be doing but I also think that we [evaluators and teachers] all need to examine the intricacies of how art complements [the domains]. I think we need to look at how the [evaluation] process serves [arts teachers].Personally, I think we need us art educators to look at the parts of evaluation that serve us best and communicate it better, so [evaluators] see how it's applied. I think it lets us know that everyone is on the same page.

Ms. Dollar believed clear connections between the Danielson Framework and arts instruction would increase evaluation effectiveness.

Creating Meaningful Feedback

Participants agreed that evaluation would be more positive if all evaluators provided meaningful feedback. Participants also believed this feedback should deepen over time to reflect the years of service and development. Mr. Silver believed that new teachers work well with a more rubric oriented approach because they are still "Tied to the framework," but that for tenured teachers the "Outcome of the evaluation has very little bearing on them." Mr. Silver explained that as teachers progressed in their profession, the feedback naturally needed to evolve. Mr. Silver recommended, "Feedback needs to become very specific. Sometimes teachers are like, I have done this different for the other class and have to change it here? Evaluation must become an open dialogue. We are better servant leaders if we work to give them what they need as educators."

Mr. Dime explained:

> I mean in theory the domains make sense - it sounds like a sound method to help teachers and it could be valuable- but I do not think in practice. A. It is extremely time consuming - and - you know, it is hard because they have so many other things on their

plate. It's like they need to make it meaningful but if I know it isn't to them, why would it be to me? And part of that could be achieved by asking us what we need, how do we make this deep or purposeful? Evaluation must be seen as a potential means, way, to help teachers."

Increasing Evaluators' Understanding of Arts Instruction

Respondents believed arts instruction is best served when evaluators understand the application of arts instruction. Through understanding arts educational approaches, respondents believed evaluators are more effective in the feedback provided and the collaborative relationships established.

Ms. Penny recommended a greater degree of training for quality in evaluation for evaluators in understanding the arts. Her experiences indicated a preference to being only observed by arts evaluators or those who 'get' her content. Ms. Penny said, "Evaluators would do well to be trained on looking at social emotional well-being," which Ms. Penny emphasized "is the strongest evidence of my arts practice." She added, "Arts instruction, and I know every teacher will say this no matter what they teach, really is a different beast. Evaluators need to know our approaches, like, how we are taught to teach, rather than just what the rubric says. Ms. Gold explained, "The application of arts instruction is just different, how we do it, it is seeded in creativity, I think if [evaluators] sought to, look, or learn our approaches, they would be able to see arts instruction in a different light and be [better] evaluators."

All teachers recommended evaluators in being a regular presence in their classrooms to support their knowledge of arts teaching. They believed a more consistent presence of informally being in the classroom space would be of huge benefit. Ms. Gold felt, "The better-quality evaluations resulted from evaluators who have seen me in action This isn't just because they

knew more about what I was doing but because they knew the kids, they knew my style, they, um, invested in me and my teaching..” Ms. Gold suggested those who dropped in, learned about what I did more than just an observed lesson could tell them.” Ms. Gold stated. “Evaluation should be a partnership - especially for a tenured teacher. Could you look at what I am doing and give me feedback at any time? Come on in! I am always here. We would both learn more.”

The concept of informal experiences to understand arts education better came from both evaluators and teachers. Mr. Silver explained, “By being active in classrooms, you see what is going on, a quick question here or there, can both show interest, establish trust, oh, and help you know you know, what is happening in their classroom.” Mr. Moody also explained, “We often work in ‘silos’ and only step out of them now and then.” He continued, “I think we could have a greater impact if we made the time to be in the classrooms more.” Mr. Moody suggested, “Sometimes I just sit there and work just to be amongst the classes, kids, teachers. Maybe we should all do that. We will get a better buy in.”

Knowledge and Understanding

A recommendation for the evaluation process was to develop clarity on the Danielson Framework best translated to serve arts educators. Ms. Penny stated, “We [teachers] need to get, you know, how and why [the evaluation process] matters to teachers in their daily practice, not just for the one observation. It has to serve us in what we do.” Much of the commentary mentioned in these findings offered criticism in the evaluator knowledge and understanding of arts. Specifically, teachers sought a stronger connection of the domains of the framework to a daily arts practice that created value, rather than checking boxes.

Mr. Dime expanded:

> Staying up on your fields and best practice, learning from other educators, sitting in on peoples classes and growing as an artist. How does Danielson deal [with] that? How is a monologue considered or connected to understanding content? Can you tell if I know my students or have content knowledge when we are literally writing a new piece to perform? With Danielson, I think we need to be more thoughtful on how [arts education] aligns.

Mr. Moody added:

> Teachers are given notice that they are being evaluated and that's about it. They talk to other teachers who tell them about it and that decides how they will interpret the experience. We don't use a fine-tooth comb to think about how what they will be different from the Danielson. That is probably part of the problem.

Mr. Moody furthered

> I really wish they would give teachers training on the evaluation process as much as they do admin. It would help [teacher] to see where their content might present some issues. It would allow them to ask questions and develop that professional side. That way, when I come in for the conference, they can explain and be prepared, and I can rate them based on the dialogue and make [Danielson Framework] a useful tool.

Mr. Moody indicated that both teachers and evaluators need to be trained on evaluation so they can work more effectively in creating a quality experience. Mr. Moody and Mr. Dime both agreed that training on evaluation most involve both teacher and evaluator so that the Danielson Framework can be an effective tool in serving evaluation for all participants.

