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Building Creative Confidence in Preservice Generalist Teachers

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BUILDING CREATIVE CONFIDENCE IN PRESERVICE GENERALIST TEACHERS

by

Kaitlin N. Brill

A Thesis Submitted in
Partial Fulfillment of the
Requirements for the Degree of

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ABSTRACT

BUILDING CREATIVE CONFIDENCE IN PRESERVICE GENERALIST TEACHERS

by

Kaitlin N. Brill

The University of Wisconsin-Milwaukee, 2019
Under the Supervision of Professor Dr. Christine Woywod-Veetil

This mixed-methods research project provides a deeper understanding of creative confidence in preservice generalist teachers. This research provides insight into preservice generalist teachers' preconceived notions and beliefs about creativity, and what aspects contribute to their creative confidence through analyzing data that reflects useful forms of preservice training for generalist teachers for them to become creatively confident leaders. This study generates strategies and recommendations for practice in teacher preparation programs and has potential to be further developed through additional study. This research contributes to a body of literature about one of art education's continued challenges: contributing to the preparation of generalists.

TABLE OF CONTENTS

Abstract	ii
List of Figures	vi
List of Tables	vii
Chapter 1: Introduction	1
1.1 Background to the Problem	1
1.2 Research Questions	6
1.3 Overview of Methodology	7
1.4 Definitions of Terms	7
Creativity	8
Creative confidence	8
Growth mindset	10
1.5 Conclusion	11
Chapter 2: Conceptual Framework and Literature Review	11
2.1 Conceptual Framework	12
2.2 Literature Review	13
Intersections of fear, art, and preparation	13
Parallels between artists' and teachers' fears	14
Investigating attitudes	14
Embracing fear as stepping stone	16
Investigations into creativity	16
Jonh Dewey	16
Viktor Lowenfeld	18
Mihaly Csikszentmihalyi	19
Creativity and the intersection of multiculturalism and art education	21
Potential interventions and ways to nurture creativity with preservice teachers	22
Use teaching for artistic behavior	22
View creativity as agentic action	23
Draw upon perspectives from business	25
Focus on creative confidence, rather than art	26
Work with a growth mindset	28
2.3 Conclusion	29
Chapter 3: Methodology	30
3.1 Constructivist Paradigmatic Assumptions	30
3.2 Mixed Methods Study Design	32
Method of data collection	33
Mixed methods research	33
Role of quantitative data	35
Role of qualitative data	35

Phenomenology	37
3.3 Participants and Location of Research	39
3.4 Method Data Analysis	42
3.5 Validity	45
3.6 Conclusion	46
Chapter 4: Presentation of Research and Analysis	46
4.1 Datasets	48
Coursework	48
Interpretations of art and creativity	48
Limitations of creativity	50
Storytelling	50
Survey data	51
Interview data	61
Overview of Interview Participants	62
Introduction to Interview Participants	62
Brianna	63
Andrew	63
Cynthia	63
Tasha	64
Molly	64
Interview analysis	65
4.2 Emergent Themes	66
Judgement as a barrier	67
Instructor expectations and guidance	70
Acceptance	71
Classroom community	74
4.3 Conclusion	79
Chapter 5: Conclusions	84
5.1 Review of Content	84
5.2 Review of Emergent Themes	85
Definitions of art and creativity	86
Barriers and expectations	86
Gaining support and experience	86
5.3 Recommendations for Practice	87
Creating a classroom community	87
Use of language to shape thinking	87
Connecting with peers	88
Creative freedom	90
Nurturing ownership	90
Constructing goals	90
Process praise	91
Teaching to embrace failure	92
As instructor	93
As student	93

5.4 Limitations of Study	94
5.5 Further Study	95
5.6 Conclusion	95
References	97
Endnotes	100
Appendices	101
Appendix A: Pre- and Post- Survey Questionnaire	101
Appendix B: Semi-Structured Interview Questions	103
Appendix C: IRB Notice of Exempt Status	104

LIST OF FIGURES

Figure 1: *Chapter 1 Investigating Creative Confidence Map*

Figure 2: *Chapter 2 Conceptual Framework Map*

Figure 3: *Chapter 3 Methodology Map*

Figure 4: *Preservice Teachers' Barriers to Creative Confidence*

Figure 5: *Preservice Teachers' Reasons for Barriers to Creative Confidence*

Figure 6: *Art Education Preservice Training and Types of Activities*

Figure 7: *Art Education Preservice Training and Confidence in Implementation*

Figure 8: *Chapter 4 Data Analysis Map*

Figure 9: *Chapter 4 Emergent Themes Map*

LIST OF TABLES

Table 1: *Survey Participants*

Table 2: *Participants Responses to Fixed Questions*

Table 3: *Interview Participants*

Chapter One: Introduction

This paper aims to offer recommendations for how to build creative confidence through preservice art education training for generalist teachers. My research analyzes data reflecting useful forms of preservice training for generalist teachers for them to become creatively confident leaders. This chapter introduces my research by reflecting on the background to the problem and describes the purpose and significance of the study. This chapter also introduces my research questions, states a clear definition of terminology, and includes an overview of the methodology used.

1.1 Background to the Problem.

Creativity and problem-solving are two of the most desired qualities in many different disciplines and career paths. According to Sternberg and Kaufman, creativity is the only way human beings and our society can make any pretense of “moving forward” by facing new challenges and trying to solve the world around us (2018, p. xviii). Creating an environment that encourages a sense of possibility and comfort for students can be a struggle, but I believe art and creativity are vehicles for achieving a positive and engaging classroom environment, as well as a helpful tool in building rapport with students. This belief was formed during my time teaching through major change in the Midwestern city of Madison, Wisconsin. Educators like myself shifted from Discipline-Based Art Education to approaches and practices to curriculum goals more reflective of combining science, technology, engineering, art, and math (STEAM), project-based learning (PBL), and Teaching for Artistic Behavior (TAB). Moves like these place creativity and problem-solving at the forefront of an art education that aims to help prepare students for the problems they will encounter as they self-identify and navigate through a vast and evolving world.

Yet one does not have to look far to see reluctance and fear of embracing one's own creative side, as well as feelings of inadequate abilities to explore creative potential and turn it into creative action. For example, as a middle school art teacher, I saw that my students could critically analyze social issues and make real-world connections, developing their own place and responsibility in creating change. I loved this about them! Their sense of self was easily depicted in the artwork they produced, the ideas they grasped, and diligence they demonstrated through art making. Among the confident creators, however, were many students who fell short in brainstorming ideas and feeling successful in the art room. In fact, several of these students worked hard to convince me they could not draw or creatively express their ideas, or even find a place to start in staring at a blank canvas in front of them. Such gaps in creative confidence continue beyond middle school, and I believe this problem has a profound influence on K-12 education, through the creative confidence of generalist teachers. The types of preservice training generalist teachers receive, along with their own beliefs and values, greatly affect how and if educators choose to implement creativity and the arts into their future classrooms.

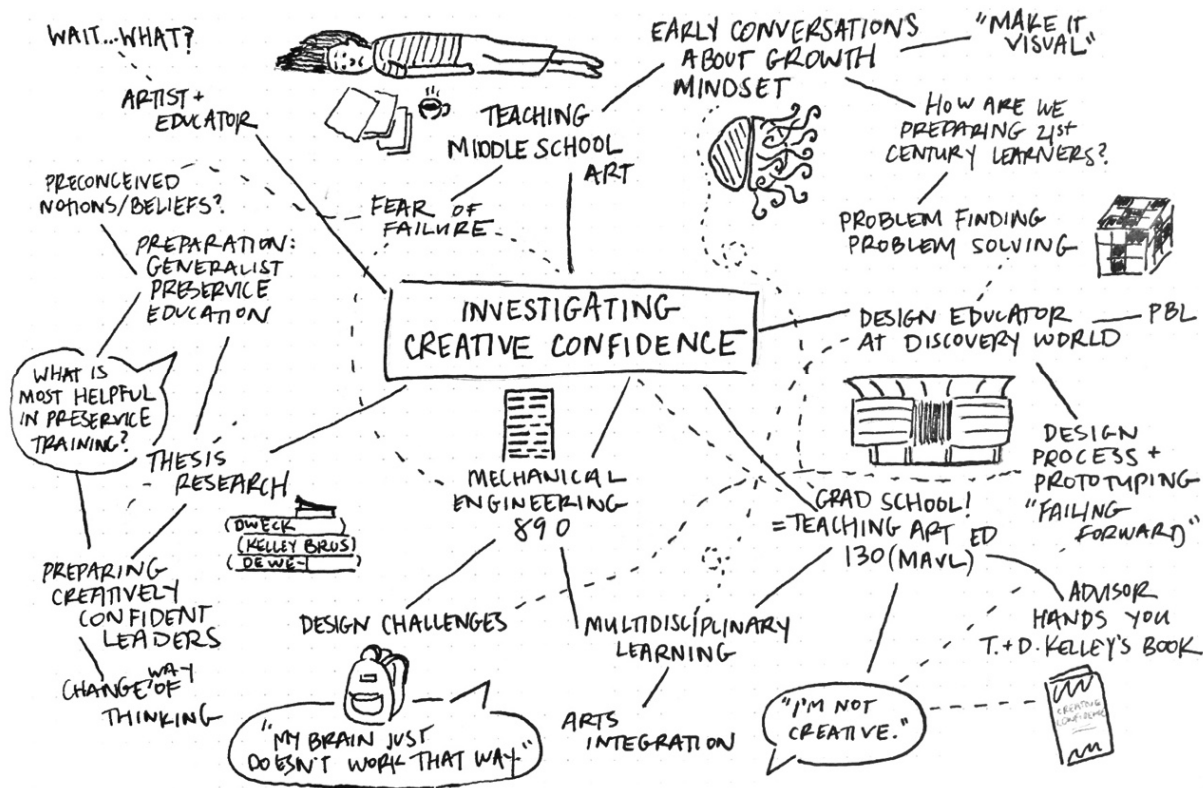


Fig. 1: Chapter 1 Investigating Creative Confidence Map

This first visual map represents my early investigations of creative confidence and journey to this topic. I was inspired as a previous middle school art teacher and by early conversations about growth mindset, which I ended up exploring further as a key concept in understanding creative confidence. I was also led to creative confidence as a topic through experiencing multidisciplinary instruction in my own grad classes and teaching at Discovery World, a museum of science and technology. My step outside of the art education field provided a new perspective but inspired me to learn more about encouraging creativity in those who do not feel they are capable of being creative or teaching creatively. My research and further understanding of creativity led me to want to gain understanding about the preconceived notions and beliefs of generalist teachers and what is most helpful in their preservice training.

In many school districts, art educators are still fighting for their programs. They are constantly evaluated in terms of student progress with Common Core standards and questioned if classes that teach about creativity are really as important as classes that teach literacy, mathematics, and science. This question of creativity is one of many that drives discussion in the class I now teach for prospective teachers: Multicultural Art and Visual Learning in Elementary Education, or Art Ed 130, at the University of Wisconsin-Milwaukee. Each section of this class is full of generalist preservice teachers, trying to navigate an understanding of the art world and how it can enhance and be integrated into their future classroom. Art Ed 130 is a requirement at UWM for certification in early childhood through middle school education and also meets a general education requirement. UWM offers three to four sections of the course each semester, with each section including approximately 20 to 24 students, often including students from majors across the university. At least two additional sections of Art Ed 130 are offered over winter and summer sessions, thus enrolling close to 160 preservice students each year. As expressed in each instructors' syllabus, the goal of the class is to help students feel comfortable with the work of culturally diverse artists and art forms in order to be able to nurture creativity and support visual expressiveness in their future classrooms. The purpose is to help students see that art is a path by which teachers and students can come to understand and make meaning in the world. With an urban focus and social justice mission, classes look especially at contemporary artists of color and examine the multiple ways they explore identity and other relevant themes. Instructors assure students that regardless of their past experiences in art, they can succeed in this class.

I am constantly echoing this message from the syllabus to students during class time. I am not there to transform them into artists, but rather broaden their views and ability to include contemporary art as a way to start conversations with students that reflect the social, political, and economical issues of our past and present world. In my section of the course, we discuss creative confidence throughout the semester, especially as a motivator in hands-on studio projects students experience as part of the course. Creative confidence is not only feeling confident in your own creative abilities but is also about believing in your responsibility to create change in the world around you. It is also about discovering a sense of accomplishment in solving problems and achieving what you set out to do.

As Art Ed 130 students approach their first hands-on art projects at the beginning of the semester, I overhear conversations including, “I’m not an artist” and “is it okay to draw stick figures?” as well as “this isn’t my thing.” I approach these conversations with a positive, open-minded perspective, reminding myself that these students have not chosen to be art majors for a reason. Most of them have chosen to teach, and I have a responsibility to provide a comfortable and creative environment in which they can explore the skills they may not realize they have. I am there to help them rediscover the creativity they may have lost and shine a light on all the possibilities and opportunities it creates for their futures in education.

Robinson (2016) suggests curiosity and creativity are "educated out of us" by giving rationality a higher status. Stanford D. School innovator and K-12 educator Laura McBain agrees by claiming “everyone is creative...but at some point, it gets fostered out of us” (2018). Many people are likely to hold on to what they are comfortable doing, hesitant to step out of the box and explore new possibilities. Though when stepped outside the box, people tend to discover

opportunity and success after taking that first step. As Bayles and Orland remind us, "tolerance for uncertainty is the prerequisite to succeeding" (1993, p. 21).

Karwowski and Beghetto argue the human individual lives far within their own perceived limits, never reaching far outside their comfort zone (2018). How does one, then, turn creative potential into creative achievement? How do people begin to feel successful in something they know is outside of their comfortable limits? "In order for someone to transform their creative potential into creative action, they need to have confidence in their ability to act creatively and believe that there is value in doing so" (Karwowski & Beghetto, 2018, p.12). If awareness of one's own creative potential helps people sustain effort in the face of setbacks, then it becomes a matter of both personally identifying with creativity and viewing as a worthwhile pursuit.

My research bridges a gap between disciplines, reminding those who have lost their willingness to embrace their inner artist to find connections and discover meaning through the arts. If students are going to embrace their creative confidence, they have to believe in their own ability to make change. They have to believe their skills and capabilities are not set in stone. To borrow from Tom and David Kelly (2013) "If you currently feel that you are not a creative person—if you think, I'm not good at that kind of thing—you have to let go of that believe before you can move on...you have to believe that learning and growth are possible" (p. 30).

1.2 Research Questions

This perspective is not lost on preservice generalist teachers but may just need an encouraging push towards embracing the power of creative confidence and all of its potential. This problem has led me to my research questions: 1. What are the preconceived notions and beliefs of preservice generalist teachers toward creativity? 2. What aspects of art education preservice training contribute to generalist teachers' levels of creative confidence? 3. How can

preservice art education training nurture creative confidence in generalist teachers? 4. How do art experiences in preservice training change generalists' preconceived notions and beliefs about creativity?

The purpose of this study is to explore the most useful types of training for preservice generalist teachers to nurture creative confidence in their own leadership. My research analyzes what tools, resources and types of instruction will be most influential for implementation in their future classrooms. This research helps to gain understanding of where the uncertainty and reluctance comes from, as well as how to identify and build the knowledge and skills students feel they are lacking. This is essential for both students and teachers when encouraging and developing both a creative and growth mindset in art and generalist classrooms.

1.3 Overview of Methodology

This study uses a mixed-methods approach, allowing for a more comprehensive view and multifaceted data in response to the research questions. I chose a mixed methods approach because it aligns with how I value “multiple ways of seeing and hearing, multiple ways of making sense of the social world, and multiple standpoints on what is important and to be valued” (Greene, 2007, p. 20). Research participants were University of Wisconsin-Milwaukee students enrolled in Art Ed 130, Multicultural and Visual Learning in Elementary Education during the fall of 2018. Approximately 36 preservice generalist teachers participated in pre-surveys at the beginning of the semester and completed a post-survey questionnaire at the conclusion of the semester. After the courses were complete and grades submitted, five purposefully selected participants participated in interviews.

1.4 Definition of Terms

My study utilizes three key terms including creativity, creative confidence, and growth mindset. These terms are defined in the following sections through research presented by scholars Kerry Freedman, Tom and David Kelley, and Carol Dweck.

Creativity. When working with students from non-art disciplines, I often try to use the terms “art” and “creativity” as separate terms, arriving at creativity as a more commonly used term and now a path by which these preservice teachers can find more approachable and accessible. I have found that encouraging students to be *creative* instead of *artistic* helps reduce fear in my college level art education classroom. I believe students find creativity to be a trait they can grow and develop, while they often believe artistic skill is something you have to be born with to be successful. Preservice teachers are encouraged to think about both what it means to be artistic and what it means to be creative, and whether being creative requires being artistic. Creativity allows for teacher candidates to recognize a cross-over between disciplines, perhaps allowing them to see the potential in their own application to practice.

According to Kerry Freedman, creativity involves critical reflection, is based on interest, is a learning process, and is functional (2010). Freedman also defines creativity as a social activity and a form of leadership (2010). Freedman shares a similar philosophy as John Dewey in advocating for creativity’s capability and responsibility to “create tension” and the feeling of discontent (1934). By creating conflict, people are more likely to take interest and take action in solving problems. The learning process involves self-study, self-motivation, and a demonstration of learning beyond expectations (Freedman, 2010). Creativity has to be useful and encourage accountability and reflective-thinking.

Creative confidence. I was first exposed to this term through Tom and David Kelley’s book, *Creative Confidence: Unleashing the Creative Potential Within Us All* (2013). David

Kelley is the creator of Stanford's d.school, Hasso Plattner Institute of Design, and co-founder of renowned design firm IDEO with his brother, Tom Kelley, author of *The Art of Innovation* (2001). According to Tom and David Kelley, creative confidence is supported through three main concepts: imagination, curiosity, and courage (2013). Tom and David Kelley firmly believe these three attributes can turn anyone into an agent of change. It isn't necessarily about teaching creativity, but about helping students rediscover the creative skills they already have and how to use them. Once gained, creative confidence is followed by new capabilities. They claim that with creative confidence, people start to see the world more clearly, unclouded by their own anxiety and doubt (2013).

Tom and David Kelley describe creative confidence as the natural ability to come up with new ideas and more importantly, the courage to try them out (2013). A development of trust in one's own creative skills is essential to creative confidence. Creative confidence cultivates leadership, bravery, and risk-taking, qualities essential in our progressive society that encourages developing and preparing true 21st century learners. Tom and David Kelley support the idea that there is a responsibility to rediscover creativity and move past the four main fears that hold individuals back: fear of the messy unknown, fear of being judged, fear of the first step, and fear of losing control (2013). We need to stop thinking of creativity as a fixed trait, but rather look at it as something we all have and can inspire the work we already do. Our creative confidence can be put to valuable use by believing in the ability to change the world.

“Creativity is something you practice, not just a talent you're born with” (T. Kelley & D. Kelley, 2013, p. 116). Tom and David Kelley speak to the application of creativity and its multidisciplinary potential through teaching audiences not only from institutional and educational development, but also business and marketing firms about the power of innovation.

Their goal to embrace the creativity in all of us is particularly inspiring in education, as teacher preparation programs are learning about strategies for educating a population whose future problem-based careers may not even exist yet.

Growth mindset. Carol Dweck describes the concept of growth mindset as the belief that a person's true potential is unknown and regardless of our initial talent, aptitude, or even IQ, we can expand our capabilities through effort and experience (2006). A growth mindset leads to long term achievement and success for students, and in this case, preservice teachers. Individuals who believe in a fixed mindset think their knowledge and thinking is limited as a naturally fixed trait, where individuals who believe in a growth mindset think their knowledge can grow over time. "Students with a growth mindset look at challenging work as an opportunity to learn and grow" (Dweck, 2010, p. 16). Students with a growth mindset commit to learning, use their resources, and don't get discouraged from setbacks or failure.

Dweck reflects on her own research findings in investigating growth mindset: "My research has shown that praising students for the process they have engaged in—the effort they applied, the strategies they used, the choices they made, the persistence they displayed, and so on—yields more long-term benefits than telling them they are 'smart' when they succeed" (2010, p. 18). As supported by Dweck's findings, a growth mindset requires educators to create an environment that encourages a different values system than traditional education. Students should be inspired to value the process instead of the product, in order for them to embrace failure, take risks and enact responsibility in the direction of their own learning and long-term achievement.

