

THE INFLUENCE OF A FEMALE HIGH SCHOOL ART EDUCATOR ON THE
CAREERS OF HER STUDENTS

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Through the use of a feminist methodology, this qualitative case study examines the influence a high school art teacher, Pauline Gawlik, had on the career path of a group of her students, a high percentage of whom are Mexican American and/or of low socioeconomic status. Interviews of the teacher and seven of her former students revealed five themes related to the teacher's practice that affected her students' choice to become art teachers themselves: a positive classroom climate, confidence and focus, mutual respect and admiration, care, and mentoring. The results of this study hold implications for the current teacher shortage and the recruitment of Mexican American students into careers in art education.

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CHAPTER 1

INTRODUCTION

They will be teachers, but to the kids they'll reach, they'll be heroes. They'll give them hope. They'll give them dreams. They'll change their lives.

(Haselkorn, 1996, p.6)

Reason for the Study

This study focuses on the influence an art teacher can have on his or her students' future careers, specifically on the choice to become an art teacher. It will discuss the current critical teacher shortage, especially that of minority teachers. The focus of the research is a case study of my high school art teacher, Pauline Gawlik. Her career was examined to determine what best practices she used that might have influenced her former high school students' career choice to become art specialists.

While enrolled in Art 5870, History of Art Education, at the University of North Texas, I first became aware of the notion of "hidden stream" art educators. A hidden stream art educator is a person who has made a significant impact in the field of art education, but also one whose contributions may not be known beyond the local school and community (Collins & Sandell, 1984). Pauline Gawlik could be classified as such a hidden stream art educator. Her resume shows she has actively participated in local, state, and national art education associations for over thirty years and has also received numerous awards for her achievements. Yet her name and career is not widely known, even in her home state of Texas, outside of her circle of friends and colleagues.

Erickson (1979, 1984) suggests that the historical study of art education can help us to better understand how we came to be where we are. By carefully studying how situations evolved in the past, the pragmatic historian, being one who is more concerned with practical applications, may help guide us to a more informed decision regarding current problems. Furthermore, in this case study, knowledge regarding how to better relate to and motivate ethnically diverse, low socio-economic students to consider a career path in art education will be established. Studies of the successful strategies and methods utilized by art teachers, such as Ms. Gawlik, who are now retired provide a perspective critical to solving the current shortage of minority art teachers. In so doing, the past informs the present and the future.

During this same History of Art Education course I was also introduced to the feminist view of writing and scholarship, which not only validates using women's lives as research, but also that writing and telling about everyday women can be empowering and inspirational (Congdon, 1997). Feminism enlightens us to the need to expand our awareness of art education's ways of researching. We need to test what might be true and useful to women.

Korzenik (1990) asks, "What if our practices as a field derive from a minority—the probable 30% who are men—and ignore strengths of the majority?" (p. 47). Men and women alike need to realize that gender is a factor influencing how we understand our world (Garber, 1992). This study will identify one woman's "best practices"—those things Ms. Gawlik did consciously or

unconsciously, that had a positive impact on her students. This should, in turn, be helpful in guiding other art educators in their interactions with students.

Though Ms. Gawlik is no longer my art teacher, she continues to be my mentor. She has done this through the practices of modeling and networking. For example, Ms. Gawlik selected me to be on a panel discussion at the 2000 state conference of the Texas Art Education Association (TAEA). The panel was comprised of various past and present board members of the state organization, and Ms. Gawlik was the facilitator of the discussion. At the time I was not on the TAEA board and did not know the other panelists. This forum provided a basis for me to be introduced to these leaders in TAEA, thus placing me on an expanded career path beyond the classroom and having the opportunity to move into leadership positions in the state art education association.