Summary

This chapter presented the findings of the study. All respondents believed the processes of evaluation needed improvement and that the opportunities to provide true professional growth opportunities were lessened through the use of the Danielson framework. Participants did not believe the Danielson Framework to be ineffective but felt that it needed to be thoughtfully examined to establish connections and support arts instruction.

Respondents provided information regarding whether the current evaluation systems within Coal High School effectively grew their practice. Arts educators indicated that growth was limited and only truly achieved when offered by evaluators who shared a common understanding of their arts practice. Evaluators also supported the teacher perception that better evaluations are conducted by those who have a direct understanding of the observed content.

Respondents indicated perceived aspects not presented within the Danielson Framework that were viewed as essential to their arts practice but not assessed by the evaluation model. The concept of lesson bias arose as a common theme.

Respondents indicated the evaluation experience was effective when deemed a collaborative process. All believed that a better understanding of the arts educational environment was necessary to effectively ensure the evaluation process and Danielson Framework was met with fidelity and accuracy. In doing so, respondents believed, the evaluation process might better serve their practice. The findings here suggest that presently, professional growth is not the outcome of teacher evaluation but rather a system of accountability that is inconsistent and, at times, inauthentic.

Chapter Five: Summary Discussion, Implications, and Recommendations

This chapter summarizes the research study. It presents the purpose, overview of methodology, and the findings of the conducted research. The study was guided by four research questions that informed the study design and the associated findings and conclusions as reported here. The chapter also provides implications and recommendations for further examining arts evaluation in future service to extending these findings.

Overview of the Study, Methodology, and Findings

The purpose of this study was to investigate how evaluators and arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth. Coal High School utilized the Danielson's framework, but does not have standards or content related directly to the arts for evaluation. It is was unclear how the teacher evaluation process was supporting arts teachers' professional growth and what experiences and perceptions might better inform the evaluation experience overall. For the purpose of this research, my investigative intent was to determine whether arts educators and evaluators perceived evaluation as effective in their practice. Further, I hoped to determine how respondent perceptions offered indicators to adapt or better serve the evaluation model used by Coal High School within Illinois and the mandated use of the Danielson Framework.

This study involved seven public school employees. Two were considered evaluators and had experience directly evaluating arts educators. The remaining five participants were arts educators covering a range of emerging through veteran educators who all had previously undergone the evaluation model at Coal High School and received proficient designation in accordance with the Danielson Framework. Two arts educators specialized in visual arts

education. The remaining three educators instructed instrumental music, choir, and theatre, respectively.

The study employed a qualitative approach utilizing open-ended questions through an interview protocol. Each participant took part in one forty-five-minute interview virtually. The use of an interview protocol provided respondent open-ended questioning that provided narratives that were transcribed and analyzed for commonalities, themes, and outlying relationships. The qualitative data were sorted, analyzed, and coded to reflect common themes that addressed the guiding research questions.

Findings

For all participants, the centralized perception of evaluation in theory was intent on providing support and improving teacher practice. The perception of improving teacher practice links directly to the Danielson Framework which is utilized for both accountability and professional growth through a rating system (Danielson, 2011). Participants provided varying insight on positive and negative reactions through the evaluation experience that suggested numerous issues in serving arts education. Much of these experiences were attributed to the evaluator and their experience with the arts content observed. Those educators experiencing evaluation by colleagues in arts or their art department chair accounted for more meaningful experiences. Those evaluated by leaders without content expertise experienced a lesser quality of feedback. In addressing the main findings of the study, focused overviews are provided for each research question in this section.

Research Question 1: *What are arts teachers' perceptions of the teacher evaluation process and the Danielson Framework?*

Respondents indicated evaluation as necessary for their employment in accordance with expectations for their practice as a public-school educator. Respondents further communicated that the use of the Danielson model with a pre, and post-conference evaluation cycle allow for them to prepare and present lessons that were intended to meet the exact expectations for rated outcomes. The use of a framework allows for common goals and a unified understanding of what an instructor must do to meet the proficient status as provided by the evaluator. Both arts educators and evaluators agreed that the use of the framework provides a clear uniformity and acts as a tool for evaluation. However, phrasing such as 'Dog and pony' and 'Horse and pony' were consistent in the showcasing of lessons devised to attain proficiency but not act as meaningful arts experiences of learning.

Respondents indicated that because of the rigidity of the Danielson Framework, and because of the breadth of domains and competency boxes that require checking, lessons developed by arts educators have the tendency to be skewed to meet the framework. Arts educators indicated that their lessons in evaluation experiences are therefore inauthentic and created solely for the evaluation experience. Evaluators and arts teachers both cited examples through which they have known evidence in which inauthentic biased lessons were utilized in evaluation to attain proficiency and align to the framework.

By working to the rubric within the Danielson Framework instead of their beliefs about good teaching, respondents all noted the risk held in focusing lessons that served the rating of practice as paramount over serving student learning. Arts educators offered experiential beliefs that they often underserved student learning and the quality of learning expected in arts

education to meet the formal ratings seen within the framework. In meeting the framework, arts educators indicated having compromised the normal strengths of their practice in relationships, trust, and process-oriented learning to simply deliver a product that is easily assessed and readily meets the benchmarks of the Danielson Framework.