1.5 Conclusion

In chapter one, I discussed the background to the problem, introduced my research questions, and defined my key terms. In the next chapter I will discuss the conceptual framework of my research, which relies heavily on the constructivist paradigm, aligning with its focus on people engaging in processes of constructing and reconstructing meanings (Leavy, 2017). I provide the conceptual framework for understanding perspectives on creativity, how creativity is used in multiple disciplines, as well as its influence on education and teacher candidates. The next chapter also investigates a review the literature framed by the concepts of creativity, creative confidence, and growth mindset.

Chapter 2: Conceptual Framework and Literature Review

In this chapter I inform readers about theories and scholars that have shaped my understanding of the problem and led me to my research questions. Intersections of fear, art, and teacher preparation as well as investigations into creativity and exploring possible interventions and ways of thinking have all framed my learning and investigation of preservice teachers' creative confidence. My conceptual framework points to my reliance on social constructivism as an interpretive framework in approaching creativity and nurturing creative confidence in preservice generalist teachers. In the following literature review, I unpack scholarship that defines creativity in historical and art education contexts, reveals parallels between artists' and teachers' fears, and considers embrace of fear as a stepping stone towards building more creatively confident learners.

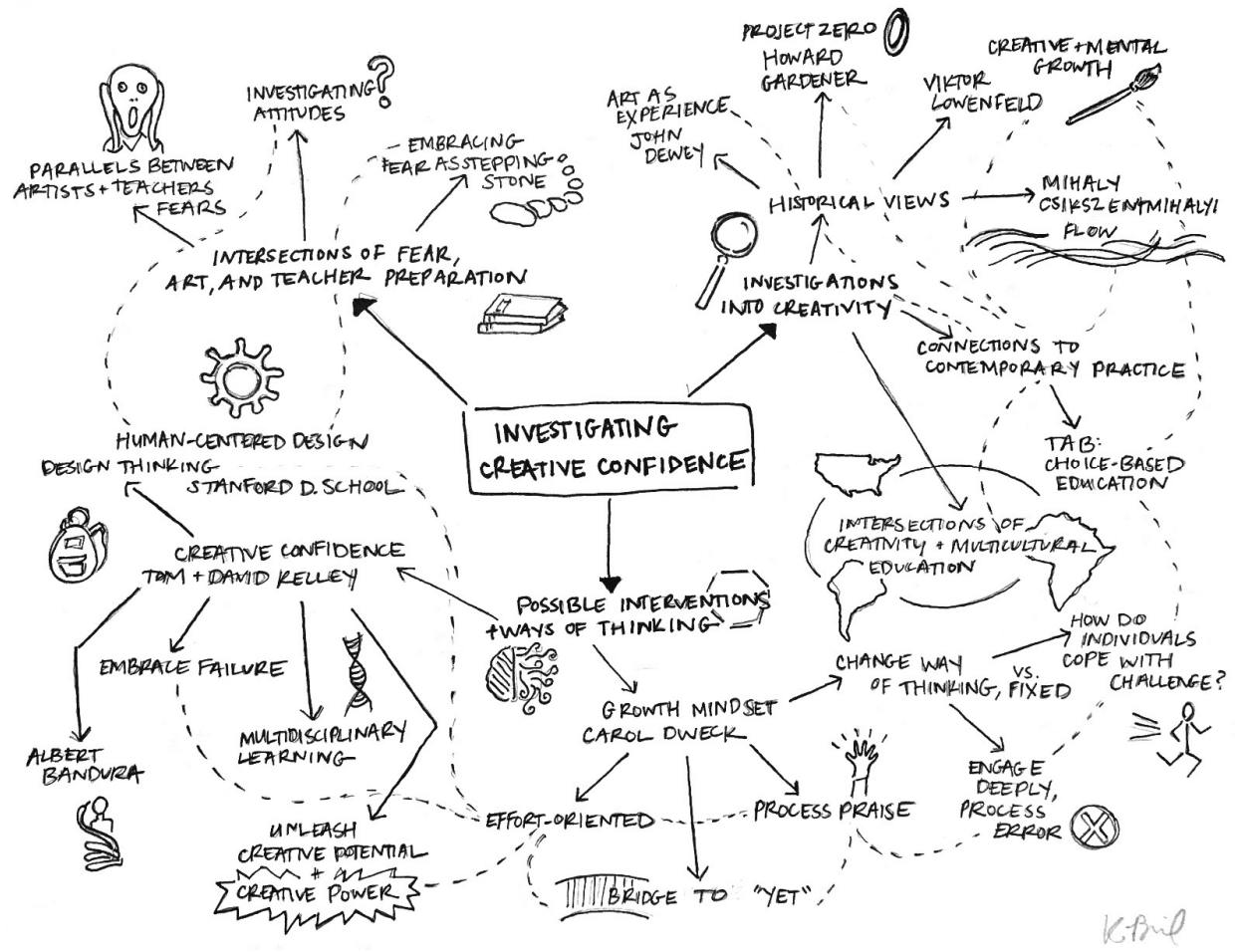


Fig. 2: Chapter 2 Conceptual Framework Map

The map above illustrates my investigations of creative confidence and the conceptual framework for this chapter. Through multiple iterations I identified concepts and scholars central to my work, the relationships that I saw between them, and the centrality of creative confidence. In the following section I explain why I rely on social constructivism as an interpretative framework in approaching creativity and nurturing creative confidence in preservice generalist teachers.

2.1 Conceptual Framework

This study relies on social constructivism as an interpretive framework in approaching creativity and nurturing creative confidence in preservice generalist teachers. Mixed methods

researchers rely on worldview possibilities to inform and provide a general philosophical orientation. Supported by Creswell and Clark, social constructivism focuses on understanding through multiple participant meanings (2018). In my study I am focused on understanding preservice teachers' preconceived notions and beliefs about creativity, as well as how and what aspects of their preservice art education contribute to their creative confidence. A constructivist worldview also provides an understanding or meaning of a particular phenomenon, formed through participants and their views that makeup this worldview. According to Creswell and Clark, participants provide understandings that "speak from meanings shaped by social interaction with others and from their own personal histories" (2018, p. 36). In addition to providing understanding of preservice teachers' preconceived notions and beliefs, this study unpacks understandings of creativity and creative confidence by participants that they have shaped through interactions and personal narratives.

2.2 Literature Review

In the following sections I review major themes in literature relevant to the problem and my research questions. First, I explore literature addressing fear and art and consider their relationship to teacher preparation. Next, I investigate further into literature on creativity, identifying scholars whose theories have shaped U.S. art educators' ideas about creativity. In this section I also consider the intersection of creativity with art education and multicultural education. Lastly, I review literature describing possible interventions and additional ways to think about nurturing creativity in preservice teachers through the perspectives of creative confidence and growth mindset.

Intersections of fear, art, and teacher preparation. My experience as a college educator working with preservice generalist teachers has helped to frame my thinking about

creativity, fear, and creative confidence. Issues that I have observed in the classroom share similar themes with the perspectives of other artists and art educators involved in preservice generalist teacher education. For example, Kit Grauer (1998) expresses when preservice generalist teachers approach art education, they enter with beliefs and preconceived notions about the nature and content of the discipline, which are likely to influence their decisions of practice. Though twenty years have passed, my experience resonates with Grauer's description. I agree that these values dictate what or if art education will take place in their future classrooms. The types of preservice training these future teachers experience have a profound influence on their confidence in implementing art and creativity into their future generalist classrooms.

Parallels between artists' and teachers' fears. David Bayles and Ted Orland (1993) explore the possibilities and limitations of fear in *Art & Fear: Observations on the Perils (And Rewards) of Artmaking*, specifically reflecting on fear instilled even for practicing artists. I argue similar fears and anxieties can be applied to preservice generalist teacher training. For example, Bayles and Orland posit "In large measure becoming an artist consists of learning to accept yourself, which makes your work personal, and in following your own voice, which makes your work distinctive (1993, p. 3). This message is essential for both K-12 art students and preservice teachers, especially in encouraging and developing both a creative and growth mindset in classrooms.

Investigating attitudes. Artmaking involves skills that can be learned, but persistence in learning is difficult. Bayles and Orland also beg the question, what is the nature of the difficulties that stop so many who start? (1993).

Fears that many preservice generalist teachers express in art courses also cause issues in other disciplines. "80 percent of people see unlocking creative potential as key to economic

growth, yet only 25 percent of these individuals feel that they're living up to their creative potential" (Sweet, Blythe, & Carpenter, 2015). Josiena Gotzsch analyzes this uneasiness in business students by asking, "how might we help to strengthen their individual creative mind-set and capability, and to develop resourceful habits as well as how to build pedagogical mind-set development methods?" (2017). This goal can be applied to preservice teachers as well, in gaining confidence to implement creativity and art into their future classrooms. It is important to keep in mind other academic programs have different values and approaches to education. "As a consequence of an education system that gives a priority to analytical thinking over creative training, it is normal that business students and executives do not see themselves as principally creative" (Gotzsch, 2017).

Tracey Hunter-Doniger and Aimee Herring investigate attitudes and preconceived notions of generalist preservice teachers in attempts to understand what role preservice training plays in motivating creativity in these future teachers. Hunter-Doniger and Herring discovered that their students' hesitations about integrating art stem from feelings such as loss of control, lack of preparation, fear of making mistakes, and lack of connection (2017). Similar to many of my own students in 130, Hunter-Doniger and Herring found many of their generalist preservice teachers express their support for the arts but hesitate in their confidence and leadership within the discipline. One of their students helped point the researchers toward these themes by saying, "I love the idea...but I'm not sure I have the knowledge and skills to run such a classroom in the manner in which it should truly be done" (Hunter-Doniger & Herring, 2017). Their research suggests that education students are showing interest to cultivate creativity, engage learners, address different learning styles, and help students make cross-curricular connections (Hunter-Doniger & Herring, 2017).

Embracing fear as a stepping-stone. Other perspectives illustrate how educators embrace feelings of fear about art as a stepping-stone for learning in their classroom. For example, Stephanie Baer discusses her perspective of her undergraduate teachers giving into doubt and discomfort, allowing it to halt creative experiences (2012). She finds inspiration and begins to work with, not through, fear her students exhibit, to encourage them to find better understanding of themselves as learners. Similar to my own experience with preservice students, her students express fear and concerns about being judged on artwork and feeling unable to produce quality work. Through studying the nature of these fears in her course for preservice teachers, Baer finds a “growing awareness of how students’ fears can lead to more embodied understandings of what it means to learn and teach with the arts, recovering a more complex process of reflection and a holistic understanding of what it means to be an artist and teacher” (2012, p. 42).

Investigations into Creativity. There are several major theories on creativity. In this section I discuss theories integral to understanding the historical context of creativity specifically in art education. Art educators interested in creativity draw upon theories offered by John Dewey, Viktor Lowenfeld, and Mihaly Csikszentmihalyi, among others. I focus on how the aforementioned scholars’ research reflects how they define and theorize creativity and how art educators draw upon their definitions, even serving as antecedents for current child centered approaches to art education such as Teaching to Artistic Behavior (TAB). Student-centered approaches and student choice become important in nurturing creative confidence in the preservice art education classroom.

John Dewey. John Dewey's philosophy of education stems from experience and transformation as well as learning by doing. His vision reflects that education serves humanity

through integration, communication, moral conscience, and democracy. In his book, *Experience & Education*, he defines experience as "an organized interchange of effective action, self-movement and determination...it interacts with its environment knowingly, deliberately, consenting to it and alert of it" (Dewey, 1938, p. 40). He emphasizes the purpose of the learner and their discovery in the significance of understanding their own learning. He suggests this discovery in education is multisensory in what we see, hear, and touch through observation, knowledge, and judgement (Dewey, 1938). His philosophy of education aligns with contemporary arts integration methods through its similarities in finding subject matter in everyday, present life for the experience of the learner to be relevant and meaningful in understanding the world.

Dewey presents the idea that we are shaped by experience as humans, so in turn, experience should be the best tool to gain insight and new understanding. Art should be woven into everyday life because it plays a major role in contributing to the democratic, social, and human understanding of our aesthetic lives (Dewey, 1934). We can use this understanding of art as experience to participate in change and progressive movement for our world through art expression.

His philosophy of art is based on the understanding that art as experience can change and create progress in our world through expression. Dewey frames his views on art as experience into three main components: the true aesthetic experience of transformation, the experience of self and environment, as well as social understanding. He believed by advocating for artistic freedom, we reflect on our integration with society and democracy. As art educators we promote interpretations of meaning related to social to social norms that broaden student domain but also enhance their art experiences. He discusses transformation of interaction with art as

encompassing a true aesthetic experience. These experiences, according to Dewey, should be memorable, connecting, and accumulating. In his book *Art as Experience*, Dewey claims art should be woven into everyday life because it plays a major role in contributing to the democratic, social, and human understanding of our aesthetic lives (1934).

Even though Dewey wrote *Art as Experience* in 1934, he still continues to be a relevant name in the art education world today. Art educators and educators alike look to his approaches, theories, and ideas for inspiration in their own classrooms. I resonate with Dewey's emphasis on the space in which learning occurs. This environment we create for our students must allow and encourage learning by doing. We need to not only integrate multiple disciplines into our approach, but also integrate students with society. This approach fosters growth as well as the opportunity for empowerment for students to make a change in the world. They are encouraged through sensory learning to gain a new way of thinking that can shape their future.

Viktor Lowenfeld. Viktor Lowenfeld wrote *Creative and Mental Growth* in 1947. Both Dewey and Lowenfeld's contributions to art education reflect a challenge of breaking through the confinements of specializations, calling for a more multidisciplinary approach to learning. According to Lowenfeld, it is the responsibility of the educator to promote creativity itself (1957). "For creativity, a refined sensibility and empathy are intrinsic to the growth of an aesthetic product" (Lowenfeld, 1957, p. 3). This is how we can truly serve both humanity and society, in encouraging creative freedom "beyond the boundaries of childhood" (Lowenfeld, 1957, p. 3). Lowenfeld describes this as creative intelligence, separating intellect and creativity, though he believes both are essential to human growth and development. His theory behind creative intelligence is supported by his research about creative and artistic freedom, which focuses on individuals learning through the creative process rather than learning from creating a

product. Lowenfeld believed learning takes place through the senses and our relationship to the environment, making a more meaningful interaction with our own personal experiences.

Even in 1947 in his book *Creative and Mental Growth*, Lowenfeld was looking ahead to an innovative future, “there is no doubt this area will be of increasing concern in the future as society turns toward the unknown, and schools will of necessity have to teach not only what is known but also teach *toward* what we do not know” (p. 43). He refers to art and creativity as a way to guide this path for students and schools. Lowenfeld defines creativity not as a unique phenomenon, but a contribution from the individual and their constructive, productive behavior that can be seen in action or accomplishment (1947). Similar to other methodologies, Lowenfeld’s outlook reflects the belief that individuals are continuous creative beings. During the rise of Discipline Based Art Education (DBAE) Lowenfeld’s supporters continued to advocate for a child-centered approach, questioning process vs. product, cultural context, contemporary connection, and forms of assessment for the sake of protecting spaces for children’s creative growth.

Mihaly Csikszentmihalyi. Mihaly Csikszentmihalyi approaches creativity from a psychologist point of view as well, by defining its components through a term he describes as *flow*, due to its optimal experience feeling like an “almost automatic, effortless, yet highly focused state of consciousness” (1997, p. 110). Another major contributor to theories on creativity, Mihaly Csikszentmihalyi is a Hungarian-American positive psychologist who became interested in researching happiness, creativity, and human fulfillment after witnessing the effects of World War II on individuals. Csikszentmihalyi introduces further his outlook on creativity by describing his own narrative inquiry research in interviewing creative people, and how they tell the stories of their creative experiences. Csikszentmihalyi found there to be nine common

elements that were mentioned in all of interviews of participants: clearly outlined goals, receiving of immediate feedback, balance between challenge and skill, merging of action and awareness, minimal distractions, no worry of failing, the disappearing of self-consciousness, sense of time is distorted, and the formation of the activity as autotelic (1997). Csikszentmihalyi also notes creativity's ability to make people feel they are doing things purely for the joy of doing them, and not for the premise of receiving an award for doing the work. As depicted in this research, valuing the work more than what the work produces is a definite attribute to creativity. These results were common in responses from Csikszentmihalyi's participants from a variety of disciplines including engineers, chemists, writers, musicians, businesspersons, social reformers, historians, architects, sociologists, and physicians, all of whom he would give the title 'creative individual' (1997). He recognized a common theme in the way being in this creative state made individuals feel, which he defined as the "flow experience", inspired by individuals' descriptions of "spontaneous flow" in creative activity. According to Csikszentmihalyi, this heightened focus and immersion can happen in activities such as art, play, and work, as well as contributing to finding happiness in the everyday (2004).

He claims creativity is based on a systemic structure which is the result of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation (1997, p. 6). According to Csikszentmihalyi, each of these components have to be present for a creative thought, idea, or activity to take place. It is for this reason he views creativity as a systemic phenomenon, one that happens in the interaction between a person's thoughts and a sociocultural context (1997). He also brings up the question about inner versus external convictions about an individual's creativity and creative capacity, which shares common characteristics with modern theories of

creative confidence. Who decides when someone is creative? Does an individual claiming themselves as creative encompass the theory surrounding what creativity is? Must there be an external perspective that agrees?

Melody and Lanny Milbrandt report on his definition of creative activity as “any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one” (2011, p. 9). Mihaly Csikszentmihalyi argues that when wrapped up in questions about creativity, the term covers too much ground, and gets challenging to define and understand. He narrows down creativity into describing *who* is creative, leading him to three different phenomena labeled as such: those who are so-called “brilliant”, “personally creative”, and creative people who have changed culture (1997, p. 26). His theory of creativity relies on determining whether efforts to change or move the field are successful.

Creativity and the intersection of multiculturalism and art education. It is important to acknowledge that the aforementioned scholars, whose theories are important to the intersection of art education and creativity, offer decidedly 20th century Western perspectives. As Melody and Lanny Milbrandt observe, “art educators are endowed with a rich history and passion for the value of creativity that seems to have been lost in the past two decades and must again be embraced in our ever-changing global contexts” (2011, p. 13). The topic of defining creativity is multidimensional, complex, and is of growing concern among educational theorists and researchers all over the world. The intersections of multiculturalism and creativity are influencing theories of creativity, as well as playing a role in the emerging psychology of globalization. Multicultural education, as defined by Enid Lee, is a point of view that cuts across all subject areas and addresses the histories and experiences of people who have been left out of

the curriculum (2014). Its purpose, Lee states, is “to help us deal equitably with all the cultural and racial differences that you find in the human family” (2014, p.10).

Researchers Leung, Maddox, Galinsky & Chiu (2008) posit that fostering creativity in everyday life through multicultural experiences will yield great benefits. Notably these researchers point out the experience of combining overlapping concepts may foster a habitual tendency to engage in creative conceptual expansion when solving a problem (2008). “When an individual is immersed and exposed to only one culture, the learned routines and conventional knowledge of that culture may limit his or her creative conceptual expansion” (Leung, et al. 2008, p. 172). In other words, without this influence, individuals may feel constrained to remain within the ideas and practices of a singular culture, fearful of change or positive perspective toward new ideas and differences. With this in mind, one of my goals in Art Ed 130 is to facilitate multicultural art experiences for preservice teachers in order to provide them with new insight and perspectives. In addition to art educators, generalist teachers are given this responsibility as well, especially when approaching strategies for motivating and nurturing creativity in diverse student populations.

Potential interventions and ways to nurture creativity with preservice teachers.

This next section discusses potential interventions and ways to nurture creativity with preservice teachers. I arrived at these interventions in response to the historical views of creativity and the aforementioned scholars’ contributions to the literature review of creativity and creative confidence. These interventions align with my research questions through providing ways to nurture creativity with preservice teachers, as supported by the literature.

Use teaching for artistic behavior. Historical views of creativity also help to inform contemporary practice in art education. For example, there can be parallels drawn between

themes of creative freedom and current trends in Teaching to Artistic Behavior (TAB). TAB encourages a shared power dynamic in the art classroom, enacting student enthusiasm for self-directed work, resulting in intrinsic motivation and a greater sense of autonomy. According to Leslie Gates, TAB, or choice-based art education, regards students as artists and offers them real choices for responding to their own ideas and interests through the making of art (2016). Students are allowed to explore their own artistic investigations in a choice-based environment, making art that is personally meaningful and more socially engaged (Gates, 2016). Similar to Lowenfeld's theory behind creative intelligence and creative freedom, which focuses on individuals learning through the creative process rather than learning from creating a product, this choice-based learning takes place through the senses and student's relationship to the environment, making a more meaningful interaction with their own personal experiences.