The following year Ms. Gawlik asked me to organize and lead the panel discussion myself. The networking I needed to utilize in order to successfully complete this task has led me to be nominated and elected to various state offices. Ms. Gawlik not only modeled how to lead a session at a professional conference, but also she showed me how to function politically. So many years after I graduated from high school, Ms. Gawlik was still teaching me. Just who was this woman and where did she teach?

Pauline Gawlik was an art teacher and the art department head at McAllen High School from 1969-1994. The McAllen Independent School District is located in Hidalgo County in far South Texas, seven miles from the border of Mexico.

The McAllen I.S.D. is one of the largest school districts in South Texas and had a total enrollment of just over 21,000 students in 1994 (Texas Education Association, 1995), which is the year that Ms. Gawlik retired. The district's size and location contributes to the existence of problems such as gangs, poverty, and dual language barriers. Art is not a top priority in the district; thus no art specialists are provided in the elementary grades. As a result many students entering Pauline Gawlik's Art I course encounter a structured art program for the first time. With such little support for the arts, I was surprised, as an adult, to find quite a few alumni from my years at McAllen High School who are now TAEA members.

While attending TAEA conferences in recent years, I became aware that at least six members were former students of Ms. Gawlik. They attended McAllen High School from 1973 to 1977 and are now teaching art. Three of those students were enrolled in the same art class of approximately 25 students that I attended. In fall 2001, I attended the TAEA conference in Lubbock and approached Ms. Gawlik to ask her about this phenomenon. Her reply was, "Oh, there are more than that" (personal communication, November 3, 2001)! After brainstorming a few minutes, she listed 17 names of former students from her 25 years of teaching whom she thought are now art teachers. Could this be true? Are there actually this many former students of Ms. Gawlik who are currently teaching art? If so, then what did she do that enabled this to occur? This was definitely something worth investigating further.

Pertinent Background Information Pertaining to Pauline Gawlik

Who is Pauline Gawlik? And how did she come to teach art for 25 years in the Rio Grande Valley of Texas? Pauline Gawlik's parents were early pioneers in South Texas, arriving in 1914 and 1916 respectively. Her ancestry is Northern European. She has lived all of her life in Edinburg, Texas just a few miles north of McAllen.

In order to establish the early influences on her career choice, I asked Pauline Gawlik about those influences during an interview in July 2003. Ms. Gawlik recalled that her parents were very supportive, and she gave as an example that they bought her art supplies as gifts. She mentioned many teachers from elementary school through college who have had a positive influence on her career choice. She named her third-grade teacher, Ms. Dunlap; a high school teacher, Mrs. Peavy; and a University of Texas at Pan American (UTPA) professor, Ed Nichols. After she became an art teacher, she mentioned mentors such as art teachers Jean Mormon Unsworth, who introduced her to abstract art, and Jennie E. Craig, both of whom had an influence on Ms. Gawlik's teaching. Ms. Craig was the person who took Ms. Gawlik to her first TAEA and NAEA conventions in the early 1970s. Ms. Gawlik states, "I started teaching in 1969. I still have the book Jennie E. Craig wrote, *Creative Art Activities*. So, you can imagine how influential she was on me" (personal correspondence, March 8, 2003).

Ms. Gawlik taught art at McAllen High School for 25 years. During this time she was professionally active as a member of TAEA and NAEA, attending and presenting numerous workshops at local, state, and national conferences. She chaired numerous committees at the state level, including the Awards Committee and the Historical Committee. During her teaching tenure she also earned her Master of Art Education Degree and a Supervision Certificate. She also attended summer and spring workshops at the Texas Tech University Campus at Junction, Texas.

Since retirement Ms. Gawlik has remained just as active professionally. She continues to attend state and national conferences, holding offices at both levels, presenting workshops, and judging state art competitions. Ms. Gawlik credits Liz Smith-Cox, recipient of the 2000 National Retired Art Educator of the Year award, with encouraging her to stay active in the NAEA. This demonstrates the importance of mentorship even into retirement. Remaining active after retirement shows the lifetime commitment Pauline Gawlik has made to the field of art education. While in the final stages of writing this paper, I read in the *National Art Education News* (February, 2004), that Ms. Gawlik will be recognized as the NAEA Retired Art Educator of 2004.