Research Question 2: *In what ways, if any, do arts teachers believe that the teacher evaluation process supports their practice?*

Arts educators indicated their experiences in evaluation are reliant on the quality of support offered by the evaluator. Some commentary cited evaluators who seem rushed or disconnected to giving meaningful feedback. Other responses indicated evaluators who provide general or generic feedback that is not aimed to serve artistic education. Arts educators believed evaluation to be far more complex for their content. The participants felt that an evaluator who takes the time to invest and understand the complexities of their instructional area often provides a greater degree of useful information. Arts educators are reliant on the social connections held with students and expected that from evaluators. The respondents also believed that the meaningfulness of the evaluation comes from the investment of the evaluator to consider their years in education, expertise, and leveling. Arts educators commented on a want to grow but an inability to do so if no meaningful and developmental feedback is given.

Arts educators responded the most in relaying the importance of understanding what they teach and the differential methods through which they instruct. Arts educators believed support would be more apparent if evaluators understood how their lessons work and how arts education relates more prominently to social emotional learning and the building of relationships. Unlike other content, arts educators did not feel that proficiency in art or music was the attainment of excellence. They believed their strengths in education to be establishing value in art and

appreciation. They contended, however, that this is not reflected in the Danielson Framework. Because of this lack of understanding, arts educators held to the assumption that they are always better served by educators and evaluators who understand their craft and the way in which they provide arts instruction. They felt that those who did not regularly experience arts education could do a better job at investigating and pursuing knowledge to understand their practice.

Arts educators cited instances where they felt underserved because evaluators could not fully understand why their arts instruction does not always match the framework exactly. They also referred to the previous notion that a better understanding of their methods and approaches would remove inauthenticity and allow them to feel trusting that their instructional lessons would be received and rated proficiently without 'putting on a show.'

Arts educators expressed their thoughts on a clear need for collaboration. When they feel fostered and supported as they begin the evaluation process, they are more likely to receive and embrace the feedback in a supportive mindset. They stressed that evaluation is not received as well when done as a single action. Arts educators believed evaluation is most effective when it is a collaboration through which they feel they are known for what they do and how they do it. The relational component of their arts experiences urged evaluators to approach observations in a relationship-minded means to establish connections and ultimately engage in better interchange and professional growth.

Research Question 3: *In what ways do evaluators of arts teachers perceive the effectiveness of teacher evaluation process generally, and the Danielson Framework specifically, for supporting the practice of arts teachers?*

Evaluators believed they were capable of evaluating good teaching with or without knowing the exact content of the instructor they observed. They remarked that there are aspects

of teaching that all good teachers presented that good evaluators could pick out. The evaluators did agree that they feel more confident and capable when observing lessons of known content. Since one evaluator was a previous arts educator, the responses offered indicated the emotional and relational considerations provided by the art teacher respondents in their perceptions of evaluation. Evaluators believed an investment in the content and teacher both created a better evaluative experience. The evaluators also offered that some evaluators do need to grow professionally but that educators must likewise meet evaluation in the spirit of collaboration and mutual development. Evaluators expressed that the stigma for evaluation lacking depth or as a negative is not offered by every evaluator.

The evaluators believed their willingness to invest in teachers, to know them, and know their craft, that allow for a trusting relationship that builds positive and supportive responses to the evaluation model. They understood that much work needs to be done to universally create collaborative experiences and that this could be attained by ensuring evaluators are motivated to see evaluation as the meaningful tool for educators.

Research Question 4: *What recommendations do arts teachers, and their evaluators have for improving evaluation systems to better serve arts instructional practice?*

Respondents offered suggestions throughout the interviews on how to better serve the arts practice. Art educators and evaluators believed there to be a necessary commitment to connecting evaluation to art instruction and offering both evaluators and art educators the opportunity to find those connections together. Respondents indicated that arts educators could potentially learn from evaluators how they effectively fit into the evaluation model and evaluators could be assisted by arts educators in same.

Respondents also indicated that training on the arts and the differing approaches to teaching would provide greater insight on how to evaluate and provide meaningful feedback. Arts educators believed a commitment to know or understand their content by administrators would foster an increased awareness as to how the evaluation model and Danielson framework can best meet and serve arts educators. Respondents also indicated one effective means to grow content understanding would be to provide a greater presence in arts educators classes to see the daily experiences and to build the relationship of collaboration both types of respondents value.

Discussion

Current K-12 schools are expected to show accountability through evaluative means (Stronge, 2000). However, the perception held in this study provided some evidence that what arts teachers experience through evaluation is not genuine feedback aimed at the specificity of what they do. In fact, some indicate what they are doing is not even authentic to their actual pedagogical practice. This counters research, such as Cantrell and Kane's (2013) study, that determined the Danielson Framework offered a clear guidepost for effective educating. One reason for this disconnect appears to be the specific needs and pedagogical practices of arts teachers. Cantrell and Kane (2013) concluded that teachers appreciate and use feedback most when it is specified to their practice, which participants reported rarely happened. This presents a conundrum. In Illinois, the use of evaluation is essential and, in fact, mandated in use at schools such as Coal High School.

Both the limited available literature on arts evaluation and the interviewed participants perceived a disconnect in understanding arts pedagogy. This is despite the consistent indication that respondents provided in wanting to grow, and persisting to want to serve their students.