Teaching to Artistic Behavior also shares common themes with John Dewey's theory of art as experience and creative democracy. Dewey's theory relied on integrating students with society. As previously stated in investigating the historical framework, this approach fosters growth as well as the opportunity for empowerment for students to make a change in the world. They are encouraged through sensory learning to gain a new way of thinking that can shape their future. In comparison, "choice-based art education practices reflect some of the ideals of democratic education, specifically teachers sharing authority with students to develop an in-process curriculum" (Gates, 2016, p. 16).

View creativity as agentic action. Creativity can also be viewed as a vehicle toward making change. If we are nurturing creativity and creative confidence in education, how can that creative behavior be transformed into agency and action? Researchers on the topic have found connections between value and confidence within studies on creativity. For example, Karwowski

and Beghetto explore the idea that creative behavior is mediated by creative confidence and moderated by perceived values of creativity (2018). They argue creative potential develops through agentic action, resulting in creative achievement, and that self-beliefs play a key role in individuals realizing their own potential. Creative thought is a personal decision, and an individual must choose to act, think, and behave creatively, according to Karwowski and Beghetto (2018). From this decision stems value, in which people personally identify with creativity, viewing it as a worthwhile endeavor. “In order for someone to transform their creative potential into creative action, they need to have confidence in their ability to act creatively and believe that there is value in doing so (Karwowski & Beghetto, 2018, p. 12).

Creative confidence implies both creative self-efficacy as well as creative self-concept in individuals. Tom and David Kelley describe self-efficacy as how people come to the belief that they can change a situation and accomplish what they set out to do (2013). Self-efficacy is specific, dynamic, and implies an application for the future. Creative self-concept is more general and static, implying a general explanation for ability. Awareness of creative potential helps people sustain effort in the face of setbacks. I describe creative confidence and growth mindset later in this chapter as possible interventions and ways of thinking further about this concept.

Many current scholars stand firmly behind creativity playing a key role in our everyday lives, as well as noting its contributions to societal progress. If contributing to societal progress, the way we think about creativity must transform along with our evolving world. For example, Kerry Freedman says the ways we think about art and creative practice require continual reconsideration in times of change (2010). Freedman believes creativity should be defined as applied in a cultural context and must take into account any other purposes of its process and

outcomes (2010). This aim of a democratic curriculum aligns with historical views of Dewey and Lowenfeld as well as contemporary trends in multicultural education and educating the whole child. Dewey proclaimed as educators we must create a “tension” involving critical reflection in education (1934). The more individuals feel this tension and discontent, they are more likely to take action and make a change. I argue this can be applied in creative practice. “Being creative feels so good to students—stimulates inherent biological motivators at the same time that it allows them to focus on something they know very well” (Freedman, 2010, p. 13).

Draw upon perspectives from business. Other researchers are approaching creativity from the perspectives of other disciplines, finding contributions to enhancing not only educational settings but other work environments as well. Teresa Amabile, a professor of Business Administration at Harvard Business School has been utilizing her research of the intersections of psychology, creativity, and business to transform managerial practices. Similar to others in the field, Amabile defines creativity as the production of ideas that are not only novel—different from previous ideas in some way—but also appropriate: useful, valuable, correct, or somehow fitting to the purpose that the individual creator intends (1998). Individuals who practice creativity possess three characteristics, according to Amabile: thinking imaginatively, expertise, and motivation. Unfortunately, many stop at thinking imaginatively, assuming that is all there is to being creative, and thus make a decision if they are creative or not.

Creative people are creative thinkers. According to Amabile, creative thinking is how people approach problems and solutions, and their capacity to put existing ideas together in new combinations (1998). This may stem from how they utilize their “network of possible wanderings” or expertise, as well as both extrinsic and intrinsic motivation. Amabile argues, however, intrinsic motivation, passion and interest as opposed to extrinsic motivation such as

money or promotion, will yield more immediate and successful results in problem solving, even in work environments and managerial practices (1998). Practices in management and business that challenge, create freedom and autonomy and organizational support reflect a space that creates appropriate, useful, and actionable ideas.

These approaches to using creativity in management and business align with current educational approaches and practice, as well as the overarching potentials and limitations of creativity in a broader sense of understanding in a global context: “it is only by combining creative capacities, strong passions, and conducive environments with equally strong moral values that we will be able to harness the power of creativity for the good of humanity and not its destruction” (Amabile, 2018, p. 13).

Focus on creative confidence, rather than art. As stated in chapter 1, Tom and David Kelley describe creative confidence as the natural ability to come up with new ideas and more importantly, the courage to try them out (2013). A development of trust in one’s own creative skills is essential to creative confidence. Tom and David Kelley support the idea that there is a responsibility to rediscover creativity and move past the four main fears that hold individuals back: fear of the messy unknown, fear of being judged, fear of the first step, and fear of losing control (2013). We need to stop thinking of creativity as a fixed trait, but rather look at it as something we all have and can inspire the work we already do. Our creative confidence can be put to valuable use by believing in the ability to change the world.

“Creativity is something you practice, not just a talent you’re born with” (T. Kelley & D. Kelley, 2013, p. 116). Tom and David Kelley speak to the application of creativity and its multidisciplinary potential through teaching audiences not only from institutional and educational development, but also business and marketing firms about the power of innovation.

Their goal to embrace the creativity in all of us is particularly inspiring in education, as teacher preparation programs are learning about strategies for educating a population whose future problem-based careers may not even exist yet.

Inspired by the research of scientist Albert Bandura and his process of guided mastery—a series of small successes—to help people gain courage and overcome phobias, Tom and David Kelley in a similar way use this type of progression to help people transcend the fear of failure that blocks their best ideas (2013). Tom and David Kelley use design thinking as a methodology as a way of finding human needs and creating new solutions using tools and mindsets of design practitioners. Design thinking relies on the natural and coachable human ability to be intuitive, to recognize patterns, and to construct ideas that are emotionally meaningful as well as functional (T. Kelley & D. Kelley, 2013, p. 25).

David Kelley began experimenting with design thinking in the early 2000s at Harvard, collaborating with professors from Computer Science, Management Science, and the business school. These students they worked with often didn't consider themselves creative (2013). They found those students who embraced the philosophy of design thinking developed “a new mental outlook, a new self-image, and a new sense of empowerment” (T. Kelly & D. Kelley, 2013, p. 26). This profound impact continues to inspire students at Stanford d. School, founded by David Kelley, where they have been providing student-centered design thinking curriculum based on real-world projects since 2004.

The design process and framework are created to get students to notice, empathize, define, ideate, prototype, test, and reflect (McBain, 2018). A design thinking approach allows students to embrace failure, learn from it, and move beyond it. Stanford professor Bob Sutton and IDEO partner Diego Rodriguez often say at the d. school, “Failure sucks, but instructs” (T.

Kelley & D. Kelley, 2013, p. 43). In fact, in order to reach their creative potential, students are encouraged to fail as soon as possible to gain confidence in moving forward despite setbacks. This type of thinking requires students to approach problems and challenges with an open mind and a curiosity for their own learning. Along with nurturing creative confidence, educators can nurture this type of growth mindset in students.

Work with a growth mindset. As described in chapter 1, Carol Dweck defines the concept of *growth mindset* as the belief that a person’s true potential is unknown and regardless of our initial talent, aptitude, or even IQ, we can expand our capabilities through effort and experience (2006). Carol Dweck is the Lewis and Virginia Eaton Professor of Psychology at Stanford University and the author of *Mindset: The New Psychology of Success* (2006). Individuals with a growth mindset believe they can develop their intelligence over time and view challenging work as an opportunity to grow. This is contrasted with a fixed mindset, where individuals value being “smart” over everything else and believe having the ability comes naturally. Similar to creative confidence, one of the key differences is the approach in handling setbacks and failure. These definitions stem from Dweck’s research in wanting to see how children cope with challenge and difficulty. She found that students with what she calls a fixed mindset run from difficulty, don’t engage in their learning and find when their intelligence is up for judgement, they feel a sense of failure. The children with growth mindset engage deeply, process their errors and learn from them.

People with a growth mindset enjoy effort, are resilient, and value their own improvement (2010). Dweck argues to prepare students to benefit from meaningful work, teachers need to create a growth-mindset culture in the classroom (2010). “My research has shown that praising students for the process they have engaged in—the effort they applied, the

strategies they used, the choices they made, the persistence they displayed, and so on—yields more long-term benefits than telling them they are ‘smart’ when they succeed” (Dweck, 2010, p. 18). By praising the process, students will learn to accept failure and regain confidence in their own intelligence. This praise process can be implemented in classrooms of all disciplines. Children’s recognition of their capacity to grow can spur their development, leading to their achievement and a more in-depth learning experience (Haimovitz & Dweck, 2017). In their research and proposal of the origins of children’s growth, Haimovitz and Dweck also claim growth is identified through hard work, good strategies, and instruction from others (2017).

In order to nurture a growth mindset as well as creative confidence in a classroom environment, educators must design instruction that is more effort-oriented and less ability oriented, carefully praise process, and embrace failure. These practices can be implemented in preservice education. I believe the more preservice teachers experience creative confidence and growth mindset, the more likely they are able to gain insight and become motivated to use in their own future classrooms.

2.3 Conclusion

In this chapter I informed readers about theories and scholars that have shaped my understanding of the problem and led me to my research questions including intersections of fear, art, and teacher preparation as well as investigations into creativity and exploring possible interventions and ways of thinking. I have discussed my conceptual framework in pointing to my reliance on social constructivism as an interpretive framework in approaching creativity and nurturing creative confidence in preservice generalist teachers. I unpacked scholarship that defines creativity in historical and art education contexts, reveals parallels between artists’ and teachers’ fears, and considers embrace of fear as a stepping stone towards building more

creatively confident learners. I have provided potential interventions and ways to nurture creative confidence based on the literature review. The next chapter will focus on the methodology of my research.

Chapter 3: Methodology

Leavy (2017) describes research methodology as how the researcher will combine different elements of research into a step-by-step plan that indicates how the research plan will merge theory and methods. In this chapter of my thesis I discuss my research methodology, outlining constructivist paradigmatic assumptions, the mixed-methods design of the study, and the purposeful selection of participants and location of the research. In the second part of the chapter I discuss the method of data collection used for this study, and the data analysis strategies used in my research.

3.1 Constructivist Paradigmatic Assumptions

As mentioned in chapter 2, my research is framed by a guided set of beliefs about the world and how it should be understood and studied, based on a constructivist paradigm and focusing on outcomes of action. As a researcher, I take a social constructivist view, reflecting my beliefs about creativity, creative confidence and teaching situate myself as a social constructivist. I believe that individuals learn by doing, and that creative experiences within art education contexts are vehicles for learning. Individuals who interact, collaborate, and participate in active learning develop and construct their own meanings and perceptions of the world they live in. This study aligns with a constructivist-interpretive paradigm because of my goal to understand and engage the constructing and reconstructing of meanings, as well as people's patterns of interpretive processes.

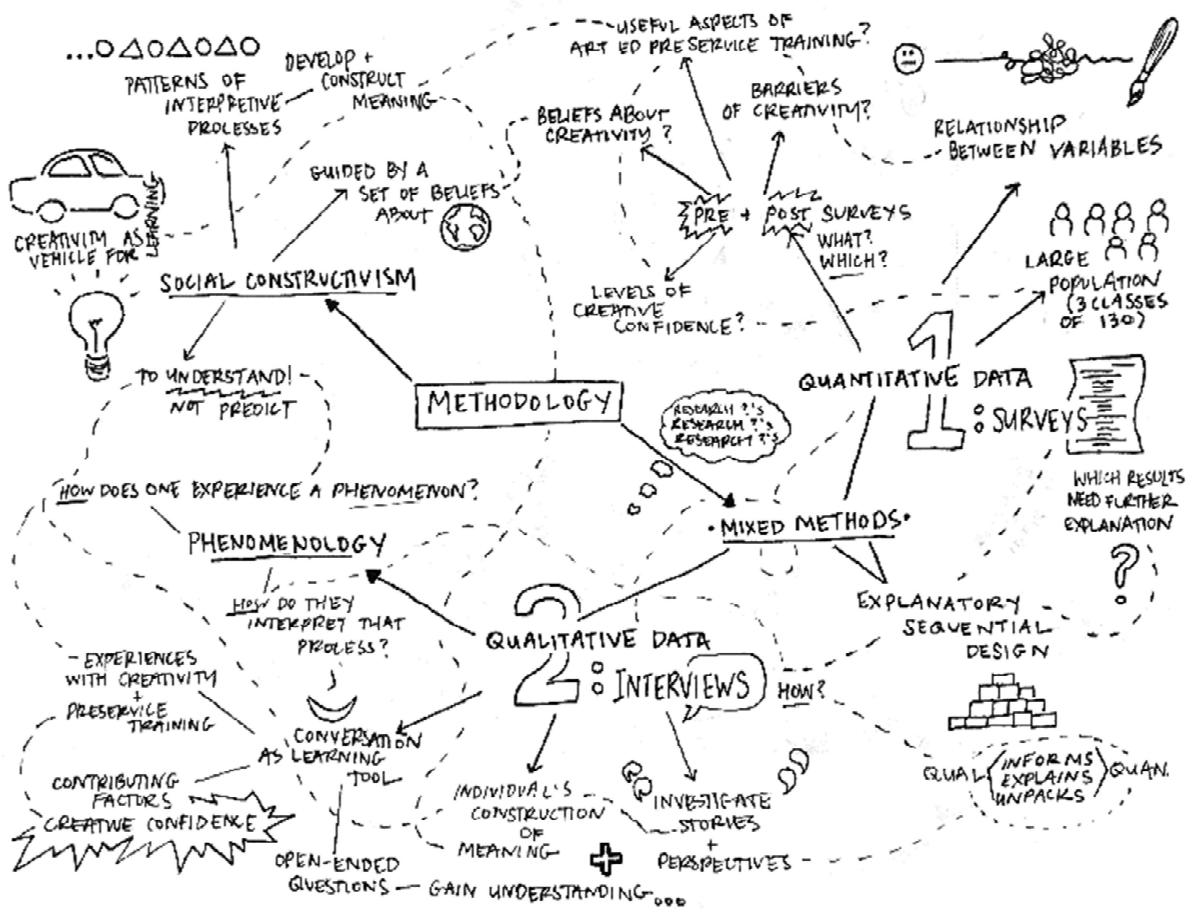


Fig. 3: Chapter 3 Methodology Map

The map above describes my methodology in this chapter. A mixed-methods approach to this study is illustrated through conducting quantitative survey questionnaires and qualitative interviews. My methodology is framed using a social constructivist perspective, especially because of its focus on understanding versus predicting. For me the focus is on understanding the perspectives of preservice generalist teachers and being able to apply what I've learned to create useful contributions to teacher preparation programs and nurturing creative confidence in these future teachers.

According to Lorrie Blair, the constructivist view is both relativistic and pragmatic, reflecting on the belief that something is true when it works and the fact that people construct

reality in different ways (2016). The goal for constructivist researchers is to understand, not predict. My focus on understanding the roles and influences of creativity and creative confidence for preservice teachers aligns with this larger goal. My research aligns with this approach in helping me to gain understanding of preservice teachers' preconceived notions and beliefs about creativity, as well as the aspects of art education training that contribute to generalist teachers' levels of creative confidence, as reflected in my research questions.

As the researcher I play an important role as the collector of evidence, and the interpreter of evidence, having a significant influence on the research. As the researcher I was responsible for interpreting the process of interactions and experiences among individuals. I am interested in how participants construct their own meanings of creativity and creative confidence, and how art education training influences those constructions.

3.2 Mixed Methods Study Design.

This study uses a mixed-methods approach to research. Quantitative and qualitative research enables two different perspective from both close-ended (quantitative) and open-ended (qualitative) data. According to Jennifer Greene, a mixed methods way of thinking values multiple ways of seeing and hearing, multiple ways of making sense of the social world, and multiple standpoints on what is important and to be valued (2007). These multiple perspectives will provide a more comprehensive view of my inquiry and will allow me to obtain a more holistic view of the problem of creative confidence in preservice generalist teachers. As John Creswell explains, "quantitative research provides an opportunity for generalization and precision; qualitative research offers an in-depth experience of individual perspectives" (2015, p. 15). An in-depth analysis of the perspectives of individuals provided me with more insight about understanding preconceived notions and beliefs of preservice teachers, as well as perceptions of

creative confidence. In the following sections I explain the method of data collection by discussing how a mixed methods research approach helps in addressing the research problem, the separate quantitative and qualitative methods, and how their integration has been used in my research.

Method of data collection.

Mixed-methods research. Mixed methods, as defined by John Creswell, “is a research methodology for conducting a study in the social, behavioral, and health sciences involving the collection and analysis of both quantitative and qualitative data in response to research questions” (2015, p. 18). It is important to discuss the relationship between quantitative and qualitative methods and how they are integrated in this study, as well as why mixed methods is the best approach for answering my research questions. Mixed methods research identifies two different types of sequential designs, based on time order for interpreting and integrating both quantitative and qualitative methods. Explanatory sequential design begins with quantitative methods, what are followed up by qualitative methods designed to explain the quantitative findings in depth (Creswell, 2015). Because I gathered qualitative data in order to explain the quantitative findings, the form of integration I am seeking is an explanation of the data, where one dataset is used to explain the other, as discussed by Leavy (2017).

“The strength of the explanatory sequential design lies in the fact that the two phases build upon each other so that there are distinct, easily recognized stages of conducting the design” (Creswell, 2015, p. 38). The challenge lies in determining which quantitative results need further explanation. The quantitative data I collected helped me understand the relationship between individuals and their own creative capabilities, but I sought further understanding

through the form of interviewing participants for more explanation about the reasons behind their creative confidence levels.

There are several advantages to using mixed-methods research, including the advantage of utilizing the full scope of both quantitative and qualitative approaches. As the researcher, I must pay attention to the key elements of rigor for both quantitative and qualitative methods to design a study that creates the most accurate and effective data. Kerry Freedman (2018) argues that when conducting research in art education, the importance of quantitative methods broadens the types of research questions and extends evidence to be understood outside the field, as well as providing a way to act both creatively and effectively to make changes in art education. Both quantitative and qualitative approaches follow the general process of research: identify a problem, determine research questions, collect data, analyze data, and interpret results (Creswell, 2015). Creswell argues, however, that the means of carrying out each of these stages differs considerably between the two methods (2015).

For example, quantitative research analyzes data efficiently, but provides limited understanding of the context of participants. Qualitative research captures the voices of participants but is highly subjective and minimizes the use of researcher's expertise due to reliance on participants (Creswell, 2015). Quantitative research does not adequately investigate personal stories and meanings or deeply probe the perspectives of individuals, but qualitative research does not enable us to generalize from a small group of people to a large population (Creswell, 2015). Thus, for my research, I have chosen to use mixed-methods, of which there are several advantages to integrating quantitative and qualitative approaches. As the researcher I understand and can take advantage of the fact that the strengths of one method make up for the weaknesses of the other.

As explained by Creswell, the combination of quantitative and qualitative research enabled me as the researcher to obtain two different perspectives, obtain a more comprehensive view and more data about the problem, and conduct preliminary exploration with individuals (2015). Through my research, I collected both quantitative and qualitative data in the form of surveys, interviews, and coursework. Leavy (2017) states “research methods should be selected on the basis of their ability to best address your research purpose and to help you test hypothesis or answer your research questions” (p. 94). A mixed-methods approach and explanatory sequential design integrates the two sources of data by combining and connecting them, qualitative following quantitative collection.

The role of quantitative data. Quantitative research establishes a relationship between variables, specifically letting researchers know and measure the relationship between an independent variable and a dependent variable (Blair, 2016). My research inquiry aligns with quantitative research because of my inquiry’s aim to identify the relationship between data from groups of individuals and their own creativity. Quantitative methods inform my inquiry about individuals’ preconceived notions and beliefs about creativity, and are explained through qualitative interviews. I did not want to approach my research by making assumptions that all participants are influenced by creativity, or that their art education preservice training impacts their beliefs and educational practice.