General Background Information

My interest in this research comes from a combination of my experience as a student mentored by Ms. Gawlik and of my identity as a female art educator and researcher. I, like many of Mrs. Gawlik's students, am the first member of my

family to receive a college education. Horn and Nuñez (2000) call those who share this characteristic first-generation students—students whose parents had no education beyond high school. According to Horn and Nuñez (2000), first-generation students are much less likely to enroll in four-year institutions of higher education. Although it is in itself worthy of note that so many of Mrs. Gawlik's students went on to pursue a secondary education, it is even more impressive that many were also first-generation students like myself.

While researching the relationship that Ms. Gawlik formed with her high school art students, I saw that gender played a significant part in her influence on her students' career decisions. Several ideas central to feminism may be seen as potentially important influences guiding Ms. Gawlik's approach to students. These include the notion of caring, the practice of women mentoring each other, and the use of networking to achieve success. In *Women of Academe: Outsiders in the Sacred Grove*, (1988) the authors state that research shows that in contrast to masculine approaches to work, women strive for a structure that is less hierarchical, more cooperative, and one that legitimizes a personal component in one's professional life.

While wondering what might have been some of the factors that influenced current art teachers to choose their careers, I posted a question on the TAEA Elementary Division's list serve in March 2003. The question was "Who or what influenced you to become an art teacher?" The results of this informal survey were that four of the seven respondents said a former art teacher

or teachers influenced them in their decision to pursue a career as an art educator. This response further shows the strong influence an art teacher appears to have on his or her students' career choice. This is an important piece of information to consider as we face the current teacher shortage and the need to find new ways to recruit teachers.

In 1994, the representative's assembly of the National Education Association first recognized the growing teacher shortage. They particularly noted the relatively low representation of minority teachers as compared to our multicultural society (Chase, 2003). Many districts around the country need to hire teachers who more closely match the changing demographics of their student population. This is especially pressing in Texas because of the rapid immigration of families from Latin America. In Dallas alone it is estimated that 55,000 children are non-English speakers (Pickett, 2004). In fact, the Dallas public school system is recruiting teachers from Mexico and other Spanish speaking countries to fill this need (Rogers, 2003). There are close to 100 men and women from Mexico now teaching in the Dallas schools under this recruitment program (Pickett, 2004). We should not have to look beyond our own borders to fill these positions. How can we as teachers encourage our students, particularly minority students, to pursue a college education and become teachers?

While serving on the TAEA board, I have observed that the reality of this situation is borne out in a disproportionately small number of minority members in

the association. In March 2003, I conducted a general Google Internet search on the topic art education teacher shortages. It revealed many sites that are looking for ways to remedy the teacher shortage. State education departments across the country are issuing notices of teacher shortages, some so severe in the fine arts that programs are being reduced or eliminated.

(<http://www.mcli.dist.maricopa.edu/forum/fall01/arts.html>,
<http://www.ncpa.org/pi/edu/pdedu/pdedu162.html>).

According to the Governors Task Force on Teacher Shortage (Racicot, 2000), teachers are leaving the profession earlier than ever before, thereby requiring an even greater number of applicants to fill these positions. This same governors' report also listed a lack of mentors as a factor affecting teacher recruitment and retention. As art educators we might look to the experiences of retired art teacher mentors for ways to address these challenges. One woman art educator, Ms. Gawlik, has seemingly influenced a large number of her students who are Mexican American¹ to become art teachers. What might we learn from her practices to help recruit and retain minority art teachers?