The Presidents' Committee on the Arts and Humanities (2011) explicitly focused on the unique nature of arts education and the need to better formulate approaches to serve it more effectively. PCAH (2011) further expressed the need to train educational leaders to understand expressive curriculum to allow them to interpret arts instruction. This stance was echoed by the respondents within this study.

Providing Content Specific Feedback To Arts Educators

A finding in this study was that respondents reported that evaluators did not provide feedback specific to arts education. Papay (2012) cited the arts as being particularly complex in evaluation. This notion of arts complexity was supported throughout the findings because evaluators did not know how to connect art processes and experiences to the Danielson Framework. Although experiences in evaluation were varied, all respondents indicated a feeling of greater support and deeper feedback when engaging with a fellow arts colleague. Moss (2015) gives credence to the notion that teachers are more likely to perceive feedback as meaningful when given by someone within their content areas. Moss (2015) also indicates that the ability to give specific quality feedback within pre-conferencing or informal experiences, is an evaluative strategy that allows for teachers to invest in the evaluation.

Within the literature, the lack of content specificity in arts education is believed to be systemic. Stake and Munson (2008) commented on arts holding a lesser importance in the core aims of education and therefore offering lesser quality standards and indicators for effective learning and instruction; this may be the reason that evaluators do not spend time learning more about arts content in order to provide more useful feedback. Stake and Munson (2008) noted the challenge of using a quantitative-oriented framework to assess the arts, which they describe as wholly qualitative experience. They argued that quality instruction must be addressed differently.

Professional growth is invaluable to the arts teachers in this study. Respondents explained that good teachers evolve and that they seek feedback that is meaningful. As they gain experience, they look for a deeper level of feedback. Nathan (2000) stated that comprehensive growth planning is often stagnant because there is little support from educational leaders to guide arts educators, and this study confirms her argument. Since art is varied in content and covers a huge breadth of content areas, it seems that most arts educators will inevitably be evaluated by those without arts education experience (Omasta, 2012). Shuler (2012) that arts education naturally suggests flexibility. Participants spoke of the broadness of their instruction and the process minded approaches. It seems then that evaluation should offer a similar flexibility in rating proficiency. Arts educators must therefore contend with this inequity throughout their educational tenure.

Examining Perceptions of Effectiveness in Evaluation

In a study for Chicago Public Schools, Sartain et al. (2011) determined that Framework effectiveness was wholly reliant on perception and the lens through which instructors see their evaluator as seeking to fully understand lesson and content objectives. When teachers had evaluators whom they did not believe were committed or invested, they were less likely to receive the feedback as meaningful in improving their practice. The findings in this study presented consistent feelings that evaluators do not always offer the dedicated energy needed to fully understand lessons and objectives.

In some cases, data suggested evaluators rushing to complete the mandated evaluation rather than making it a valuable tool. In others, arts educators indicated evaluators simply providing generic feedback that did not truly drive the practice. Sartain et al. (2011) provided that conferring and support for future professional development is based upon the experiences

felt in evaluation. The findings of this study suggest a historical feeling of inadequate support by some evaluators which instills a perception as to the lacking effectiveness of the evaluation process.

Inauthenticity and Inaccuracy in Evaluation

Respondents indicated a definite desire to meet to the ratings of the Danielson Framework rubric. Teachers confirmed that the lessons they present during observations are often designed to gain a positive rating and align with the uniform domains provided by the Danielson Framework. Evaluators also indicated how they have known and encountered colleagues who have created adapted lessons inauthentic to the classroom environment in order to meet the breadth of the Danielson Framework. Respondents mentioned having to work to meet the Danielson Framework rubric, attain proficiency, and check the numerous boxes. Sabol (2012) provided that evaluations frameworks are often so centered on the rating that they cease acting as tools for professional development. Instead, they become benchmarks of value that undermine their very intention. It appears that this was the case in Coal High School.

Goldring and Berends (2008) explained the significant importance of data to track and reference progress in the current educational context. The data within evaluation is the rated score of proficiency meant to show growth. Goldring & Berends (2008) suggested that evaluation works best when offering suggestions to better practice but that the practice is often compromised by the teachers want to demonstrate proficiency. Pedagogically, arts educators in this study admitted that what they offered as best practices are not what they regularly present in evaluative scenarios. As such, arts educators placed a value on the rating more than the developmental experience itself. This is especially interesting since all arts educators in this study spoke to arts learning as a process that builds over time. It is therefore problematic when

noting they sacrificed this belief to serve one evaluation rubric in the snapshot of their practice. What's more, the notion that the snapshot was not reflective of their actual teacher tendencies suggested the evaluation itself was inaccurate. Inaccuracy therefore undermines the evaluation process making the very feedback, outcomes, and suggestions inauthentic and devaluing .

White, Cowhy, Stevens & Sporte (2012) also examined the usage of the Danielson framework in Illinois, finding teachers and administrators perceived the system as effective but often differently. Evaluators and educators often utilized and approached the process in varying ways, which ran the risk of creating inauthenticity and inaccuracy. Respondents shared their struggles in gaining feedback that drove their development. Some found the feedback impractical and generic and questioned how quality in arts education could actually be determined by evaluators who had not experienced arts education.

No respondents believed the Danielson Framework as it informed evaluation at Coal High School to be overwhelmingly accurate or effective in meeting the full experience offered by arts educators. Growing educational capacity of teachers through self-reflection, observation cycles, and professional dialogue was only beneficial if the evaluator and teacher shared a common understanding of approaches for arts content. This was rarely the case.