Quantitative research methods were conducted in my research through the form of surveying students at the beginning and end of their semester’s class. The survey instrument used in this study is a questionnaire. According to Leavy (2017), survey questionnaires allow researchers to collect a breadth of data and are used for ascertaining individuals’ attitudes, beliefs, opinions, or their reporting of their experiences and/or behaviors. The surveys asked

participants to describe their beliefs about creativity and its role in education, as well as their creative confidence level. The surveys were also designed to gather evidence that reflects what aspects of preservice art education training help students to gain confidence in themselves as creative beings as well as in implementing into their future classrooms. The goal was to measure growth from the beginning of the semester of their art education preservice training to the end of the semester, in hopes to see a change in confidence and comfort levels in creativity and arts integration. The last question asks students to mark true or false reflecting on the statement: *I am confident in my ability to integrate creativity into my instructional practice.*

Quantitative methodology relies on the scientific method of hypothesizing and testing with empirical data (Blair, 2016). My hypothesis was that most students show little creative confidence at the beginning of the semester, but that their art education preservice training will help them to grow in their creative confidence by the end of the semester. I also predicted that much of the reasoning behind not feeling confident in their own creative capabilities is associated with their lack of experience and training in creativity and art education. Creative confidence is the belief in one's own creative capacity and reflects having the courage to try new ideas and strategies. I predicted the greatest barrier to an individual's creative confidence is being judged. The survey also asks students if they believe creativity is a fixed trait or something can be learned and developed, reflecting more of a growth mindset, as defined by Carol Dweck and discussed in chapter 2 (2010).

Additional information I collected from participants on the surveys that informed my study included demographic information: program of study, year in program, and age of participant. In comparison to subjective data gathered from the survey questions, seeking demographic information provides objective data for this study. I seek to understand the

background information of students, which may influence the themes and patterns found in the way they answer the survey questions. Aligned with my research questions, collecting this information was helpful in understanding preservice teachers preconceived notions and beliefs about creativity because their constructions were influenced by other courses, previous art education experiences, and other connections through their programs of study in education or fields outside of education. In measuring preservice teachers' levels of creative confidence, the identified year in their program demonstrated a relationship to their confidence level due to the length of time since their last art education or creative experiences in courses. For example, a preservice teacher at the beginning of their program may have formed different beliefs about creativity than a preservice teacher at the end of their program, closer to approaching field experiences, and more experiences in reflecting on arts integration. In addition, a preservice teacher enrolled in an education program at UWM may have different perceptions of creativity and art education than a non-education major enrolled in a different discipline of study. My research values both perspectives, because of the common population this class addresses including both education and non-education majors of study.

The role of qualitative data. Qualitative methodologies bring deeper understanding to human behavior and to people's lived experiences and is usually associated with the socially constructed nature of knowledge (Blair, 2016). "Qualitative researchers take a holistic approach to inquiry, characterized by extensive researcher involvement in the collection and interpretation of data" (Blair, 2016, p. 57). Qualitative approaches to research value depth of meaning and people's subjective experiences and their meaning-making processes (Leavy, 2017).

Phenomenology. A researcher's choices in methods and methodologies are informed by philosophical belief systems (Leavy, 2017). Phenomenology is the study of how people

experience a phenomenon and how they interpret that experience. The field of phenomenology was developed by Edward Husserl, Martin Heidegger, Maurice Merleau-Ponty, and Alfred Shutz, who claim phenomenologists are “interested in human consciousness as a way to understand social reality, particularly how one thinks about experience (Hesse-Biber & Leavy, 2011, p. 19). Since I am researching how individuals experience creative confidence and how they form their own belief systems about creativity, a phenomenological perspective is what I am working from. Using both survey and interview methods, a phenomenological perspective provides a more in-depth look at how my participants think about their experiences with creative confidence, and how their art education training is a contributing factor.

Qualitative methods were conducted in my research through the form of Art Ed 130 coursework and interviewing participants after their semester of class has concluded. Interviews were semi-structured and used conversation as a learning tool. Conducting interviews is contrasted with quantitative survey collection in the fact that interviews use “storytelling as a communicative activity” (Leavy, 2017, p. 138). Interviewing participants provided me as the researcher with the opportunity to ask more open-ended questions in attempts to gain further understanding about preservice generalist teachers’ perceptions of creativity and their creative confidence.

Interview questions were semi-structured and organized by three concepts: preconceived notions/beliefs about creativity and art education, creative confidence and preservice training, and looking forward to arts integration. I asked participants about their beliefs toward creativity, their feelings toward and experiences with art education, as well as sharing about their preservice art education training. Then I asked participants to tell me about their creative confidence level, and how their preservice training contributes to that confidence. Participants were asked to

describe a moment when they felt confident in practicing or teaching art. When looking forward toward their connections to using arts integration, participants were asked to describe how they would use creativity in their future classroom, and what types of resources would be most helpful in making them feel confident teaching art in their classroom. In addition, I asked participants how they would advocate for art education in their school, and how they might approach describing creative confidence to their future students. The interviews also allowed for additional insights on what participants would like to share.

Interview questions were designed for the purpose of explaining how preservice art education training nurtures creative confidence in generalist teachers, and how art experiences in preservice training change generalists' preconceived notions and beliefs about creativity. First measured in surveys, and further explained through interviews and coursework, my research questions reflect the purpose for this method chosen for this study.

3.3 Participants and Location of Research.

The main participants for this study include myself as the researcher, and 65 students enrolled in Art Ed 130, Multicultural and Visual Learning in Elementary Education at the University of Wisconsin-Milwaukee during the fall of 2018. Students from three sections were given the opportunity to participate in this study, as taught by myself, Katie Loss, and Pete Railand, who are both Lecturers in Art Education at University of Wisconsin-Milwaukee. The Art Education program at the University of Wisconsin-Milwaukee is the largest in the state university system. Out of approximately 30 undergraduate art education courses taught in a year, 8 courses are Art Ed 130. Reaching out to a large number of participants within our art education program broadens my scope and allowed for several different perspective during the collection of data for this research. As discussed by Leavy, the explanatory sequential design uses samples

drawn from the same population, quantitative sample drawn first, and then volunteers asked for the purposeful qualitative sample (2017).

Interview participants were selected based on the themes and patterns collected and analyzed through the survey questionnaires. According to Patton (2015) purposeful sampling is based on the premise that seeking out the best cases for the study produces the best data, and the research results are a direct result of the cases sampled. “The better the participants are positioned in relation to the topic, the richer the data will be (Morse, 2010; Patton, 2015, p. 79). After analyzing the data the surveys provide, as the researcher, I purposefully selected participants who demonstrated a growth in their creative confidence level, to better unpack their process of how their creative confidence was nurtured and influenced through their art education preservice training, as well as what aspects they found most helpful. I aimed to interview at least one participant who still does not feel confident in their creative capability by the end of the Art Ed 130 course. I believe both perspectives provide a more accurate explanation of patterns and themes depicted from the data, as well as provide a platform from which to further develop a more influential art education preservice program.

Art Ed 130 is a required undergraduate class for education majors, reflecting its typical population of students interested in teaching early childhood, elementary, or middle level education. Over the course of the semester in Art Ed 130, students learn how to incorporate art into their educational practice. As mentioned in chapter 1, Art Ed 130 provides a critical lens from which to view and practice multicultural education through art in generalist classrooms. As expressed in each instructors’ syllabus, the goal of the class is to help students feel comfortable with the work of culturally diverse artists and art forms in order to be able to nurture creativity and support visual expressiveness in their future classrooms. The purpose is to help students see

that art is a path by which teachers and students can come to understand and make meaning in the world. With an urban focus and social justice mission, classes look especially at contemporary artists of color and examine the multiple ways they explore identity and other relevant themes. Instructors assure students that regardless of their past experiences in art, they can succeed in this class.

Participants' identifying information was removed and coded for the purpose of contacting for interviews during the spring semester. Students in Art Ed 130 come from different cultural and educational backgrounds, and often most students enrolled are education majors. For example, my class includes 23 students, 91% of whom are enrolled in preservice teaching programs, while the remaining 9% are from health sciences and social work programs. Having a majority of enrolled students be preservice teachers has been a typical make up for this course, but I have also noticed a change in the last year that I've been teaching the course. My summer section of 130 in 2018 consisted of the same make up: 19 students, 91% in education, 9% enrolled in health sciences or enrolled as an undecided major. However, my spring section in 2018 consisted of 20 students total but had more of a variety of different majors. Approximately 55% of students in the spring section were education majors, with the other 45% were students from computer science, pre-dentistry, architecture, journalism, women and gender studies, and psychology programs.

Location of quantitative data collection research was conducted twice in the art education classroom on UW-Milwaukee's campus, where their Art Ed 130, Multicultural Art and Visual Learning class, meets weekly. Data was collected once at the beginning of the semester, and again at the conclusion of the semester. Students selected for interviews were then able to choose

the best location for further follow-up. Possible locations included the art education classroom, participant's place of work, or a local coffeeshop.

3.4 Method of Data Analysis

According to Creswell and Clark (2018), the researcher needs to incorporate a mixed methods data analysis that consists of preparing the data for analysis, exploring the data, analyzing the data to answer the research questions and test the research hypotheses, representing the results of the data analysis, interpreting the results, and validating the data, results, and interpretation. I first explained how analyzed the quantitative data and qualitative data, and then how I analyzed the mixed methods data. "As data integration is central to mixed methods analysis, the intent of integration, the procedures for integration, the representation of integration and the use of joint displays, and the interpretation of the results of integration take different shapes for the core designs and the complex designs" (Creswell & Clark, 2018, p. 255).

Data analysis in mixed methods research requires analyzing the quantitative data, analyzing the qualitative data, and then providing an analysis of how both quantitative and qualitative data and results are integrated and used for this study. The steps of preparing, exploring, analyzing, interpreting, and validating data are different between quantitative and qualitative methods. For example, Creswell and Clark (2018) make the following recommendations for procedures in preparing for quantitative data analysis: assign numeric values to responses, recode items, compute new variables, establish a codebook with the name and definition of each variable. Creswell and Clark (2018) make the following recommendations for procedures in preparing for qualitative data analysis: transcribe the data, check transcripts for accuracy, organize the data by data type, participant, or case, and format the data to facilitate the analysis.

My study requires a specific model for analyzing and interpreting mixed methods data. As stated earlier in this chapter in the method of data collection section, I chose the explanatory sequential design for this research, which provides meaningful integration of both quantitative and qualitative data. An explanatory sequential design begins with quantitative methods, which are followed up by qualitative methods designed to explain the quantitative findings in depth (Creswell, 2015). I gathered qualitative data in order to explain the quantitative findings, the form of integration I used is an explanation of the data, where one dataset is used to explain the other. Quantitative data from the surveys was collected and analyzed, followed by data collected from qualitative interviews and analyzed. Participants were able to expand upon their survey answers and explain reasoning and personal experiences of their preservice art education training through semi-structured interviews. As Creswell and Clark (2018) explain, the explanatory sequential design develops a more complete and deeper understanding that occurs when personal experiences help to explain statistical results. The value of applying mixed methods adds insight beyond the information provided by only quantitative or qualitative analysis.

Primary data analysis for the explanatory sequential design includes identifying results from the quantitative data that need further explanation. I analyzed and noted statistical results that needed further explanation and determined the purposeful sample that could best provide explanation. For example, one of the survey questions asks *which best describes your beliefs about creativity? a. creativity is a fixed trait people are born with or b. creativity is something that is learned or developed*. A purposeful qualitative sample identifies participants who between the pre- and post-surveys have changed their answer from *a* to *b*. The interviews provided further explanation as to why a students' beliefs have changed from the beginning to end of this course, aligning with my research question as stated in chapter 1: How do art experiences in preservice

training change generalists' preconceived notions and beliefs about creativity? The connected results are represented using a table that connects the quantitative results with the qualitative results, as well as the noted value of the qualitative explanations.

This process involved examining quantitative results closely to isolate findings that may be surprising, contrary to expectations, perplexing, or unusual and then gathering the qualitative data to explore those specific findings in more depth (Creswell & Clark, 2018). Participants for the qualitative interview phase were purposefully selected. Participants were selected based on those who are typical or representative of different groups to understand how groups differ. For example, participants from a range of demographics were selected for follow up, as collected through the survey questionnaire. This demographic information collected includes program of study, year in program, and age of participant. I also looked to select participants who answered questions outside the norm through analyzing patterns in the survey answers. According to Creswell and Clark (2018), selecting participants using this method helped me to understand how students “manifest the phenomenon of interest:” creative confidence, as well as their different views and beliefs about creativity (p. 235).

The qualitative phase of interviewing was analyzed differently than the quantitative phase. While the quantitative data requires statistical analysis, qualitative data is most effectively understood through the process of grouping evidence and labeling ideas to reflect increasingly broader perspectives in a process known as coding (Creswell & Clark, 2018). As the researcher I divided the unit into small units (phrases, sentences, or paragraphs), assigned code labels to each unit, and grouped the codes into themes. Themes I looked to identify include preconceived notions and beliefs about creativity, resources and types of instruction from preservice training, as well as patterns of creative confidence and application to the education field from preservice

participants. The coding process was done by hand, which included assigning code words to text segments and recording broader themes in the margins. As mentioned by Creswell & Clark (2018), coding evidence can be grouped into larger perspectives and linked to each other to form a larger story or model.

In order to describe how the quantitative results are used to guide the purposeful sampling for the second qualitative phase, I represent the results of the connected integration at different points of the study (Creswell & Clark, 2018). This includes graphically displaying answers for participants in the first phase of analyzing quantitative data to identify outliers and extreme answers.

3.5 Validity.

As a researcher, I utilize and ensure the validity of data and results through checking the quality of data, the results, and my interpretation of the data results. As the researcher I carefully conducted relevant survey and interview questions that pertain to explaining participants' understandings and perspectives of creative confidence. According to Creswell and Clark, quantitative validity means that scores received from participants are meaningful indicators of the construct being measured and that scores received from participants are consistent and stable over time (2018). The selection and design of a quality survey as a tool in quantitative research ensures validity of results. The careful design of survey questions allows for accurate measurement of participants' preconceived notions and beliefs of creativity, as well as depicting aspects of their preservice art education which influence their creative confidence. As suggested Creswell and Clark (2018), I use triangulation of data in ensuring valid results through building evidence for the coding process in interpreting qualitative results.

3.6 Conclusion.

This chapter has explained my methodology, outlined paradigmatic assumptions, discussed the design of my mixed methods study, as well as described the participants and location of research. I have described the method of data collection through surveys and interviews, and the explanatory sequential model I used for applying mixed methods analysis. In the next chapter I will present my research and analysis.

Chapter 4: Presentation of Research and Analysis

This chapter presents my research and analysis of the quantitative data collected from pre- and post-surveys, and two sets of qualitative data: one collected from semi-structured interviews with research participants, and the other coursework from the class participants were enrolled in, Art Ed 130. I provide background for what has shaped the survey questions and design of this study, including my own teaching experiences working with preservice generalist teachers and the coursework from Art Ed 130. I present the analysis of the quantitative data using descriptive statistics, followed by the qualitative data through an explanatory sequential design. Supported by Creswell and Clark, this connection includes the selection of participants for the qualitative phase based on information obtained from the quantitative data analysis (2018, p. 234).

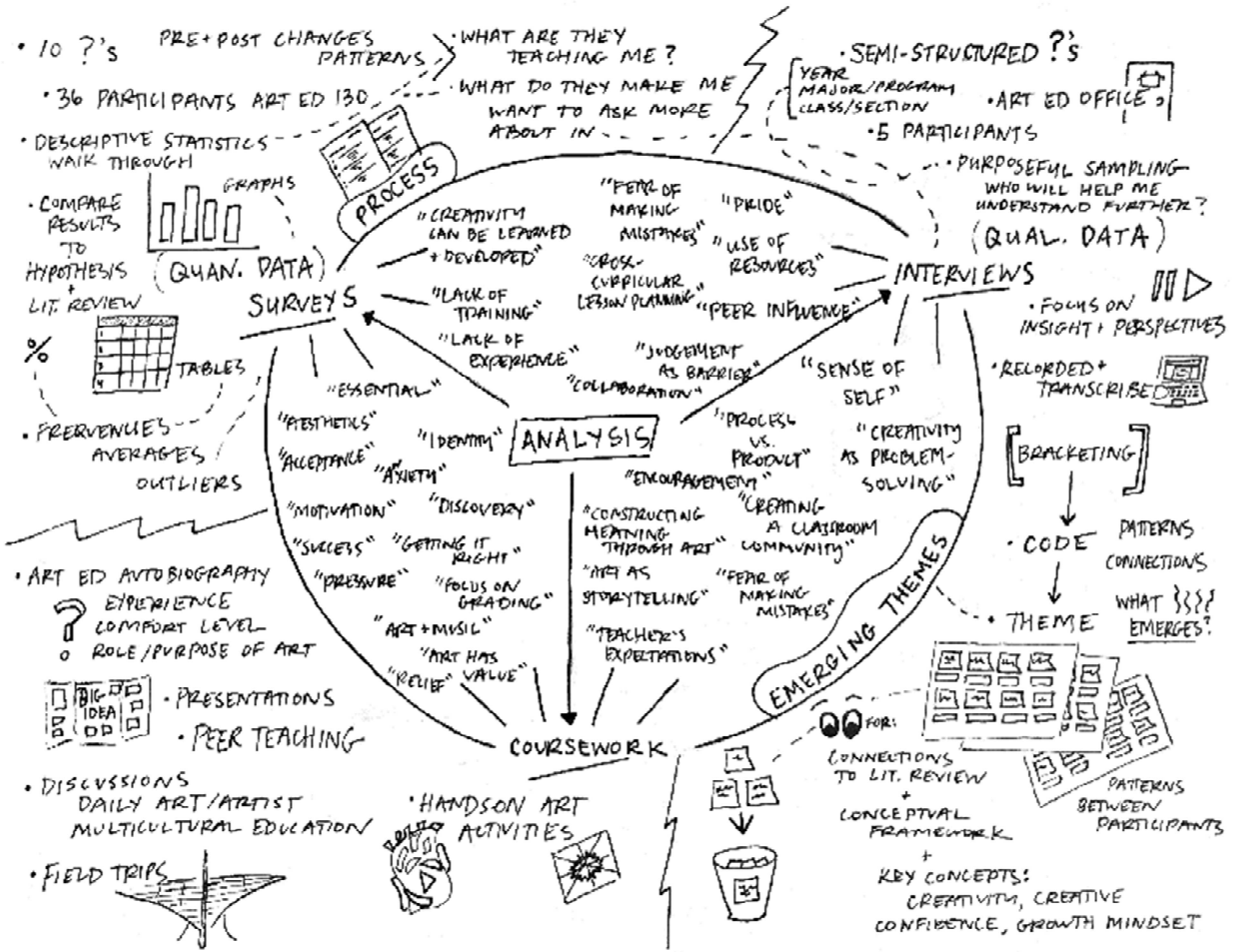


Fig. 8: Ch 4 Data Analysis Map

The map above illustrates my process in analyzing the data. I start by introducing the three datasets that are integrated during analysis and presentation of results: Art Ed 130 coursework, quantitative pre and post-surveys, and qualitative interviews. I have also included a visual map of how I see concepts relating between datasets. Next, I present the emerging themes and supporting evidence from each dataset. I identify each theme and discuss what it means in relation to my research questions and key concepts. Chapter 5 will discuss further recommendations for this study as well as practical application for preservice education programs.

4.1 Datasets

Coursework. The first dataset discussed in this section is coursework from Art Ed 130. Art Ed 130 coursework includes written reflections through art education autobiographies through which students discuss feelings toward their art education experiences at the beginning of the semester. I describe my reflections of Art Ed 130 coursework artifacts through three subsections of data including interpretations of art and creativity, limitations of art and creativity, and creativity and art as storytelling.

As instructors, we ask students to reflect through writing and discussion by answering questions such as: *What art experiences have you had? Are there any experiences you haven't had, but wish you did? How might your experiences influence your comfort level with art? What are your thoughts about what art is, why people value art, and what role or purpose it has in children's education?* Students are also asked to set a learning goal for themselves for the class. Students continue to reflect on the importance of arts education through in-class studio projects, readings, discussions, as well as individual and group presentations on artistic development and arts integration. At the end of the course, students design their own arts integrated curriculum with the discipline of their choosing. This curriculum features the work of culturally diverse artists and involves an in-class teaching experience of an interactive art activity to their peers. My primary goal as an instructor is for students to develop a creative confidence that carries into their future classrooms. Another goal is to nurture creatively confident learners, leaders, and art advocates who make their own artistic choices and help demonstrate how art can shape reality, with hopes that this confidence is shared with their own future students.