Laura Chapman (1982) states that "our research offers little insight into the way the art teacher's beliefs and preferences may influence what students study" (p. 64). What can we hope to learn on this subject by looking into the practices of an art teacher such as Ms. Gawlik, who has had such a strong

¹ A United States citizen or resident of Mexican descent

positive impact on her students? This research might reveal this person as a model of “best practice” for current and future teachers to learn from in their own interactions with their students.

Pilot Study

I completed a pilot case study regarding Ms. Gawlik’s influence on her students’ career choices in the spring of 2002 in order to determine the value of conducting a full study. I interviewed two former students of Ms. Gawlik’s who are currently teaching art as well as one of her colleagues. Both of the students, without prompting from me, gave Ms. Gawlik credit for influencing them to become art teachers. This incident, along with the list of 17 former students who now are art teachers that Ms. Gawlik had provided at the 2001 TAEA conference, led me to believe there was something here worth investigating further—something more significant than the typical positive effects that we know good teachers have on their students.

While looking over the list of names Ms. Gawlik had given me, something of potential significance began to dawn on me. I noticed a high number of Spanish surnames. Upon counting them, I discovered that 70% of the listed art teachers are Mexican American and 30% are Caucasian. The importance of this observation lies in its direct inverse relationship to the shortage of minority teachers in the United States cited above. What was it that influenced so many of Ms. Gawlik’s former students, including first-generation and minority students to become art teachers? This study will attempt to answer that question.

I first started looking into the relationship Ms. Gawlik had with her Mexican American students when I received a copy of a newspaper column. The article appeared in the McAllen *Monitor* in summer 2002, shortly after the death of Ms. Gawlik's husband of 35 years. Written by a former student to thank her for the memories, he mentions the "laid back barrio boys of south McAllen" in the same art class as the "who's who in high school." He goes on to write that it was because of

. . . Ms. Gawlik's patience and leadership skills that we never had a single incident where someone was sent to the office...She would remind us that we still had the potential to be the next Leonardo. It got to the point that all of us "batos" referred to each other as "Leo" even in the hallways (p. E1).

This quotation demonstrates a teacher's power to influence behavior even outside the classroom. In a quiet, unassuming way Ms. Gawlik instilled a sense of pride in each of her students, myself included. As I delve into her success, I will investigate how she was able to connect to and motivate first-generation college bound students and minority students.

The impact of Ms. Gawlik on her students as an individual appears to be obvious, but how is this relevant to the current climate of the teacher shortage, particularly that of minorities? How might the intangible notion of caring be generalized to help form effective strategies in teacher recruitment? Are there special skills and strategies that are of particular relevance in interacting with the

Mexican American community specifically, and can these special skills and strategies be applied to minority recruitment in general? How might Ms. Gawlik's teaching and mentoring practice reflect the feminist paradigm of caring, mentoring, and uncovering unconventional ways of relating to and motivating students? The specific questions I have chosen to explore follow.

Research Questions

Laura Chapman (1982) quotes Dr. Elizabeth Steiner: "Research means 'searching again'—inquiring carefully into some matter of special concern" (p. 102). Chapman (1982) further goes on to say that research is valuable only when it (1) addresses questions that need answering and (2) offers useful answers. The primary research question that I pose is, What relationships might exist between the career choice of Ms. Gawlik's students who became art teachers and her teaching and/or mentoring? Supporting questions include:

- (1) What possible best practices of teaching and mentoring might be identified through an examination of the teaching philosophy and pedagogy of Ms. Gawlik?
- (2) Which of these practices might have influenced Mrs. Gawlik's students, particularly Mexican Americans, to become art teachers?
- (3) What import and possible application might these practices hold in addressing the current teacher shortage, particularly in regard to recruiting minority teachers?

(4) What might the feminist perspective of nontraditional research and alternative viewpoints reveal when applied to the career of Ms. Gawlik?

By addressing these areas, I plan to add to the body of knowledge concerning women teachers and their power to mentor their students towards a future career in art education. The value of this project lies in the educational insights we can gain from studying the experiences and best practices of retired art teachers, in this case those of Ms. Gawlik.