Knowles' Andragogy

This study was informed by Knowles (1980) theory of andragogy. Questions were framed with investigating participants intentions towards adult learning. Since Moss (2015) essentializes evaluation as an adult learning experience, the findings here expressed key characteristics associated with andragogy. Andragogy focused on how adult learners of specified groupings are inclined to grow (Knowles, 1980). In this instance, arts educators and evaluators

explained that their learning is fostered through collaboration and investment. I now consider the findings through this framework.

Educators and Evaluators Orientation to Learning. Arts educators were reflective on their practices as well as the alterations and adaptations they make to achieve higher ratings in evaluation. This offered consideration that the self-concept of personal need overrode the actual learning needs of their students (Knowles, 1984). The Danielson Framework is oriented in a self-centered need for growth, but the way it is implemented in an accountability context may lead to the emphasis on personal need in a proficient rating. Teachers reported that they work to attain high ratings within the Danielson Framework by designing artificial lessons. Teachers therefore implied their growth as determined by the Danielson Framework was compromised by lesson bias and inauthentic. This bias suggests that the orientation to learning was weakened because teachers were not seeking to attain new applications of knowledge but focused upon rating. Walker (2013) warned of such compromise when teachers adapt to systems of evaluation that do not automatically serve their practice. Higher ratings overrode actual quality service to others. Attaining a positive self-concept was compromised (Beveridge, 2010).

Learner Readiness for Arts Educators. The participants explained that their learner readiness was informed by the quality of the feedback they received, often unrelated to the formal evaluation process. Art educators and evaluators presented perceptions that were based upon their experiences and their personal beliefs on evaluation. These beliefs were shaped by past experiences that shaped their current perceptions as to how they perceived the evaluation process. Zemke & Zemke (1985) indicate that opinions and perceptions develop through historical context and dictate how learners will be ready and receptive to new learning. Arts educators rely on relationships and emotional context as expressed in the Artful Learning Model

(2008). Teachers similarly shared the social emotional learning utilized to serve students, make connections, and envelop relationships. In meaningful evaluation, teachers must perceive evaluation as worthwhile to engage in the process. The perception inherently informs the teachers' adult learner readiness.

Arts educators in this study desired to serve students. Commentary expressed that some of the best learning on their practice came from student feedback often in the midst of daily arts lessons. Their desire to grow was based in the desire to better prepare their students. However, when presented with the evaluation framework, many faced a shift in their purpose (Laber, 2007). The rigidity of the teacher evaluation process somewhat halted their learning because they believed that the evaluator could not offer meaningful feedback. The assumption here creates a discordance in learner readiness and explains why evaluations are not always met with the best reception.

Participants' Motivation to Learn. The findings of the study suggested that both arts teachers and evaluators wanted to have positive evaluations but had past experiences that lessened their investment in quality evaluation that allowed them to find feedback meaningful. The citing of generic comments, lack of evaluator interest, and a lack of arts understanding informed participants motivation to find learning through evaluation. Teachers' desire to self-develop was impacted by frustrations related to evaluation. The determination of evaluation lacking in value because of poor perceptions connects to the emotional motivators implicit in adult learning (Ackerman, 1998). These findings suggested that some educators may desire for evaluation to be transformative, but the context in which it occurs makes this unlikely to happen. Mezirow (1991) explored the ease in which adult learning perspective can shift when processes are seen negatively. Outcomes no longer matter, and learners lose interest in experiences. In this

study, one challenge is the difficulty in creating a positive environment that replaces educators' current negative perceptions of evaluations with the motivation to better pedagogical practice.

The findings within this study were guided by Knowles theory of andragogy of adult learning. The findings hold to the accuracy of Knowles' theory and the tendency adult learners exhibit to evolve and discern the usefulness of experiences around them, in this case, evaluative approaches, which they found not useful.

Implications

The findings for this study suggest that the respondents of arts teachers and evaluators perceived evaluation to be relatively ineffective in serving their educational practice. More often than not, respondents felt arts education was not aptly served by those who did not understand arts content. Respondents additionally felt that the variability in the dedication of evaluators to make meaningful connections and provide deeper feedback led to a mistrust in the value of evaluation to provide professional development. Overall, it seemed the evaluation practice became limited by its overarching focus on rubric attainment within the Danielson Framework. This skewed the authenticity of lessons observed and hindered the accuracy of the feedback and ratings provided to arts educators.

Danielson (2011) indicates the evaluation process can and should be meaningful in providing organized feedback through a rating system that is meant to support professional growth. The participants of this study suggest that the rubric provides an organized accounting of what happens within an arts classroom but does not guarantee quality professional growth for arts teachers; participants also suggest the risk of inauthentic ratings. Arts educators suggested that exemplary instructional practices may not be evident because the observed lesson is more reliant on meeting the Danielson Framework rubric than what they believed to be their most

effective pedagogical approaches. The participants instead offered a performance meant to meet the provided domains and clear-cut expectations of the Danielson Framework.

Participants' attention to accountability suggests that these arts educators are not focused on student growth as part of their evaluation process. Instead, they are accountable to the rating system itself. While Moss (2015) instills the necessity of evaluation for teacher accountability, the greater issue is whether school leaders and district officials are aware that the evaluation process is not always an accurate reflection of a daily practice for some arts educators.