Interpretations of art and creativity. Evaluating how Art Ed 130 students write about and reflect on art and creativity at the beginning of the semester helps me to help them reach their

creative goals and gives me a better understanding of students' preconceived notions and beliefs. Common themes gathered from reflections in the art education autobiographies demonstrate students' interpretations of and definitions of art and creativity. Students' writing primarily depicts art and creativity as an outlet or sometimes a path not taken due to interest in other activities or a horrible experience with an art teacher. They also describe art and creativity as a way to learn about the world, and an environment they feel pushes them outside of their comfort zone. When reflecting on art as having a positive influence on their education, students describe it as a social, relaxed environment created to build opportunities for embracing learning in a new way. Many students understand art as separate from other classes and activities, placing it in its own category. Students reflect on learning in and outside of the classroom, and how they hope to instill similar methods in their own future education careers.

Additionally, in their writing reflections, students interpret and understand art and creativity as an experience outside of educational classrooms, reflecting on when they choose to make homemade cards or gifts for friends and family members on birthdays and holidays. They make connections between this creativity and valuing the role of family in a student's life. The art autobiographies reflect preservice students' beliefs that teachers who encourage and promote creativity and open-mindedness within the classroom without judgement allow for a positive, accepting classroom environment as well as positive student-teacher relationships.

Their writing analyzes art as a way to escape reality and provide a stress-reliever to students. Many write about art as a way to connect and communicate with students or engage them in an alternative way. They also approach art as a way to develop and express ideas. Students describe art as a way for them to start to learn more about themselves, what they like and what they don't like, developing a sense of self.

Limitations of creativity. Students also reflect on limitations of creativity. My reflection of the art education autobiographies suggested many of these preservice students place themselves low in their confidence level with art and creativity at the beginning of the semester. Students reflect on its significance and value in education, and their desire to use it as an educator in a generalist classroom. These feelings were demonstrated in their reflections when describing examples of pursuing other opportunities. For example, one student said, “I remember being told by multiple people that people who play sports aren’t creative, it could only be one or the other. Hearing that over and over again stuck in my head and art stopped for me. I wish I wouldn’t have listened.” There seems to be a lot to learn from their experiences as remembered by these future educators.

In other reflections, preservice students described visions of creating beautiful, aesthetically pleasing work, only to be disappointed when the result doesn’t match the image in their heads. This suggests that the problem lies within the unreasonable expectations we set for ourselves. Some students write about expecting art to feel like a getaway and then when they realize it requires a diligent work ethic it loses its appeal. When art and creativity require critical and creative problem-solving skills and challenge people to think deeply and thoroughly about topics and issues, are there more people who find it less approachable? Do people only embrace creative confidence when they feel they can succeed, as well as not having to work hard to reach success?

Storytelling. As an art educator I share and model for my students that I find lessons to be the most successful when the pressure of producing work resembling realism is removed, and an emphasis is placed on storytelling. From the storytelling then comes representing ideas visually, after unpacking and brainstorming what’s important and engages them as individuals. During a

unit each semester, I ask students to think about the word *community*: what it means to them, what makes up a community, and what they would change about the communities in which they feel they belong. Stories about family vacations, favorite restaurants, childhood memories, and inspirational places rise to the surface and open a door for students, allowing them ownership in their own art making process. Students who don't usually engage with or get excited about making art were suddenly the first to get started and were eager to share their ideas with the class. I witnessed their faces light up as they described why this place was so important to them, and the careful choices they made to represent it. We talk about the power of storytelling as a part of the course, how it can be an empowering tool for students at any age level and in any discipline to share their own stories, as well as feel proud of the work that they set out to do.

These student reflections shaped the design of my study, and helped identify patterns between the two other datasets, the surveys and interviews, as illustrated later in this chapter.

Survey Data. Collecting data from the pre- and post-surveys helped to gather insight for answering my research questions about the preconceived notions and beliefs of preservice generalist teachers toward creativity, and how preservice art education training can contribute to generalist teachers' levels of creative confidence.

Table 1: *Survey Participants*

Major of Study	Early Childhood	Middle Childhood-Early Adolescence	Non-Education	
Participants	9	10	1	
Year in Program	Sophomore	Junior	Senior	Post-baccalaureate
Participants	3	10	6	1
Age	18-22 years	23-29 years	30-35	
Participants	15	4	1	

Three sections of Art Ed 130 students were offered the opportunity to participate in the pre-and post-surveys. Students were offered the opportunity through a face-to-face meeting in their classroom, where I explained the purpose of the study and the potential of their contribution. Participants in the surveys included 36 students from Art Ed 130: Multicultural Art and Visual Learning in Elementary Education across three sections. Twenty-three of the 36 students participated in both the pre- and post-survey, and I used that data to analyze comparative results. Twenty of the 23 participants provided demographic information on their surveys, which asked them for their major of study, year in program, and age. Nine students were Early Childhood Education majors, 10 were enrolled in Middle Childhood through Early Adolescence programs, and one was not an education major but from the health sciences field. The study included three students in sophomore standing, 10 juniors, six seniors, and one post-baccalaureate student. The range of ages included 15 students ages 18-22, four students ages 23-29, and one student aged 30-35 years.

To further gain insight into their preconceived notions and beliefs about creativity from their coursework reflections, I incorporated questions into the surveys about whether students believed creativity is a fixed trait people are born with, or if creativity is something that can be learned and developed. As supported by perspectives from my literature review, I hypothesized that many students believe it is a fixed trait at the beginning of the semester, and that there would be a greater number who believe it can be learned and developed by the end of the semester. The data from the surveys reported 74% of students on the pre-survey believed creativity is something that can be learned and developed. The post-survey reported 96% believed creativity can be learned and developed, resulting in a 22% increase. This data informs me as an instructor about students' beliefs but also allows me to further unpack explanations through interviews to

better understand the increase, as well as the outliers who still believe creativity is a fixed trait people are born with.

One question in the study was answered the same by all participants. When asked if in order to be considered creative one must be artistic, 100% of participants reported that this statement was false. This was the only question resulting in zero change across all participants. This data informs my research because it tells me that students are separating creativity from artistic skill. All participants believed you do not have to be artistic in order to be creative, which I believe allows for more confidence in the generalist classroom. As discussed in chapter 1, my observations and reflections from my teaching experiences support the idea that preservice teachers learn to approach creativity more easily than the pressures of developing artistic skill. Using this language of creativity and creative confidence instead of art and artistic skill appears to be more encouraging, motivating, and engaging for preservice teachers, especially when students are learning about and experiencing in class art activities they can use in their future classroom. The data indicated that 96% of participants believed creativity is something that can be learned and developed.

Table 2: *Participants Responses to Fixed Questions*

Question 3 topic: beliefs toward creativity in education	Pre-survey	Post-survey	Change
Creativity is essential to success in all disciplines.	87%	83%	-4%
Creativity is essential to success in some disciplines.	4%	13%	+9%
Creativity is not essential to success in any discipline.	9%	4%	-5%
Question 4 topic: beliefs toward self as creative	Pre-survey	Post-survey	Change
I consider myself to be creative.	57%	61%	+4%
I do not consider myself to be creative.	4%	4%	0
I sometimes consider myself to be creative.	39%	35%	-4%

Question 5 topic: preservice training classes	Pre-survey	Post-survey	Change
I have taken a class as part of my preservice training that has challenged my beliefs about creativity.	35%	39%	+4%
I have not taken a class as part of my preservice training that has challenged my beliefs about creativity.	65%	61%	-4%
Question 10 topic: beliefs about creative confidence	Pre-survey	Post-survey	Change
I am confident in my ability to integrate creativity into my instructional practice.	43%	78%	+35%
I am not confident in my ability to integrate creativity into my instructional practice.	22%	0	-22%
I am somewhat confident in my ability to integrate creativity into my instructional practice.	35%	22%	-13%

As demonstrated by the data in the table above, these definitions and interpretations were further reflected in the surveys when students were asked to expand upon their answers with questions such as if they consider themselves to be creative. The pre-surveys reported 57% of students consider themselves to be creative, and the post-surveys reported 61% consider themselves to be creative. Participants could also answer “sometimes” and explain when they feel creative. The post-surveys reported 35% of students felt creative sometimes and answers included restrictions such as time, pressure, and other responsibilities as a student and preservice teacher. Students also reported feeling creative when they are motivated, encouraged, and feeling happy. Other specific examples of when students feel creative included while organizing, planning, and making choices such as fashion and clothing. It surprised me to learn no students reported feeling creative while teaching or in the classroom or academic setting. This informed me about how students define creativity, what they consider a creative act to be, and when they feel most comfortable and confident to explore their creativity.

The coursework described students’ reflections on the value of creativity, but also the lack of confidence in creativity. This is further supported by the data presented by the pre-surveys, as 57% of students felt only somewhat or not at all confident in their ability to integrate

creativity into their instructional practice. Students were asked to expand upon their answers, and the surveys reported lack of confidence in motivation, training, and implementing creativity in all disciplines. I found it interesting that math was mentioned more than once as a challenging discipline to integrate with art. This tells me as a reflective practitioner to create more of a connection to this subject for future teachers. Other reflections on the pre-surveys reported students feeling like they could still learn more about arts integration with hopes to avoid “recipe” projects and build their comfort in strong, engaging art lessons for the generalist classroom.

According to the post-surveys, 78% of participants were confident in their ability to integrate creativity into their instructional practice. Surprisingly, zero students at the end of the semester answered “no” to the question of feeling confident in implementing creativity into their instructional practice, and 22% were still only somewhat confident in their abilities. In their explanations, students included reflections on needing more field experience, still having a lot to learn to reach their comfort level with certain discipline integration, allowing for more time to develop confidence, and thinking about lack of experience influencing their confidence level.

The surveys also asked students about the greatest barriers to their creative confidence, as well as the reasons for the barriers. This data will be further explained during analysis of the interviews. As stated in chapter 1, Tom and David Kelley describe creative confidence as the natural ability to come up with new ideas and more importantly, the courage to try them out (2013). Creative confidence cultivates leadership, bravery, and risk-taking. As supported by scholars such as Tom and David Kelley, these qualities have become sought after in our progressive society that encourages developing true 21st century learners. Creating confident

leaders in and outside of education allows the possibility for individuals to re-imagine and re-discover their own creative potential and ability to inspire change.

As discussed in chapter 2, Tom and David Kelley’s research on creativity has demonstrated that the most common barriers to creative confidence include making mistakes, being judged, taking the first step, and losing control (2013). I hypothesized these same barriers would be reflected in preservice teachers’ perspectives as well, especially from observing their discussions and written reflections in Art Ed 130. As shown in the graph below, the tallest bar represents participants’ greatest barrier.

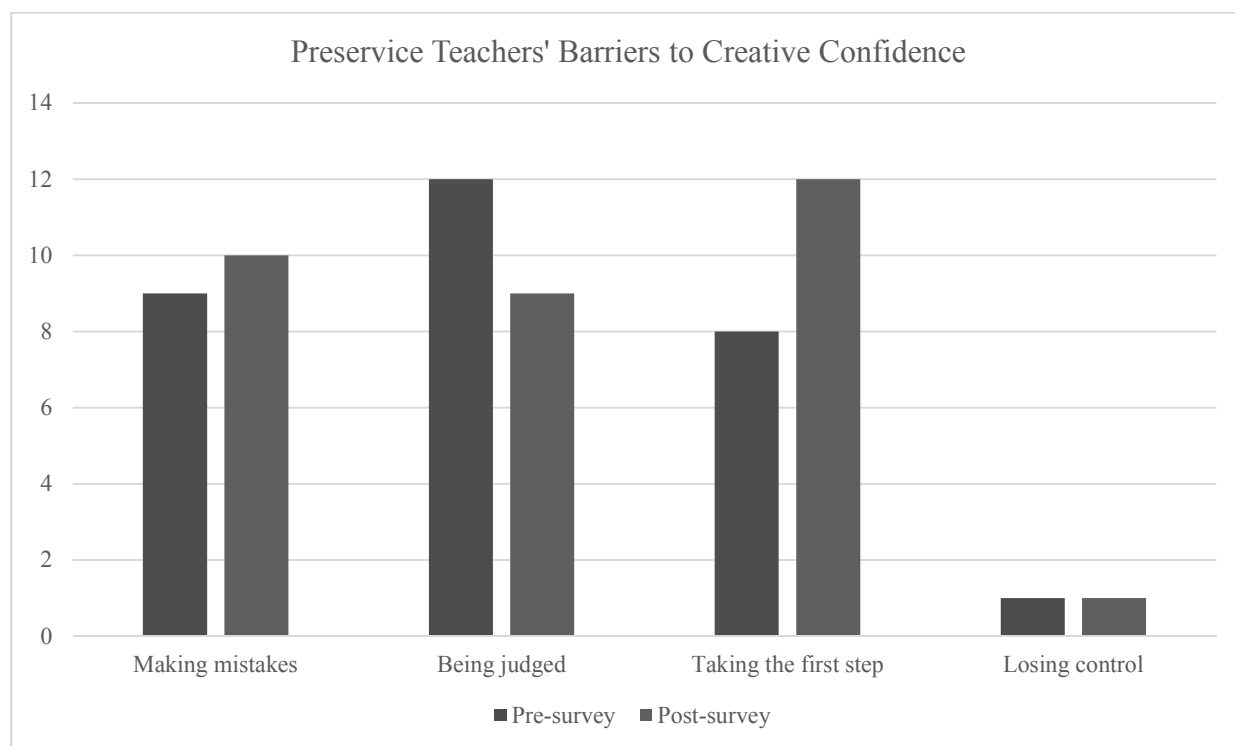


Fig. 4: *Preservice Teachers’ Barriers to Creative Confidence*

According to the pre-surveys and as shown in the graph above, participants reported the greatest barrier to their creative confidence was being judged. I’ve learned from observations, contributions from scholars such as Tom and David Kelley, and student reflections about past art education experiences that students will often compare themselves and their work to others,

which influences the way they approach creative projects and their creative confidence. For example, students often organize their art education autobiography papers describing both positive and negative associations with art and creativity. This is prompted through an in-class activity in asking students to report art education experiences on green, red, and yellow paper, representing positive (green), negative (red), and neutral (yellow) art education experiences. Students reflect on being heavily influenced by people in their life: friends, family members, and teachers. The feeling of being “good at art” was often controlled by teachers’ reactions to their work. If students were accepted for their effort and not skill, they felt more confident in their creative abilities. If they were not accepted for not having the artistic skill, students lost confidence and chose other paths. Haimovitz and Dweck describe this as the “self-esteem movement”, through which praising children’s intelligence and abilities would give them confidence and motivate their learning, leading children to view intelligence as a fixed trait (2017). Preservice teachers reflected on these negative experiences by describing their positive influences on the inspiration to become an educator who praises the process and encourages and embraces both successes and failures. As discussed in chapter 2 and supported by research from Carol Dweck, this growth mindset can create substantial change in classroom environments across disciplines for students and teachers.

According to the post-surveys, participants reported the greatest barrier to their creative confidence as taking the first step. As suggested by Tom and David Kelley describe taking the first step as the hardest part at the beginning of our creative efforts (2012). The post-survey data informed me that perhaps students are overwhelmed with their art education training. As their instructor I have provided multiple opportunities and choices, but they still may not feel comfortable knowing how to begin. I think back to middle school students of mine who

struggled coming up with ideas and finding the inspiration to start an art project. Similar connections could be drawn to preservice teachers and the feeling of discomfort and lacking confidence to begin exploring their own creativity or providing opportunity to cultivate the creativity of their future students.

Art Ed 130 has the intent to provide a comfortable environment for students, nurturing creative confidence and advocacy for the arts. The barriers identified in the surveys allowed for more to be unpacked through interviews in further gaining insight into why students are hesitant and held back from their own creative capabilities. This data collected about the barriers to creative confidence made me want to ask students what is most helpful in overcoming those barriers in preservice art education training.

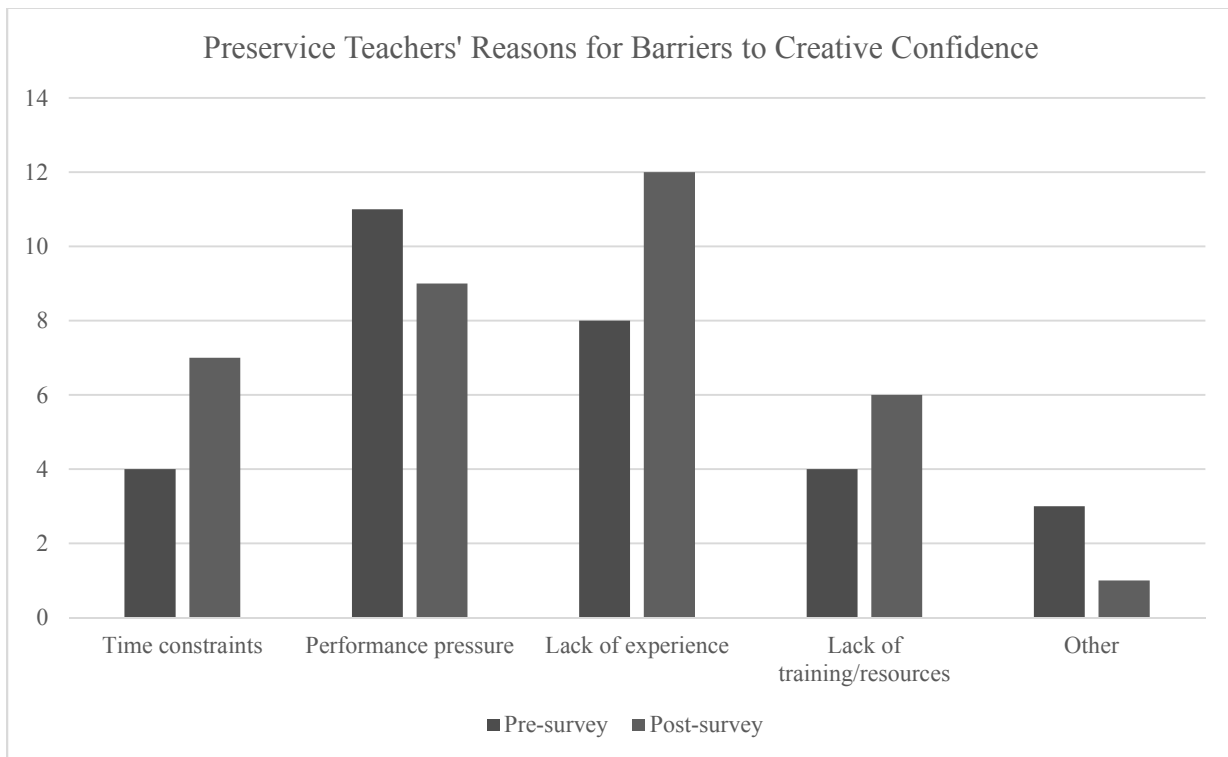


Fig. 5: *Preservice Teachers' Reasons for Barriers to Creative Confidence*

Participants were also questioned about the reasons behind their creative confidence barriers. The possible answers included time constraints, performance pressure, lack of

experience, lack of training and resources, and other. According to the pre-surveys, the reason that best described the barrier to creative confidence was performance pressure. According to the post-surveys, 12 participants described lack of experience as the greatest barrier to their creative confidence. Students could also provide their own reason, which included students reporting in the pre-surveys the reason that the barrier to their creative confidence was: “being told otherwise,” “general anxiety,” and “can never think of an idea.” Though the question clearly stated choosing the “greatest” barrier and the “best” reason which implied choosing one answer per question, several students answered these two questions with more than one choice. The data also presented the number of answers increasing from the pre-survey to the post-survey for both questions. Perhaps with more art education training, there is also an increase in student’s awareness of the potential barriers as they gain more experience by teaching an arts integrated lesson.