Value and Support

White et al. (2012) suggest evaluative growth to be driven by teacher perception as they experience the evaluation process. Arts teachers in this study did not feel valued for their craft or overly supported in the work they did. Knowles (1983) offers insight into adult motivation that connects to these findings a generalized feeling of inadequate service to arts educators. Because arts educators indicated a high level of social emotional learning that they feel is not articulated in the Danielson Framework, they must be met with a greater degree of professional support in the pre, and post-observational experience that validate their instructive approach. This can only come if evaluators outside of the arts are willing to grow in their personal development in understanding content variance.

Similarly, if arts educators are truly to be offered the same value and support as other content areas, there must hold some commitment to their processes in assessing and growing artistic expression in a differing pedagogical approach. PCAH (2011) clearly articulated the differential aspects of arts education but the framework models have not instilled in art educators that same value. This lack of support potentially propels arts educators into an unreceptive framing of teacher evaluation. This also explains why the findings suggested the adaptability of

arts educators to conform to the framework rather than teachers feeling valued to present instruction in what they deemed as their greatest strengths.

Recommendations

The findings provide recommendations for policy, practice, leadership preparation and further research.

Recommendations for Policy

The Illinois State Board of Education requires that individuals seeking principal endorsement complete training on the Danielson framework.. These trainings involve in-person intensives and video usage. However, the trainings cover all grades and content areas; ISBE does not consider the specifics of arts content instructional practices. While this is logical since arts are but one subject, there is no focused certifications on content variance or samplings that allow learners to experience first-hand the complexity that occurs within arts classrooms. ISBE should mandate as part of certification the ability of prospective leaders to articulate core competencies in multiple instructional areas and levels, including the arts.

In addition to not covering specific content areas, the newly established Administrators Academy does not offer any training on teacher-evaluator relationships, building teacher understanding on the importance of evaluation through the Danielson Framework, or building trust in the evaluative process. The focus of the training is wholly framework-driven and does not contextualize or consider the connections and approaches needed to invest in teachers. Future trainings would benefit from helping future evaluators better understand these aspects of evaluation. This has the potential to support teacher growth. Not only would this serve arts educator but also provide a greater ability for experiences to be offered to constantly assist evaluators in navigating evaluation so that it is meaningful for all participants.

Recommendations for School Districts

District-level leaders would benefit from providing additional training to evaluators beyond the standard state driven training. Although principals and school evaluators are largely responsible for the quality of teaching through teacher evaluation processes, the practicality and approaches are informed by central-office directives. District curriculum leaders provide the template and expectations for evaluator quality. And although evaluation is required within the school, there is autonomy to develop better tools for training, collaboration, and professional support. As teachers are expected to develop professionally, a stronger incentive to grow evaluative service should also be considered.

Regular and continued district-level training that is content-specific would ensure that principals gained current knowledge about arts education (and all content areas) to provide a better commitment to meaningful feedback. Forums for teacher critique district-wide would assure an active role of central-office consideration for their educators. Additionally, central office administrators should regularly review the performance of evaluators and consider reflecting more closing on the evaluations of arts educators as well as all content instructors. It is apparent that there is consistent evaluation and documenting from evaluator to teacher, but upper-level oversight could establish a greater consensus of quality evaluation practices. This also establishes evaluation as instrumental beyond rating and holds evaluating leaders accountable for successful evaluation experiences. Overall, a stronger commitment by the district to the unique nature of content rather than uniformity of a framework could show a genuine investment in teachers and offer a more robust evaluative experience across the district. Because ISBE allows districts to determine their own qualifications for pre-evaluative qualification, this is fully plausible.

Recommendations for Leadership Preparation

Training in understanding specialized content such as the arts needs to be required in evaluative preparation. The Growth through Learning Modules (ISBE, 2018) presented in Illinois focused on core content for professional training on evaluations and attention to literacy, mathematics, and working with special populations of students. The current programming on evaluator training similarly utilizes exemplars and training materials specific to common core content (ISBE, 2016).While this is sensible since arts are, as indicated in this study, complex to evaluate, it does not arm evaluators with the tools to effectively meet, rate, and serve arts educators. Understanding exceptions and the need to build relationships of trust are imperative to quality serving of educators.

Preparing candidates for licensure requirements is a part of many of leadership development programs. Learning about the teacher evaluation process, completing a mock evaluation cycle, or even attending a state-sponsored evaluator training is usually embedded in some course work, such as course on supervision. In these courses, preparation programs should engage in discussions about frameworks such as Danielson and examine their weaknesses and perceived obstacles in garnering teacher support and engagement. Much critical literature on effective evaluation exists and should be sourced in preparing evaluators for the realities of the evaluation process. In considering the obstacles associated with effective evaluation, leaders are better prepared to work toward meaningful relationships in evaluating with accuracy for authenticity when trained. From an arts specific lens, curating experiences in preparation programs where prospective evaluators observe varying types of content outside their certification could be incredibly helpful in better evaluating the multiplicity of educational scenarios through a unified framework.

Recommendations for Further Research

The primary focus of this qualitative study was to investigate how evaluators and arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth in one high school. The site studied utilized the Danielson Framework. The study aimed to create greater connections between the Danielson Framework and its service to the arts the evaluation process. The researched experiences were centered wholly upon personal views of educators and evaluators who had partaken in the Danielson Framework for us in evaluation.

The first recommendation for future research is to conduct a survey of a representative sample of arts teachers based on the emerged themes found in this study and review of the literature. The use of a survey has the potential to develop a set of findings that are generalizable. This would bolster the recommendations given by participants to better serve evaluation for arts educators and their evaluators.

It is further recommended to conduct specific research that is reflective of each of the varying arts content. The art for this study encompassed a range of content consolidated here: Theatre, Choir, Instrumental, & Visual Arts. Each of these areas has complex subsets of curricula that can be both presentational and performance based depending on the course. Teachers of varied content, though considered arts teachers, may provide a greater range of perspectives if findings were disaggregated by content area.

Although this was a single site study, my initial investigations found numerous similar institutions with robust arts programs throughout the state of Illinois. Broadening the study to more sites and expanding to more arts programs and associated evaluators would yield a greater wealth of information and data to analyze. Since the data provided here was generally

unanimous, the validity would be affirmed with a greater spread of arts programming throughout the state. My recommendation is therefore to increase the participant sampling along with the number of arts programs involved in this research.

Lastly, the conditions of this study limited the time spent within the school due to the COVID-19 pandemic. In deepening a case study, it would be beneficial to observe arts educators and evaluators through all stages of the teacher evaluation process. Since the data suggest the importance of relationships between teachers and students, particular from an arts education standpoint, being an active face-to-face presence in the procedures may have been advantageous in the interview experience. Since the origin of this study stemmed from in person observation and gradually mitigated to an interview protocol, the offering of such an experience could be instrumental in further grounding the data that may drive reflection and change.

Conclusion

The purpose of this study was to investigate how evaluators and arts teachers experience the current teacher evaluation process at Coal High School which utilized the Danielson's framework. Seven participants of five arts educators and two evaluators contributed to this study. Respondents reported evaluation in arts education to be relatively underserved due to a lack of content understanding and an irregular capacity of evaluators to fully recognize the uncommon instructional tactics specialized through arts instruction. Arts educators contended that the Danielson Framework, while uniform and conformed of common goals, did not authentically serve their teaching practice and bred a tendency for lessons to be created for rubric and rating, rather than student service.

The study suggested that a better understanding of arts pedagogy and a stronger devotion to collaboration between evaluator and instructor would yield a stronger evaluation experience

overall. Although content understanding drove the receptiveness of arts teachers to feel more supported by arts colleagues, potential suggestions were offered to afford non arts specific evaluators a means to build arts competency and facilitate a conducive professionally developmental-minded approach to positive evaluation practices.

Although the teacher evaluation process and its connectedness to arts education has been underserved in current research, the perspectives offered here by educators and evaluators signify a motivation to grow when served through quality evaluation. It is apparent that arts educators will feel feedback is more credible when connections are established and there is a continued investment to the arts practice and the process-minded, fostering, and relational tendencies not commonly associated with the Danielson Framework. As a result, arts educators do not feel fully supported in their practice through formal evaluation but believe practices can be changed to better serve the arts educator within Coal High School.

Final Remarks

My intention was that this study would contribute to a greater understanding in serving arts educators. As the literature to their practice and service is varied and under-researched, it is my hope that the small steps taken here provide reflective considerations and potential action to extend the Danielson Framework to an effective means to create positive growth experiences for all teachers. Clearly, there is no trend in our educative circles that suggest an era of less accountability. The literature and perceptions offered in this study indicate a prolonged and ever-growing demand for benchmarks to equate actions to ability. The long-held history with evaluation in education, regardless of perception, will remain.

My hope through this work was to initiate action. If only at a single site, I wanted to offer arts educators the opportunity to voice their concerns and address the varying discordance and

connectivity that define their practice through evaluation. Did it work? Does it hold the potential to work? Could it be changed or reframed to better 'them?' My goal was to provide some investigation to achieve insightful thoughts to engage in working toward answers for teachers and ultimately for students. The better the teacher, the better the students. We are all bettered when treated with equity and purpose.

Education reform takes time. In the initial stages of this study, I was disheartened to see how neglected this area of arts education remained. This action, though small, gives me some hope that further development in educational evaluation is possible. This study intersected my passion, career, and drive in applying for this doctoral program. I am grateful to have offered it forward for my peers, my teachers, and my own educational betterment.

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Appendix A: Email Soliciting Participants

Electronic Recruitment Email

My name is Scott Sowinski and I am a doctoral student at the University of Illinois – Urbana within the Education Policy, Organization & Leadership program. I am writing to invite you to participate in my research study on the evaluation of performing arts teachers. I am seeking both the perceptions of performing arts teachers in their supervision and evaluation experiences as well as teacher-evaluators who have rated performing arts instructors using the Danielson Framework. This is a single site study involving Homewood-Flossmoor performing and visual arts instructors. I will be conducting an interview with questions related to your experiences in evaluation as they relate to performing arts and professional growth of arts educators. This study is completely voluntary. Please email or contact me at ssowinsk2@uiuc.edu should you have any questions.

I thank you for your consideration.