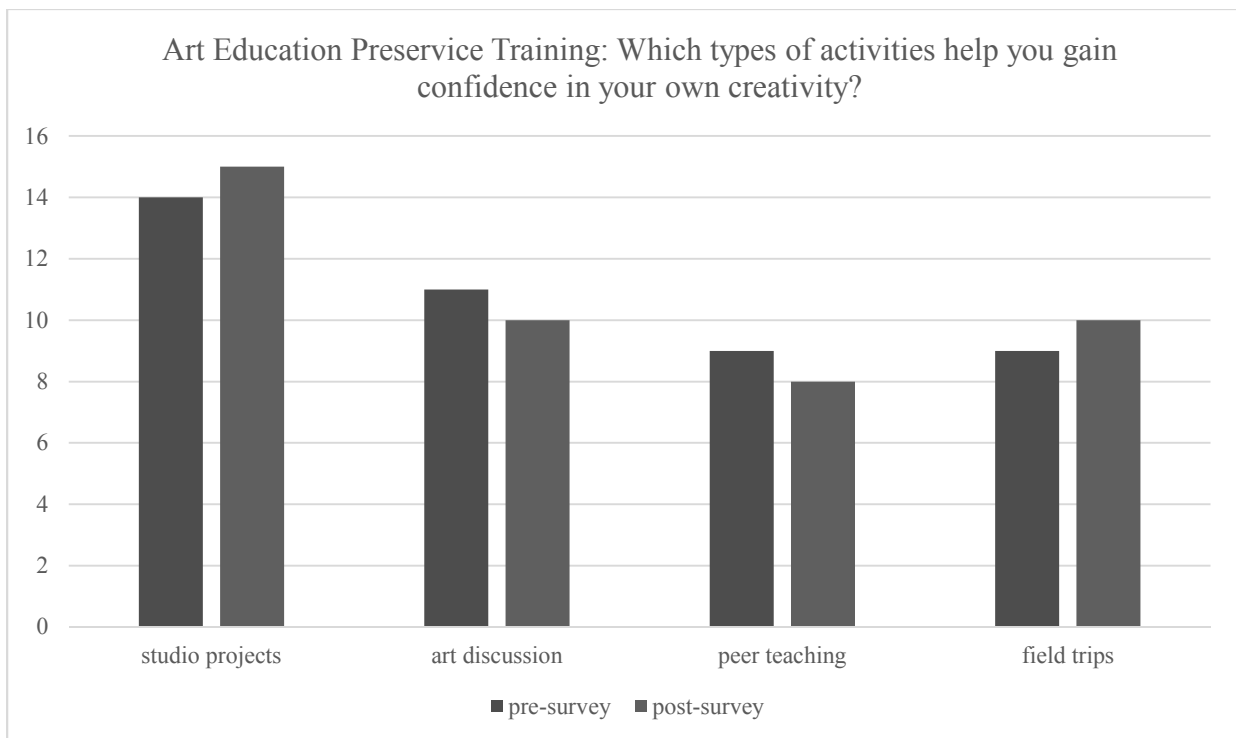


Fig. 6: *Art Education Preservice Training and Types of Activities*

Students were asked on the surveys to rank which types of art activities help them gain confidence in their own creativity. The choices included studio projects (hands-on art projects), discussions of contemporary and multicultural art practices, teaching an art lesson to your peers, and field trips to art-related events including museums and galleries. These were chosen because all Art Ed 130 students experience these activities throughout the semester. As shown in the graph, studio projects were most commonly ranked first on both the pre- and post-surveys. As discussed earlier in this chapter, students also associate art projects with negative experiences they've had in previous art education experiences, but the data demonstrates that most find them to be the most helpful in gaining creative confidence. It is possible that studio projects may also be the activity that causes students to lose creative confidence.

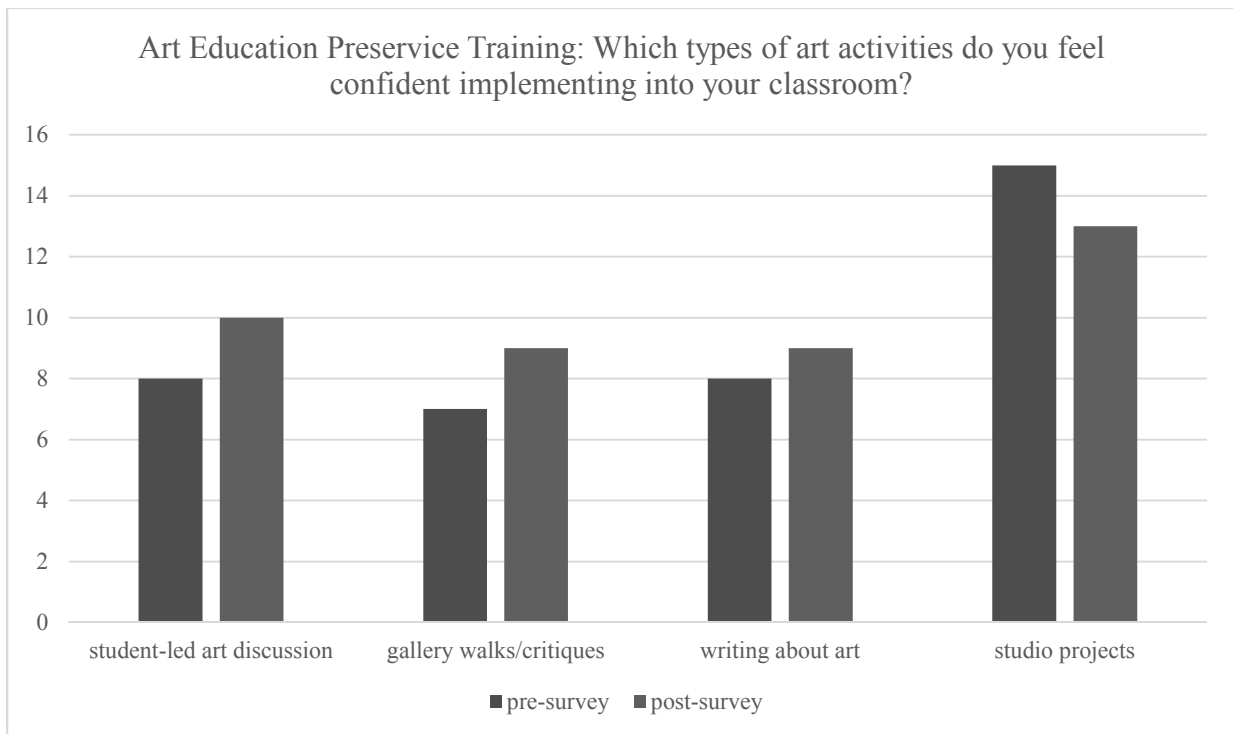


Fig. 7: *Art Education Preservice Training and Confidence in Implementation*

The table above shows data collected from the pre- and post-surveys asking participants about which types of art activities they feel confident implementing into their future classroom.

Similar to the results shown in the previous graph, studio projects, or hands-on art projects in class, had the highest ranking by participants in both the pre- and post-surveys.

The data collected from this question made me want to ask preservice teachers in interviews about which hands on projects were most memorable, most engaging, and most helpful in gaining creative confidence. *Did they connect to a specific studio project and why? How might they change the lesson and adapt it to their future classroom? How does making art in their preservice art education training help them in becoming more confident in their creativity more than discussing art, writing about art, or going to see art?* These questions are integrated with my semi-structured interview questions to gain further understanding of the creative confidence of preservice generalist teachers.

The quantitative data from the surveys demonstrated how preservice teachers' art education experiences greatly influence their beliefs and values about art and creativity. Experience, beliefs, and values, along with the types of preservice training they receive greatly affects how and if these future educators choose to implement art and creativity into their classrooms.

Interview Data. Collecting data from semi-structured interviews helped to answer my research questions about how preservice art education training can nurture creative confidence in generalist teachers and how art experiences in preservice training change generalists' preconceived notions and beliefs about creativity. As Creswell and Clark discuss, the intent of data integration involves "examining the quantitative results closely to isolate findings that may be surprising, contrary to expectations, perplexing, or unusual and gathering qualitative data to explore those specific findings in more depth" (2018, p. 235). The data collected from the surveys prompted me to want to ask participants to further explain changes in their creative

confidence from beginning to end of the semester, and what was most influential from their preservice art education training creating that change.

Overview of Interview Participants. Participants were purposefully selected for this study in order to best provide explanation on this topic of creative confidence. As supported by Creswell and Clark, purposeful sampling means that researchers intentionally select participants who have experienced the central phenomenon or key concept explored in the study (2018). The type of purposeful sampling I used is maximal variation sampling, in which diverse individuals are chosen who are expected to hold different perspectives on the central phenomenon, in this case, creative confidence (2018). I also chose participants partially based on creating a diverse pool. For example, selecting participants from a variety of majors, year in their program, age in years, and course section of Art Ed 130. I also tried to select an overall body of participants that best represented the student population within the context of race and gender. The table below demonstrates the demographic information collected for interview participants.

Table 3: *Interview Participants*

Participant	Program of study	Standing	Age
Brianna	Early Childhood Education	junior	20
Andrew	Healthcare Administration	senior	23
Cynthia	Elementary Education (Math focus)	sophomore	24
Tasha	Elementary Education (English focus)	junior	22
Molly	Elementary Education	Post baccalaureate	23

Introduction to Interview Participants. This section briefly introduces each participant and why they were selected for an interview as informed by the surveys and their contribution to explaining their creative confidence and experiences in preservice art education (Art Ed 130).

Brianna. Brianna¹ is 20 years old and a junior at University of Wisconsin-Milwaukee, majoring in early childhood education. Rachel described herself as creative on the pre- and post-survey. On the survey she chose “being judged” as the greatest barrier to her creative confidence, and “lack of experience” and “lack of training/resources” as reasons for those barriers. When asked on the surveys if she is confident in her ability to integrate creativity into her instructional practice, she changed her answer from “no” on the pre-survey to “yes” on the post-survey. I chose to interview her to gain understanding of what caused the change, and what types of factors influenced the change in relation to her preconceived notions and beliefs about creativity, as well as her experience in Art Ed 130.

Andrew. Andrew is 23 years old and a senior at University of Wisconsin-Milwaukee, majoring in healthcare administration. When prompted on the post-survey, he noted that Art Ed 130 challenged his beliefs about creativity. I chose to interview Andrew to unpack his experience with Art Ed 130 and his ability to offer an alternative perspective outside of the education field. Following the pre- and post-surveys and the conclusion of the semester, Andrew volunteered to participate in the interview process and was willing share his beliefs on creativity and creative confidence.

Cynthia. Cynthia is 24 years old and a sophomore at University of Wisconsin-Milwaukee, majoring in elementary education with a math focus. I chose to interview Cynthia because she changed her belief about creativity from the beginning of the semester. On the pre-survey she chose the answer, “creativity is a fixed trait people are born with” and on the post-survey she chose the other option, “creativity is something that can be learned and developed.” I wanted to gain an understanding of her development of growth mindset and if or how her preservice art

¹ Pseudonyms are used for all interview participants in this study.

education experience had an influence. Cynthia is a participant who provided an additional reason for barriers to creative confidence in noting “being told otherwise.” I also chose to interview Cynthia because of her change in answering if she feels confident in integrating creativity into her instructional practice, to which she answered “somewhat” on the pre-survey and “yes” on the post-survey.

Tasha. Tasha is 22 years old and a junior at University of Wisconsin-Milwaukee, majoring in elementary education with an English focus. I chose to interview Tasha because she described feeling “somewhat” confident in her ability to integrate creativity into her instructional practice on the pre-survey, but changed her answer to “yes” on the post-survey. Her explanation for feeling “somewhat” confident at the beginning of the semester reads, “I feel with more training from this class (Art Ed 130) I will be able to be more confident in what I can integrate into my future classroom.” I wanted to unpack this explanation in understanding if and what influences from Art Ed 130 changed her confidence level.

Molly. Molly is 23 years old and a post baccalaureate student at University of Wisconsin-Milwaukee, majoring in elementary education. I chose Molly because she was the only post baccalaureate student in the participant pool, and I hoped to gain understanding of creative confidence from this varied perspective. Molly also answered on her survey that Art Ed 130 challenged her beliefs about creativity and noted in her explanation, “Art Ed 130 reinforced and made me think about creativity in education and exactly why it’s important.” I hoped to unpack this explanation in understanding specifically what factors and influences from Art Ed 130 reinforced this thought.

The five selected participants were contacted through the use of University of Wisconsin-Milwaukee email. Four out of five participants responded and were scheduled within the month.

I reached out to a sixth participant from whom I received a response to schedule the fifth interview. Interviews were held in the art education office on campus at the times that best fit participants' schedules. The length of interviews ranged from 25-28 minutes. I used a semi-structured approach in asking participants questions about three main concepts: 1) preconceived notions and beliefs about creativity before, during, and after the class, 2) creative confidence and the influence of their art education preservice training, and 3) creativity and arts integration in their future classroom or discipline. Interviews were recorded using two devices, transcribed by me as the researcher, and kept in files on a password-protected computer.

Interview analysis. As Seidman suggests in his book *Interviewing as Qualitative Research*, analyzing interview transcripts requires three main steps: reducing the data, sharing data, and interpreting the data (2006). As I started to analyze the five interviews, I first used bracketing as an approach to reduce the data. Seidman describes bracketing as highlighting what's interesting or what the researcher identifies as "meaningful chunks" of data (2006, p. 117). As the researcher I exercised judgement about what was important to my research study, including bracketing connections to definitions of and key concepts concerning creative confidence and creativity, as well as patterns between participants' answers. I labeled the passages with the main concepts discussed, which allowed for a smooth transition into the coding process. Sharing the data, as Seidman discusses, consists of categorizing or coding the excerpts that have been bracketed (2006). Coding provides a classification system in organizing and analyzing the data by noting what is interesting, labeling it, and putting it into appropriate files. I also used a notation system for the coding process to track the participant, interview, and page number of each excerpt.

The categories or themes that emerged from the interviews were aligned with responses from surveys but also offered varying perspectives I did not expect or gather through analyzing the surveys. According to the definition provided by Seidman, the dialectical process of responding to the data consists of rereading and sifting through the themes to find connections and patterns (2006). I used this process to identify links to my research questions, the literature review, and commonalities between participants and the groups they represented. I did this while still separating my own experiences, opinions, and predetermined categories to let the themes emerge from the data.

Before and during the analysis of qualitative data, I had to be aware of my own subjectivity as an art educator and instructor of this course to avoid bias. I needed to distinguish my own reflections and opinions on the topic of creative confidence and creativity in order to separate from perspectives and insight from participants. I needed to let themes and categories arise from the data, instead of trying to force participants perspectives into predetermined categories. I was able to affirm my own judgement as the researcher in identifying what is important to my study.

4.2 Emergent Themes.

In this next section I discuss three emergent themes that arose from interviewing participants in understanding what influences their creative confidence in relation to their beliefs about art and creativity and their experience with preservice art education. Emergent themes are categories that arise from the data that present patterns between each participant. The three major themes that most prominently arose during interviews included: judgement as a barrier, instructor expectations and guidance, and classroom community.

Judgement as a barrier. One of the main concepts I wanted to understand through conducting interviews was what barriers are most influential in students' creative confidence. Judgement as a barrier came up with each interview participant, both in reflecting on preconceived notions and beliefs of art and creativity, and in reflecting on their experience in and during Art Ed 130. Judgement as a barrier in relation to creative confidence means students caring deeply about what other people think of their creative actions. As suggested by Tom and David Kelley, as a result, we self-edit, killing potentially creative ideas because we're afraid our peers will see us fail (2012). Judgement was described in relation to peers, teachers, and self for these participants. Interview participants discussed the fear of being judged influencing their approach to art and creativity and how it affected their creative confidence. In the following pages, I provide evidence and further analyze data that supports this theme, through the presentation of excerpts of interviews with each participant.

My first participant discussed judgement as a barrier through describing her art education experience in a drawing class, taken alongside Art Ed 130 during the fall of 2018:

I just hated going to class. I kinda felt terrible with my art that I had to present to the class. I didn't really like being compared with other students in that class and I feel like that really brought back memories of me feeling bad about my art skills. But in Art Ed 130 I was proud of the pieces I had and was able to tell a story with my art and I feel proud of my products even if it wasn't finished (...) I was able to share my ideas with my peers without being afraid or feeling like they were gonna judge it in a terrible way. (Brianna, personal communication, February 2019)

At this moment in our interview, Brianna describes and attributes her feelings about attendance and sharing work to comparison, a form judgement, as she reflected on work she produced in

drawing class compared to the work in Art Ed 130. Being judged made her doubt her own abilities and confidence in her artistic skills and how she never really felt accepted by her teacher or peers in her drawing class. This highlights how outside influences, including other courses, influence students' levels of creative confidence. Brianna felt a difference in Art Ed 130. Even without finishing every studio project, as she indicated feelings of acceptance and not worrying about being judged by her peers or feeling like she had to prove herself.

Other participants also described judgment in reflecting their feelings regarding Art Ed 130. We discussed previous art education experience, and Tasha discussed her mentality of approaching this as her first art class she'd taken since sixth grade:

I mean I was kind of nervous because I (...) well I'm not the best drawer. I'll be the first to admit I can't really draw, and I'm like oh well if we're drawing a lot like am I gonna be graded on how well I draw? I guess I was kind of anxious cause I know in like a lot of higher-level art classes you focus really into that. So I was kind of anxious about like oh am I gonna be good enough to like be able to put my creativity out there and not be judged for it, because I felt like I wasn't as advanced as a lot of other people might be.

(Tasha, personal communication, February 2019)

This statement offered further insights into Tasha's preconceived notions and beliefs about art, as Tasha worries about the pressures of being good at drawing, making the assumption that an art education class might challenge her to prove her drawing ability. She mentioned feeling anxious several times, especially in thinking about being "good enough" and worrying about being judged compared to other people who may be at more of an advanced level.

When participants were asked specifically about the barriers to their creativity, they also offered insights as to why they believe those barriers are present. Andrew noted,

I think especially being afraid of being judged is a huge one if there's not a strong class community or comfort level. There's always somebody who's going to have more skill than you and that comparison can sometimes be scary and harsh, and so if it's not realized that there are different skills but that doesn't make someone like more or less creative necessarily, it would be very intimidating. (Andrew, personal communication, February 2019)

In this excerpt, Andrew mentioned class community, as did other participants in interviews, which I will discuss specifically as another emergent theme. However, it is important here to consider Andrew's connection of class community to fear of being judged. He points out that with a strong classroom community comes a stronger comfort level and decreases the fear of being judged. He reflected on being aware and conscious of this connection, as well as the realization that we live in a world of competition. Andrew described himself as competitive in many aspects of both his personal and professional life, but also described a "sigh of relief" when coming to this class and letting the pressure lift off momentarily.

Andrew also discussed judgement as his biggest barrier to being creative, as well as describing it as something that will always be there, even in awareness of it and attempts to lower it,

While this class did help, I do think there's always going to be some sort of barrier, that judgmental barrier. I feel like that's not very uncommon in society you know in any kind of profession there's always you know the point of things that you can do in your life to try to lower those barriers and obviously the end goal would just be to get rid of those barriers as a whole but that definitely takes time. (Andrew, personal communication, February 2019)

While Andrew points to the reality of never being able to completely remove all barriers, he also highlights the importance of time in changing our relationship to barriers. Time can include, as Tom and David Kelley suggest, many small steps to reach this greater goal with consistency, practice, and routine. Art Ed 130 has the opportunity to set a tone in the classroom as well as an awareness of students relationship to barriers. Recognizing judgement as a barrier that creates fear, anxiety, and lack of creativity can be overcome with this first step of awareness.

Instructor expectations and guidance. The second theme that emerged from interviewing participants for this study was instructor expectations and guidance. Expectations from instructors provide clear guidance and motivation for students and contribute to the overall classroom community, as discussed in the previous section.

Expectations. Students reflected on how their instructors' expectations influenced their creative confidence in both positive, encouraging ways, as well as negative, discouraging ways. When I asked each participant about their early experiences with art education and thoughts about creativity, one participant captured a negative example, not uncommon among other Art Ed 130 students, by answering:

I felt like I had none. I actually hated art because I was always graded on it and I never met the expectations of the teachers that I had. I felt like I had to try way too hard to even meet a B/C standard. And they never really like helped. It was always just this is your project, go and do it and turn it in by this day (...) So I had art in preschool and then kindergarten through 8th grade, but I didn't take any art in high school, I tried to stay away from that. (Cynthia, personal communication, February 2019)

Cynthia's statement illustrates how an instructor's expectations and guidance, or lack of guidance, influence students' decisions to continue their art education. This belief that art and

creativity were going to lead to failure or inadequate skill developed both a fear and avoidance as Cynthia noted staying away from taking high school art classes.

Acceptance. Interview participants also discussed the desire to feel accepted by their instructors. For example, Brianna reflected on her experience with an instructor who influenced her confidence in a way that did not make her feel accepted in the college level drawing class she took concurrently with Art Ed 130:

One of the big projects we did was a self-portrait, and the teacher really wanted us to focus on the outlines and like the contour and all these features and the realistic shape. I was sitting there and I was drawing what I feel like—I had my mirror—and I was drawing myself and my teacher came over cause we were using charcoal pencils, she came over and she said that doesn't look like you and she just erased everything I had and told me to start over. So with that project I struggled because what I saw, how I saw myself, wasn't accepted in that class. It just made me give up on art (...) and she didn't try to guide me in a way but she just kept telling me to start over start over but then again every time I started over I was making the same mistake and yet I wasn't aware of that mistake because I didn't have the guidance or the teaching to do what I was supposed to do. My teacher knew that I didn't have any art experience prior to that and she still made me feel belittled compared to my peers. That class took a lot of energy, just in order to be accepted, like just to have my work accepted (...) and I didn't feel creative, I didn't have any meaningful connection to my pieces because I was worried, I was stressed, I was overwhelmed because I felt like my teacher's not gonna accept this, like it was more for my teacher's acceptance than for me. (Brianna, personal communication, February 2019)

Brianna described acceptance being important in her relationship with teachers and peers, but elaborated on a lack of acceptance in her drawing class specifically. She highlights an important connection between lack of guidance and lack of skill. With this type of guidance from her instructor, she wasn't able to build her confidence in drawing, but instead felt more and more out of place. Brianna's attention steered away from growing as an artist and teacher and she became distracted by her stress of meeting her instructor's expectations. The expectations of the instructor were unclear to her, however, as she attempted to navigate the outcomes of right and wrong. Brianna described not being able to apply anything she learned other than how not to set unreasonable expectations for students, especially those who have little art education experience.

In contrast, Molly discusses her journey with creativity outside of the visual arts, where she wasn't encouraged to succeed but found a path where she did feel a sense of belonging,

Growing up when it came to creativity, and not just art, it was very much like I heard you're either creative or you're not, and I wasn't good in art classes which was really my only venue into what was considered creative subjects. I had a few teachers that were kind of discouraging in that subject, so it wasn't until high school I started theater (...) I had some cool opportunities to actually design some costumes and stuff like that and I really was like this is a type of creativity, I am being creative through this. And then when I took my only art class in all of high school my senior year after all of that and my confidence in that class and my ability in that class was a lot stronger. I also had a teacher who was like you can learn how to be creative and you can you just have to work and open yourself up to it and that kind of opened my mind (...) in college I ended up getting a bachelor's degree in theater design and technology where I really explored my creativity (...) I felt very proud of that. (Molly, personal communication, February 2019)

Molly provided an alternative perspective and route to creativity by way of performing arts. She also highlights the important question: What happens when students are directed elsewhere? They may be directed elsewhere such as to different disciplines and activities. As noted in the section on Art Ed 130 coursework and reflecting on students' art education autobiographies, students may take on other interests and hobbies which cause a loss of connection to their own creativity and confidence. While visual art was not a fit for Molly, she found belonging in another branch of the arts: theater. Molly possessed some level of creative confidence even before Art Ed 130; others who do not take a similar path may feel more lost in a required coursework in the arts once they begin their preservice education.

This desire for belonging is discussed in the other interviews as well, in relation to instructor's expectations and guidance. For example, Andrew offers insights into his motivation in relation to expectations for projects and engagement in Art Ed 130:

What really motivated me and what really brought back this creative side that I feel like I do have now is we weren't set on one thing it had to be like. That was back in high school, like this had to look like this, it had to look a certain way, and I feel like that's not really art I guess. What I think is all art has different interpretations so what one person sees another person might see something totally different (...) and I feel like throughout this class we weren't necessarily focused on doing—needing to do one specific thing. We were encouraged to be engaged with what we thought was the interpretation and what we thought was good enough. I definitely feel like because I got to express what I wanted and still stayed on track, definitely boosted my confidence and definitely boosted my creativity because I didn't feel like I needed to stick to the script so to say. (Andrew, personal communication, February 2019)

This moment of clarity for this student had a profound impact on his creative confidence.

Andrew described a sense of belonging in Art Ed 130 through building his definitions of art and creativity, and also in developing a sense of self through his relationship with creativity. He went on to explain the connection between Art Ed 130, his own discipline outside of education which is healthcare administration, as well as his other courses.

Another participant further highlights the importance of instructor guidance, attention, and interaction in saying,

It kind of seems small, but it kind of makes a big difference—compliments from the teacher like “wow that looks great” or “can you tell me more about it?” and just getting to know your students and their direction that they want to go. Not only do you relate and try to see their point of view, but you can also help them, and you can learn more as a teacher and provide kids with the right type of resources as a teacher. I feel like when you’re in a classroom you have kids from all different types of levels in math, science, reading, so providing them with the resources that fits each child is important. (Brianna, personal communication, February 2019)

While of the utmost importance, the expectations and guidance instructors provide do not exist within a vacuum. In describing guidance and expectations, linked to participants’ desire for belonging, interview participants called to another theme, the third theme of classroom community. The next section presents and analyzes participant statements regarding the creation of classroom community in sections of Art Ed 130, and how they perceive its potentially lasting impact on their creative confidence.

Classroom community. The third theme I want to discuss that emerged from the interviews is the concept of classroom community. Classroom community refers to the

judgement-free environment where students feel a sense of belonging and encouraged and motivated by both instructors and peers. Participants discussed classroom community in relation to instructor expectations and guidance, but this theme also includes peer influence, collaboration, and use of resources. Classroom community was frequently mentioned by participants in interviews especially in their desire to create a community of learners, similar to how they experienced benefitting from the classroom community created in Art Ed 130.

When the community of the classroom became a frequent topic of discussion in interviews, I asked participants specifically what they liked about the classroom community created in their Art Ed 130 class. One participant describes,

There was a lot at the beginning kind of like getting to know one another and like we couldn't sit at the same spot each day so it was kind of like where we were we had to get to know one another which was helpful because it kind of breaks down those barriers, but also just the encouragement we had to do these projects and doing the kind of hands-on activities from the beginning. It was kind of like we're all doing this and it's all going to be okay, and it was kind of like putting us at the same level of we're all at different levels but when it comes to art and different comfort abilities but we're all learning something new about how to implement it into a classroom and we're all the same so let's just do it.

(Andrew, personal communication, February 2019)

When I asked another participant how the experience of classroom community may influence her own future classroom she responded,

...I definitely want to focus on everyone, I mean obviously it's hard but it's trying to accomplish a judgement-free environment where people feel comfortable. And then the cooperative aspect of having students work with one another even if it's not their friend

group. Even if it's not the same ability level, just so that everyone has to work with one another because I think it helps you in the future. As adults we don't always work with the people that we want to work with and then but also provides a lot more encouragement and openness within the classroom which I think will knock down some of those barriers. (Molly, personal communication, February 2019)

Molly makes the point here that creating an engaging, accepting, and openminded classroom environment can result in changing our relationship to barriers such as keeping students from working collaboratively as well as creatively. It becomes not only about creating an environment where the teacher is encouraging, but where students can feel a sense of belonging with their peers and benefit from encouraging and engaging each other.

I asked another participant about his thoughts on Art Ed 130's classroom community. He responded by saying,

The environment was not a very threatening one. I'm a very competitive person but I didn't feel like I needed to be the best in the class to get any kind of point across. I feel like this was a class where everyone was trying to do their best and as long as they try to do their best that was good enough. I felt like it was a very like safe environment to expand and show like me. You know I didn't feel like anybody else was going to be talking about other things I was doing or what anybody else in the class was doing. Everyone's kind of focused on their own thing. At the same time everyone kind of came together in a way where discussions we would all give our answer or kind of what they said about the same time or incorporate our own ideas into it. It was definitely a good learning environment (...) I felt valued there. You know it doesn't matter who you are or

what you do, we know we're in this class together and that's kind of how I felt when I was learning. (Andrew, personal communication, February 2019)

Andrew highlights two additional important elements in a classroom community describing the environment as non-threatening as well as feeling valued. He continued to talk about peer influence in his decision of where to sit in the classroom by saying,

...after that first day I actually switched tables over to a different table and it was kind of with the people—like the first kid who talked to me was like “Man I’m no good at this,” and I told him too, “I’m not really good at this either but I’m getting through it,” so I guess that—that was kind of that first up lifter, just like you know I’m not the only one who has like very little artistic skills in the class. (Andrew, personal communication, February 2019)

Other interview participants also discussed finding peers in the class they could relate to and collaborate with both in coursework and in supporting one another through an unfamiliar territory. For example, Cynthia described how important it was to have peers who helped in motivation for the class:

I was able to find a friend who—we both feel the same way about, like we're both going through a math program and we were able to relate on that level. We were also on the older side of the class versus the ones who were like early in the program, and we usually stayed until the end and got the stuff done rather than I'm going to rush through this and not really get anything out of it and just do it because I can leave when I'm done. So I felt like I was able to take a lot of out the class because I took the time. (Cynthia, personal communication, February 2019)

Based on the responses, other aspects important in creating a classroom community included providing knowledge and resources to students that were approachable and relatable. One participant discussed the environment in Art Ed 130 by saying,

I feel like one of the things that was influential was just the knowledge that you provided with multicultural education and the knowledge about different art tools and artists. Bringing in artists and their work and their background knowledge was important because I feel like that makes a big difference when you see an artist and hear about their story it's like oh it kinda builds in where like I can relate to that person (...) and I feel like the environment is important because I feel like as a teacher I don't want my students to have fear in anything that they do. I don't want them to feel like they should be ashamed of what they do and how they do it, so providing that classroom community and making that a safe space for everyone to feel accepted in everything they do is one of the steps I would use as a teacher. (Brianna, personal communication, February 2019)

Brianna was already thinking about applying what she's learned to her own future classroom. She mentioned the role of knowledge and resources provided by the instructor, as well as a connection to the content in further describing classroom community, she again highlighted the connection here to the role of the instructor in the classroom when reflecting on Art Ed 130 and her own classroom.

While discussing creating a classroom community, I was also interested in learning about what aspects of this preservice art education class were helpful in gaining creative confidence. As demonstrated by the pre- and post-survey questionnaires, most of the 130 students reported that the hands-on art activities were most influential in gaining creative confidence. I asked

participants to expand upon which projects in particular were interesting, engaging, and helpful in nurturing their creative confidence. One participant discussed a cardboard community project:

When we made the cardboard communities, I felt like that was one of my favorites. I felt like it had meaning for me and I was—I don't know I always want to relate things back to each other so I feel like with that I was able to relate my major into that cityscape and just like me as a person, as a part of a community, and what I want to be and what I want to do and how I want to do it. I was able to be creative. I was able to incorporate my beliefs. I was personally able to take a stand but kind of in a simple way. My piece was about community and segregation, and how in urban and suburban settings how color plays a part in that, how economics plays a part in that, and also how it affects education (...) I was able to use color and shapes to represent symbols and meaning so that was one of my favorites. (Brianna, personal communication, February 2019)

Brianna also talked about developing a sense of self as a creative person. She's constructed meaning through the work she created by incorporating issues of race, class, and education. She felt connected to the project on a personal and professional level, developing more of a sense of identity. I mentioned identity and sense of self both as concepts reflected in the art education autobiographies as well. As supported by their responses, once interview participants start to see themselves as creative, they start to build confidence. Designing projects that allow them to develop a sense of self and incorporate their own identity allows for more success in nurturing creative confidence in a preservice art education course.

4.3 Conclusion

In addition to data analysis, I wanted to illustrate patterns drawn between each dataset. This reinforced a mixed methods approach to this study through integrating the data and

developing a better understanding of my findings. The map below is organized first by dataset at each corner of the triangle: Art Ed 130 coursework, quantitative surveys, and qualitative interviews. On the inside of the triangle are all of the categories gathered from all three datasets, in no particular order. I then started to group the categories by commonalities and connections I drew between them. For example, both judgement and fear of making mistakes were grouped into a larger category of barriers. Once divided, I saw three main themes emerge: definitions of art and creativity, barriers and expectations, and gaining support and experience.

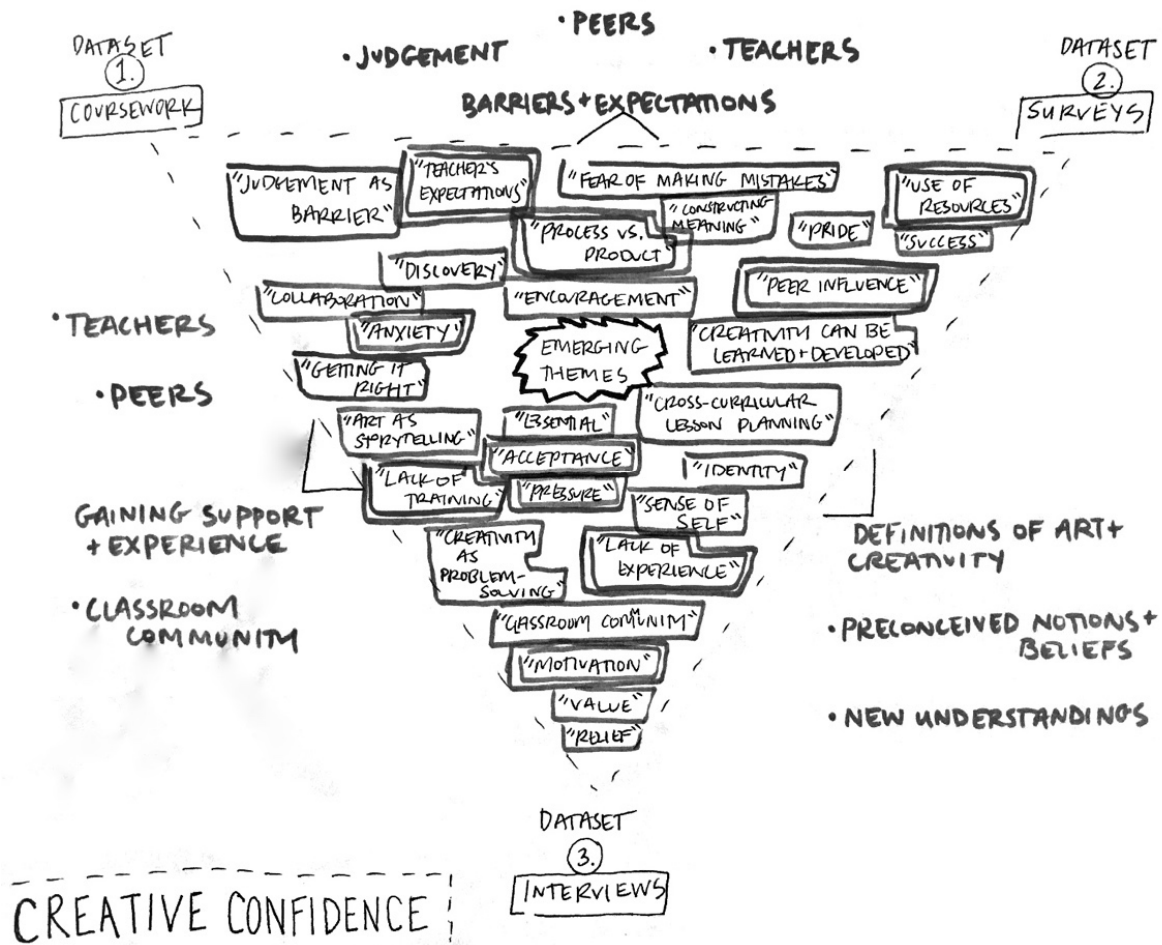


Fig. 8: Chapter 4 Emergent Themes Map

These three themes created a circle back to my research questions in understanding the preconceived notions and beliefs toward creativity of preservice generalist teachers, and the aspects of art education preservice training that contribute to their creative confidence. These three emerging themes that connected all three datasets provide a new lens into nurturing creative confidence in preservice generalist teachers.

Definitions of art and creativity. Based on results from the coursework, surveys, and interviews, students were able to further develop their definitions of art and creativity which provided new understandings and insight into how those definitions influence their creative confidence. The map illustrates this connection to each dataset through color coding. All the themes associated with students developing definitions before and during Art Ed 130 are represented by the color red in the map.

One of the themes included in this larger category of definitions is the belief that creativity can be learned and developed. As reflected in the post-surveys by the end of their Art Ed 130 semester, 96% of students believed creativity can be learned and developed. This was a 22% increase from the pre-surveys. This also demonstrated student understanding and development of one of my key concepts: growth mindset. This growth mindset and belief that creativity can be learned and developed was reflected in the interviews by participants. For example, one participant described the way she wants her own students to learn about creativity,

I would want to say that creativity is not something you're born with or something that somebody has and you don't or vice versa, it's something that everyone has and that it just takes kind of tapping into it and exploring it. But also that creativity isn't just limited to art forms. Once you start opening yourself up to that creativity your entire way of thinking might change and you're a creative thinker which can help with problem-solving

and so many other aspects of education and just everyday life. So just to not be afraid of creativity because it can really help you in the future. (Molly, personal communication, February 2019)

Molly addressed the fear of creativity, as well as an open-mindedness toward its benefits including helping with other aspects outside of art education. I will address this further in chapter 5, but she alluded to a recommendation for other teachers in how taking this approach to creativity with your students can encourage their creative confidence. She also reflected on another definition of creativity constructed: creativity as problem-solving. Other definitions created from all three datasets included students' associations with pride, success, acceptance, storytelling, identity, sense of self, motivation, value, discovery, and relief. Each of these provided new understandings of how preservice generalist teachers understand creativity.

Barriers and expectations. The second emerging theme through all three datasets is barriers and expectations. As discussed in the quantitative and qualitative analysis, judgement as a barrier was the most common barrier of participants' creative confidence. This included judgement from teachers, peers, and themselves. Other barriers reflected in student coursework and interviews included describing a lack of training and lack of experience in art education and creativity. Students expressed a fear of making mistakes from the pressure of "getting it right" in coursework reflections at the beginning of the semester. This was repeated in the interviews as well, as students talked about their barriers and hesitations toward art and creativity.

What helped to overcome these fears and barriers for many students was the teacher's positive encouragement and motivation, allowing for more of a focus on process instead of product in Art Ed 130. Use of resources and peer influence contributed to barriers and expectations as well in their preservice art education. The more resources we can provide

students in helping them gain confidence will likely translate to build their confidence in their classroom. For example, when Art Ed 130 students write arts integrated lesson plans, this provides them with an application for creativity. As instructors, the more resources we can provide for generalist preservice teachers that can be directly used in their own discipline influences their confidence in integrating the arts.

Gaining support and experience. This leads me to my last emerging theme reflected in each dataset, gaining support and experience. Similar to expectations, students expressed gaining support from both teachers and peers. As reflected in the qualitative analysis, students expressed gaining support through creating a classroom community in Art Ed 130. This consisted of feeling motivated by peers and teachers in this environment that was welcoming, encouraging, and flexible for their learning. Collaboration with peers was consistently encouraged, and art education training and teaching experience were provided in the course. Each student experienced writing cross-curricular lessons, integrating art with their own discipline. Students also taught their peers as part of the course, gaining experience and feedback in their teaching practice in relation to arts education. All of these contributed to gaining support and experience in their art education preservice training for these generalist teachers.

This chapter has presented my research and analysis of both the quantitative data collected from pre- and post-surveys, and the qualitative data collected from semi-structured interviews with research participants. The three datasets that were integrated during analysis and presentation of results were introduced: Art Ed 130 coursework, quantitative pre- and post-surveys, and qualitative interviews. I also included a visual map of how I see concepts relating between datasets. I presented the emerging themes and supporting evidence through each dataset. I identified each theme and discussed what it means in relation to my research questions and key

concepts. Chapter 5 will discuss further recommendations for this study as well as practical application for preservice education programs.

Chapter 5: Conclusions

This chapter concludes my thesis with review of content covered in each preceding chapter, a discussion of the results, as well as recommendations for practice. This chapter also explains limitations of this study and recommendations for further research. My study has created recommendations for teachers working with preservice generalist teachers, as well as its contribution to art education through the importance of nurturing creative confidence. In this chapter I discuss what I've learned from conducting this research, what questions I still have about this topic of creative confidence, and where instructors of art education preservice programs can go from here.

5.1 Review of Content.

The first chapter introduced my research by reflecting on the background to the problem and described the purpose and significance of the study. This chapter also introduced my research questions, a clear definition of terminology, and an overview of the methodology used.

The second chapter I informed readers about theories and scholars that have shaped my understanding of the problem that lead me to my research questions. Intersections of fear, art, and teacher preparation as well as investigations into creativity and exploring possible interventions and ways of thinking all framed my learning and investigations of preservice teachers' creative confidence. My conceptual framework pointed to my reliance on social constructivism as an interpretive framework in approaching creativity and nurturing creative confidence in preservice generalist teachers. In the literature review I unpacked scholarship that defined creativity in historical and art education context, revealed parallels between artists' and

teachers' fears, and considered embrace of fear as a stepping stone towards building more creatively confident learners.

The third chapter explained my methodology, outlined paradigmatic assumptions, discussed the design of my mixed methods study, as well as described the participants and location of research. I described the method of data collection through surveys and interviews, and the explanatory sequential model I used for applying mixed methods analysis.