Sincerely,

Scott Sowinski

Appendix B: Arts Educator Interview Protocol

Interview Questions for Arts Teachers:

1. Can you tell me about your educational background and current position?
2. What are your responsibilities as an educator?
3. What is your philosophy around evaluation of teachers?
4. In general, how do you see the evaluation process through the Danielson Method in supporting your instruction?
5. Now, think specifically about you as an arts teacher. How is the evaluation process similar or different?
6. How do you see the Danielson Framework as useful for you as a performing arts teacher?
    a. Are there specific indicators or parts of the Framework you find most useful in your professional growth?
    b. Do you see any challenges in the Framework's use for the arts?
7. Describe the characteristics of the best arts educator you have encountered.
8. What makes someone a good arts teacher?
9. What are your prime strategies in being an effective arts instructor? Why are these important?
10. Think about some recent evaluations you have received. What types of feedback have you been given?
    a. In your post-observation debriefs, what types of things have been talked about?
    b. How have you used feedback to grow as teachers?

Appendix C: Evaluator Interview Protocol

Interview Questions for Evaluators:

1. Can you tell me about your educational background and current position?
2. What are your responsibilities for teacher evaluation?
3. What is your philosophy around evaluating teachers?
4. In general, how do you see the evaluation process through the Danielson Method in supporting teachers?
5. Now, think specifically about arts teachers. How is the evaluation process similar or different for them?
6. How do you see the Danielson Framework as useful for arts teachers?
    a. Are there specific indicators or parts of the Framework you use?
    b. Do you see any challenges in using this Framework for the arts?
7. Describe the characteristics of the best arts educator you have encountered.
8. What makes someone a good arts teacher?
9. What are your strategies for evaluating arts teachers? Why are these important?
10. Think about some recent evaluations you have done for arts teachers. What types of feedback have you given them?
    a. In your post-observation debriefs, what types of things have you talked about?
    b. How have they used feedback to grow as teachers?

Appendix D: IRB Application/Approval

ILLINOIS

OFFICE OF THE VICE CHANCELLOR
FOR RESEARCH & INNOVATION

Office for the Protection of Research Subjects
805 W. Pennsylvania Ave., MC-095
Urbana, IL 61801-4822

November 12, 2020

Principal Investigator CC
Protocol Title Protocol Number Funding Source Review Category Determination Date Closure Date

Notice of Exempt Determination

Rachel Roegman
Scott Sowinski
Performing Art Educator & Evaluating Administrator Interviews 21377
Unfunded
Exempt 2 (ii)
November 12, 2020
November 11, 2025

This letter authorizes the use of human subjects in the above protocol. The University of Illinois at Urbana-Champaign Office for the Protection of Research Subjects (OPRS) has reviewed your application and determined the criteria for exemption have been met.

The Principal Investigator of this study is responsible for:

- Conducting research in a manner consistent with the requirements of the University and federal regulations found at 45 CFR 46.
- Requesting approval from the IRB prior to implementing major modifications.
- Notifying OPRS of any problems involving human subjects, including unanticipated events, participant complaints, or protocol deviations.
- Notifying OPRS of the completion of the study.

Changes to an **exempt** protocol are only required if substantive modifications are requested and/or the changes requested may affect the exempt status.

Appendix E: Electronic Informed Consent Letter

Online Consent Form

Supervision & Evaluation Perceptions in Performing Arts Education

You are being asked to participate in a voluntary research study. The purpose of this study is to investigate how administrators and performing arts teachers experience the current teacher evaluation process in Illinois in terms of assessing teacher practice and supporting professional growth. Participating in this study will involve one interview and your participation will last a maximum of 45 minutes. Risks related to this research are very low. This is an informational process in examining practices in serving performing arts educators and evaluators.

Principal Investigator Name and Title: Rachel Roegman, Assistant Professor
Department and Institution: Education Policy, Organization & Leadership, University of Illinois - Urbana
Contact Information: roegman@illinois.edu

What procedures are involved?

The study procedures involve an interview with established questions for your open-ended response. Follow up questions will only be used for clarification, but a script will be utilized.

This research will be performed via virtual means and scheduled to fit your schedule. You will only be asked to participate in one interview that will last no more than 45 minutes.

Will my study-related information be kept confidential?

Faculty, staff, students, and others with permission or authority to see your study information will maintain its confidentiality to the extent permitted and required by laws and university policies. The names or personal identifiers of participants will not be published or presented.

Will I be reimbursed for any expenses or paid for my participation in this research?

You will not be offered payment for being in this study.

Can I withdraw or be removed from the study?

If you decide to participate, you are free to withdraw your consent and discontinue participation at any time. Your participation in this research is voluntary. Your decision whether or not to participate, or to

withdraw after beginning participation, will not affect your current or future dealings with the University of Illinois at Urbana-Champaign.

The researcher has the right to stop your participation in this study without your consent if they believe it is in your best interests, you were to object to any future changes that may be made in the study plan, or extenuating circumstances make you ineligible for the study.

Will data collected from me be used for any other research?

Your information will not be used or distributed for future use, even if identifiers are removed.

Who should I contact if I have questions?

If you have questions about this project, you may contact Scott Sowinski at 917-864-8974 or ssowinsk2@uius.edu, or Rachel Roegman, roegman@illinois.edu. If you have any questions about your

University of Illinois at Urbana-Champaign Approved November 12, 2020 Institutional Review Board IRB #21377

Online Consent Form

rights as a participant in this study or any concerns or complaints, please contact the University of Illinois at Urbana-Champaign Office for the Protection of Research Subjects at 217-333-2670 or via email at irb@illinois.edu.

Please print this consent form if you would like to retain a copy for your records.