The fourth chapter presented my research and analysis of both the quantitative data collected from pre and post-surveys, and the qualitative data collected from semi-structured interviews with research participants. I provided background to what has shaped the survey questions and design of this study, including my own teaching experiences working with preservice generalist teachers and the coursework from Art Ed 130. I presented the analysis of the quantitative data using descriptive statistics, followed by the qualitative data through an explanatory sequential design. I introduced the three datasets that were integrated during analysis and presentation of results: Art Ed 130 coursework, quantitative pre and post-surveys, and qualitative interviews. I also included a visual map of how I see concepts relating between datasets. I presented the emerging themes and supporting evidence through each dataset. I identified each theme and discussed what it means in relation to my research questions and key concepts.

5.2 Review of Emergent Themes

These three themes create a circle back to my research questions in understanding the preconceived notions and beliefs toward creativity of preservice generalist teachers, and the aspects of art education preservice training that contribute to their creative confidence. These three emerging themes that connect all three datasets provide a new lens in nurturing creative

confidence in preservice generalist teachers: definitions of art and creativity, barriers and expectations, and gaining support and evidence in preservice art education.

Definitions of art and creativity. From the coursework, surveys, and interviews, students further developed their definitions of art and creativity which provided new understandings and insight into how those definitions influence their creative confidence. One of the subthemes within this emergent theme is the belief that creativity can be learned and developed. Other definitions of subthemes from all three datasets include students' associations with pride, success, acceptance, storytelling, identity, sense of self, motivation, value, problem-solving, discovery, and relief. Within chapter four, my analysis provides pathways into understanding how preservice teachers understand creativity.

Barriers and expectations. As discussed in my analysis, judgement was the most common barrier of participants' creative confidence including from teachers, peers, and themselves. Other barriers reflected in student coursework and interviews included describing a lack of training and lack of experience in art education and creativity. Students expressed a fear of making mistakes from the pressure of "getting it right" in coursework reflections at the beginning of the semester. This was repeated in the interviews as well, as students were asked about their barriers and hesitations toward art and creativity. Encouragement, motivation, use of resources, and peer influence contribute to barriers and expectations as well in their preservice art education. As instructors, the more resources we can provide for generalist preservice teachers that can be directly used in their own discipline influences their confidence in integrating the arts.

Gaining support and experience. Similar to expectations, students expressed gaining support from both teachers and peers. As reflected in analysis, students expressed gaining

support from instructors through belonging to a classroom community in Art Ed 130. This consisted of feeling motivated by peers and teachers in this environment that was welcoming, encouraging, and flexible for their learning. Collaboration with peers was consistently encouraged, and art education training and teaching experience were provided in the course. Each student experienced writing cross-curricular lessons, integrating art with their own discipline. Students also taught their peers as part of the course, gaining experience and feedback in their teaching practice in relation to arts education. All of these contributed to gaining support and experience in their art education preservice training for these generalist teachers.

In the following section I describe specific recommendations for practice in working with preservice generalist teachers in art education, as informed by my analysis of the layers of data. I have arrived at these three recommendations for practice through what is suggested by results from my mixed-methods research. My recommendations include focusing on three priorities: creating a classroom community, nurturing ownership, and teaching to embrace failure.

5.3 Recommendations for practice.

Create a classroom community. Creating a classroom community was consistently present throughout my research and proved to be an important factor in contributing to students' creative confidence, as demonstrated through the three datasets. In response to what participants have said, I recommend three applications for practice in creating a supportive and engaging classroom environment.

Use of language to shape thinking. One of the first recommendations I have for teacher educators is to think about language as a way to shape thinking in a classroom community. I recommend intentionally using language to shape discourse. Many students reflected on feeling anxious, fearful, and uncomfortable with their own artistic skill, and it changed the way they

approached their preservice art education. Students doubted their artistic skill, but as the surveys demonstrated, these students who participated in my research all believe that one does not have to be artistic in order to be creative. With a change in language such as replacing artistic with creative and art with creativity, I begin to see changes in my students' confidence and openness to art education. Their definitions of art have shaped the way they think about creativity, but if there is a clear discussion about this use of language, students find confidence in more of an approachable concept.

This reemphasizes the importance of growth mindset and its contribution in the classroom community as well. This should come from both instructors and peers, and the language should be repeated and visible. Teaching educators how to identify fixed versus growth mindset language in art and creativity can help them in nurturing creatively confident leaders in their own future classroom community. One way to incorporate this would be to use the studio habits of mind but to identify how the habits can apply to multiple disciplines outside of art education as well. For example, one of the studio habits of mind is described as Stretch and Explore: learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents. Teachers could analyze these habits and think about their connection to their own discipline such as math, science, social studies, or literacy. This establishes the use of language to shape thinking as a multidisciplinary approach and can be applied to content relevant for these preservice generalist teachers. This approach also creates a bridge between disciplines, and in turn a bridge between teachers, creating opportunity for further collaboration and merging of ideas.

Connecting with peers. In addition to using language to shape thinking, instructors working with preservice generalist teachers should also be aware of how peer influence

contributes to their levels of creative confidence. I suggest teachers should consistently construct opportunities to connect with peers through different types of experiences. As described in all three datasets, participants emphasized the importance of peers in their preservice art education. Instructors need to think about how students are often looking to make connections and feel supported by other students as well as finding what they have in common with one another. Instructors need to create meaningful content that allows for collaboration and connections between students. This includes providing a variety of instruction, framed for their own future application.

Instructors also need to create a learning environment that sets a tone in their classroom for nurturing creative confidence in preservice generalist teachers. Based on responses from my research participants, I have landed on the following questions to ask ourselves: *How can the space be organized and welcoming for students? How will students start each day when they enter the classroom? How will choices be made for where to sit and work? How are materials presented and accessible for students? How can we provide invitations to create? In thinking further about peer influence, how can students be invited to work collaboratively?* I have found students making connections with each other most often when they are encouraged to share stories about their work. For example, when we are working with clay, I will ask students questions about how long it has been since they've worked with clay? What were their previous experiences? How do they feel about getting clay on their hands? Many times, this will spark conversation at the tables, students sharing personal experiences, stories, and dialogue. This flexible and fluid work time is essential in establishing a classroom community. This classroom community should be welcoming to student voice and storytelling, for students to find connections between the work, their peers, and themselves.

Creative freedom. My last recommendation as part of creating a classroom community is nurturing creative freedom in the preservice art education classroom through organizing assignments and physical space to allow for choice. Creative freedom provides student choice and agency in making creative decisions and exploring possibilities. As discussed in chapter 2 as part of the historical framework in the literature review, I mention Viktor Lowenfeld's stress on art as a language of thought, and that students use art materials and their form of expression according to their own personal experiences. He emphasized the art education process versus the fine arts product being essential to developing creative intelligence and creative freedom. Lowenfeld said environment and experience contribute to a student's creativity. This learning takes place through the senses, and our relationship to the environment around us. The role of art instructors working with preservice generalist students is not to correct technique but rather encourage the individual's approach, developing meaning on their own. For example, encouraging creative freedom in emphasis of process versus product through art activities that allow for sensory exploration, choice, and ownership. This allows for a development of sense of self, and self as artist, self as creative, and as a result increased creative confidence.

Nurture ownership. At the very beginning of Art Ed 130, students create a learning goal for themselves as part of their art education autobiography. As instructors of the course, we aim to review the goals and keep them in mind throughout the semester as students experience their preservice art education. I suggest taking these goals and using them as another step in nurturing creative confidence in the art education classroom through nurturing ownership and praising process.

Constructing goals. I recommend challenging students to construct goals in response to specific fears about art. For example, as part of their art education autobiographies or early

reflections on art education experiences, incorporate specific and reachable goals to overcome fears. Setting goals at the beginning of the semester provides a way for students to take ownership of their own learning. In addition to setting a general goal for the course, I am suggesting students construct three goals based on confronting fears and barriers. This will be further discussed in the following section, where I provide examples of my own experience with confronting creative fear as both an instructor and a student.

Students can start by listing three fears or barriers they have with art and creativity, or perhaps just their greatest fears they have about taking this course, Art Ed 130. For example, a student might be afraid that their drawing skill is not good enough compared to their peers because they haven't taken an art class since middle school. Another example I've heard in this course, as reflected in the interviews for this study, is preservice generalist teachers being afraid of being graded on their artistic skill versus their creative thoughts and ideas. These three statements will be used to confront the barriers that keep students from their creativity and confidence. By the end of the course I suggest setting a goal to change these fear statements into confidence statements by asking students what they are confident about at the end of the semester. This strategy allows time to reflect on their preconceived thoughts and initial fears and discuss what has helped in overcoming them. A discussion on what is still lacking or what has been unresolved in overcoming fears and barriers is also essential to creative confidence, as a way to set goals for further development in other classes or their teaching practice. This strategy nurtures ownership and develops a greater sense of self for students in becoming more creatively confident.

Process praise. Process praise comes from Carol Dweck's suggestions for growth mindset in a classroom, and I believe it can be applied here as well. I suggest teachers recognize

and praise student planning, experimentation, and reflection as much as final results. For example, during sketching, brainstorming, or storyboarding periods. I also suggest teachers create opportunities for students to demonstrate and document dedication to growth through long-term assignments.

Process praise holds significant contribution to students' creative confidence, through emphasis of encouragement in the process of creativity, not just praising and rewarding for completion. In an art education classroom, this can be approached in many ways. For example, instead of holding a critique or gallery walk at the end of a hands-on project, provide feedback and praise during the process before the end and a finished product is reached. Process praise relies on the role of the educator in providing motivation throughout the course. Process praise also fosters intrinsic motivation by the student and their relationship to creativity. This strategy of process praise can be directly applied to constructing course goals and confronting fears and barriers through student and teacher reflection. Students should be encouraged and motivated to continue the process of reaching their goals and overcoming their fears and barriers in order to become confident in their own creativity. For example, praising the process of students working to reach their goals of overcoming fear.

Teach to embrace failure. The last priority to focus on in making recommendations for practice is teaching to embrace failure. I first recommend emphasizing that dedication to process and exploration of concepts matter as much as final product. Teachers should model risk-taking and rebounding from mistakes in working with different media and ways to fail forward and use mistakes for new opportunities. Teachers should also frame opportunities to view and comment on artwork as formative assessments.

This strategy is supported by Tom and David Kelley's recommendations for developing creative confidence, with a focus on embracing failure as a stepping stone toward creative potential and possibility. I recommend teaching to embrace failure based on my experience as an instructor and student. Embracing failure in teaching means confronting creative fears as instructors, in order to nurture creative confidence in preservice generalist teachers.

As instructor. As supported by contributing scholars such as Stephanie Baer and Carol Dweck, it is important for teacher educators to continue to experience confronting some of their own creative fears while they nurture creative confidence in their students. I've found this to profoundly impact my own pedagogical approach. Through teaching Art Ed 130, for example, I am also forced to confront my own fears and development of creative confidence as an educator and an artist, concerning my own preparedness and experience in the arts education field. I find it important to remember that the fear students feel toward art and creativity is similar to fear I have always had toward non-art disciplines, such as math and science. Making connections to art helped increase my own confidence, knowledge, and skill in classes where I felt out of place and unsuccessful. I feel a sense of responsibility as I work with future educators, encouraging and inspiring their creative confidence.

As student. As an advocate for multidisciplinary instruction, I decided to experience a multidisciplinary course as a grad student, testing my theory by stepping into a mechanical engineering design thinking class during the spring of 2018. I suddenly gained an understanding of what my students reflect on experiencing in Art Ed 130 when approaching a discipline that is outside of their comfort zone. Mechanical engineering was certainly outside of mine. However, just like Art Ed 130 provides a gateway to critical and creative thinking using multicultural education and contemporary art, this course uses design thinking strategies for encouraging a

more creative and growth mindset across disciplines, especially in the career fields where creativity may not be a frontrunner. The course was designed to push our limits, create with empathy, and learn what it means to work collaboratively with people outside of your field. Our instructors, from both engineering and design backgrounds, gave us both short term and long-term design challenges that pushed our thinking outside the box but with purpose and sustainability. I observed my fellow classmates experiencing a sense of discomfort when asked to visually represent their ideas, or to wear more of a right-brain hat when brainstorming solutions. I too experienced this fear and discomfort of the “messy unknown” (Kelley & Kelley, 2013).

5.4 Limitations of study.

This study is limited due to the time constraints and number of classes I asked to participate in my research. I reached out to the three sections of Art Ed 130 during the fall semester of 2018, which provided the perspectives of students from one type of preservice education class. As an instructor of this class, I was familiar with some participants and their preservice art education, but less familiar with those who were not in my class. This study also only allowed for students to participate at the beginning of the semester and again at the end of the semester. The surveys were conducted in person via paper form, at the beginning of two sections of Art Ed 130’s meeting time and at the end of the third section of Art Ed 130. This may have played a role in number of participants, as well as motivation to contribute. The surveys limited the amount of information about participants, I only collected demographic information about age, area of study, and year in program, which narrows my scope of the population. I also was never able to observe these students in their teaching practice. As I aim to understand what aspects of their preservice art education are useful and eventually applied in their practice, this

study can be further developed through follow-up with early professionals, as discussed in the next section on recommendations for further study.

5.5 Further Study.

To address the limitations discussed in the preceding section, I recommend implications for further study. The first recommendation for further study is to interview participants before they begin their preservice art education to truly get a sense of their preconceived notions and beliefs about creativity. I also want to include additional perspectives of noneducation majors, as a place to start in understanding lack of creative confidence and broader scopes of creativity. Another recommendation for further study is reframing my approach as a longitudinal study to track progress and interview candidates during their experience in their preservice art education, during Art Ed 130 instead of after they have completed the course. I would conduct another layer of surveys, interviews, and observations of Art Ed 130. Observations in other sections taught by different instructors would provide better insight in understanding participants' preservice art education experiences. I would also select participants in choosing a diverse group of students who represent a broader range in populations of age, race, gender, area of study, and year in program. The recommendation to follow participants into their teaching practice would more thoroughly allow for understanding and interpretation of what they are applying from their preservice art education, and to learn more about what they may still feel they are lacking from their training.

As I continue to teach Art Ed 130 through the spring of 2019 and during my thesis research, I am constantly reflecting on my pedagogical approach in providing generalists with preservice art education training. I continue to identify aspects that contribute to students' levels of creative confidence, as well as confronting my own fears and embracing strategies as an

instructor. Conducting this study has provided me with insight and understanding for moving forward in contributing to art teacher preparation programs.

5.6 Conclusion.

Teacher educators have a responsibility to nurture creative confidence in their preservice art education programs. This research has provided insight into a deeper understanding of preservice generalist teachers' preconceived notions and beliefs about creativity, and what aspects contribute to their creative confidence. What I have learned from conducting this study has generated strategies and recommendations for practice in teacher preparation programs and has potential to be further developed through additional study in nurturing creative confidence of preservice generalist teachers by following them into their practice. This research is important because it contributes to a body of literature about one of art education's continued challenges: contributing to the preparation of generalists. The type of art education preservice training that generalist teachers participate in heavily influences their own creative confidence as well as if and how they provide creative instruction for their own future students.

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Endnotes

¹ Pseudonyms are used for all interview participants in this study.

Appendix A. Pre- and Post- Survey Questionnaire

Name code given (3 digit number): ___ __ _

Survey Questions

1. Which best describes your beliefs about creativity?
 - a. Creativity is a fixed trait people are born with.
 - b. Creativity is something that can be learned and developed.

2. In order to be considered creative one must be artistic.
 - a. True
 - b. False

3. Which best describes your beliefs toward creativity in education?
 - a. Creativity is essential to success in all disciplines (Math, Literacy, Social Studies, Music, etc.)
 - b. Creativity is essential to success in some disciplines.
Which ones? _____
 - c. Creativity is not essential to success in any discipline.

4. I consider myself to be creative.
 - a. Yes
 - b. No
 - c. Sometimes, explain when: _____

5. Have you taken a class as part of your preservice training (education program) that has challenged your beliefs about creativity?
 - a. Yes
If yes, please explain: _____
 - b. No

6. Creative confidence is the belief in one's own creative capacity. Which best describes the greatest barrier (if any) to your own creative confidence?
 - a. Making mistakes
 - b. Being judged
 - c. Taking the first step/getting started
 - d. Losing control
 - e. None
 - f. Other: _____

7. Which best describes the reason for the barrier (if any) to your creative confidence?
 - a. Time constraints
 - b. Performance pressure
 - c. Lack of experience
 - d. Lack of training/resources

- e. None
- f. Other: _____

8. Rank 1-4: Which types of art activities help you gain confidence in your own creativity? (4 being the least helpful in gaining creative confidence, 1 being the most helpful in gaining creative confidence).

- ___ Studio projects (hands-on art projects)
- ___ Discussions of contemporary and multicultural art practices
- ___ Teaching an art lesson to your peers
- ___ Field trips to art-related events including museums and galleries

9. Rank 1-4: Which types of art activities you feel confident in implementing into your future classroom? (4 being the activity you feel least confident about, 1 being the activity you feel most confident about).

- ___ Student-led discussions about multicultural and contemporary art
- ___ Gallery walks/critiques
- ___ Visual thinking strategies/writing prompts about art
- ___ Studio projects (hands-on art projects)

10. I am confident in my ability to integrate creativity into my instructional practice.

- a. Yes
- b. No
- c. Somewhat, explain: _____

What is your major or program of study?

- a. Early childhood
- b. Middle childhood through early adolescence
- c. _____

What is your year in school?

- a. Freshman
- b. Sophomore
- c. Junior
- d. Senior
- e. Post-baccalaureate

What is your age?

- a. 18-22
- b. 23-29
- c. 30-35
- d. Over 35
- e. Prefer not to answer

Appendix B. Semi-Structured Interview Questions

Preconceived notions/beliefs about creativity and art education:

- Tell me about your beliefs toward creativity.
- Describe your feelings toward and experiences with art education.
- Tell me about your preservice art education training.

Creative confidence and preservice training:

- Tell me about your creative confidence level.
- How did your preservice art education training contribute to your level of creative confidence?
- What was most helpful from your preservice art education training?
- Describe a moment when you felt confident in practicing or teaching art?

Looking forward to arts integration:

- How would you use creativity in your future classroom?
- What types of resources would be most helpful in making you feel confident in teaching art in your classroom?
- How would you advocate for art education in your school?
- How would you describe creative confidence to your future students?

Additional insights:

- Is there anything else you would like to share?

Appendix C. IRB Notice of Exempt Status



Department of University Safety & Assurances

New Study - Notice of IRB Exempt Status

Date: September 19, 2018

To: Christine Woywod Veettil, PhD

Dept: Peck School of the Arts

CC: Kaitlin Brill

IRB#: 19.052

Title: Building Creative Confidence in Generalist Teachers Through Preservice Training

Melody Harries

IRB Administrator

Institutional Review Board

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After review of your research protocol by the University of Wisconsin – Milwaukee Institutional Review Board, your protocol has been granted Exempt Status under **Category 2** as governed by 45 CFR 46.101(b).

This protocol has been approved as exempt for three years and IRB approval will expire on **September 18, 2021**. If you plan to continue any research related activities (e.g., enrollment of subjects, study interventions, data analysis, etc.) past the date of IRB expiration, please respond to the IRB's status request that will be sent by email approximately two weeks before the expiration date. If the study is closed or completed before the IRB expiration date, you may notify the IRB by sending an email to irbinfo@uwm.edu with the study number and the status, so we can keep our study records accurate.

Any proposed changes to the protocol must be reviewed by the IRB before implementation, unless the change is specifically necessary to eliminate apparent immediate hazards to the subjects. The principal investigator is responsible for adhering to the policies and guidelines set forth by the UWM IRB, maintaining proper documentation of study records and promptly reporting to the IRB any adverse events which require reporting. The principal investigator is also responsible for ensuring that all study staff receive appropriate training in the ethical guidelines of conducting human subjects research.

As Principal Investigator, it is also your responsibility to adhere to UWM and UW System Policies, and any applicable state and federal laws governing activities which are independent of IRB review/approval (e.g., [FERPA](#), [Radiation Safety](#), [UWM Data Security](#), [UW System policy on Prizes, Awards and Gifts](#), state gambling laws, etc.). When conducting research at institutions outside of UWM, be sure to obtain permission and/or approval as required by their policies.

Contact the IRB office if you have any further questions. Thank you for your cooperation, and best wishes for a successful project.

Respectfully,

A handwritten signature in cursive script that reads "Melody Harries".

Melody Harries
IRB Administrator