Forecasting the Study

Based on these research questions, a case study was conducted. First, I researched studies from the following four fields (1) feminism in art education (2) effective teaching strategies regarding minority students, (3) mentorship, and (4) recent research in art education concerning the history of art education.

In Chapter 2 I review the literature pertaining to this case study and will delve into these areas in more detail. In Chapter 3 I describe the research design of the case study, explain the methodology used, why it was selected, and how I constituted the sample and conducted the research. This chapter ends with the explanation of my data analysis.

Chapter 4 contains the essence of the study. I summarize the findings by interpreting the data. In the fifth and final chapter, I draw conclusions regarding the implications of the data in relationship to the research questions. The paper concludes with implications for further research.

CHAPTER 2

LITERATURE REVIEW

I examined research from four fields while uncovering the answers to the question of what relationships might exist between the career choice of Pauline Gawlik's students who became art teachers and her teaching and /or mentoring. These four areas are feminism, the Mexican American experience of schooling, teachers as mentors and leaders, and the history of art education.

In the area of feminism I explore the meaning of a hidden stream art educator (Collins, 1994), the notion of caring (Noddings, 1992) and the idea of women teaching for change (Weiler, 1988). In researching the Mexican-American experience of schooling, I read an ethnographic study of Mexican-American students in Houston, Texas (Valenzuela, 1999) as well as several books on how to teach minorities more effectively (Brown, 1986; Losey, 1997). I also looked into the dichotomy between the strong Hispanic sense of family values and their lack of emphasis on formal education (Latin Women in Action, 2003). In researching art teachers as mentors and leaders, I read literature from the National Art Education Association (Saunders, 2002) and attended a two-day seminar at the Center for Ethical Leadership in Austin, Texas in June 2003. To tie these themes together, I then researched the history of art education (Collins 1994,1997,1999; Erickson 1977,1979,1984; Korzenik 1986,1989,1990).

Feminism in Art Education Research

Research Feminism as Methodology

This qualitative case study will draw from feminism as its research methodology. According to Collins and Sandell in La Pierre and Zimmerman (1997) this means that “feminist research is research done by people willing to call themselves and their research “feminist” and who have a stake in developing the positive significance of this appellation through their inquiry” (p. 194).

Feminist research is well established as a legitimate scholarly enterprise at most major American universities. Some of the features of feminist methodology I employ in this research paper are the use of first person, the use of myself as a legitimate source of information, and the use of ‘Ms.’ in relation to Pauline Gawlik. Also, research shedding light on women can help raise consciousness and increase pressure for positive change. Several aspects of feminism I enquire into are the concept of the hidden stream art educator, the notion of caring, and the theory of change or the development of an alternate vision of the future.

Hidden Stream Art Educator

Enquiring into the life and teaching of Pauline Gawlik represents the feminist idea of uncovering the hidden stream art educator (Collins, 1984). Stankiewicz and Zimmerman in *Women, Art and Education*, give an example of what a hidden stream art educator might be:

A notable hidden stream woman art educator could be the retired art teacher whose contributions to art education are recognized by former

colleagues and pupils who recount stories of lessons she taught, exhibits she staged, her contributions to a local art society, and her overall aesthetic influence on her community. (p. 160)

This definition truly describes Ms. Gawlik, an excellent art teacher who has made a difference in the lives of her students and whose story has not yet been told.

This research provides a venue for that new voice. As Weiler (1988) quotes duBois,

Feminist scholars are engaged in almost an archeological endeavor—that of discovering and uncovering the actual facts of women’s lives and experiences, facts that have been hidden, inaccessible, suppressed, distorted, misunderstood, ignored. (p. 62)

Bringing these untold stories to print is one way the best practices of teaching and mentoring can be identified. The value of this research lies in the educational insights provided by the untold story.

Linda Nochlin asked in 1971, “Why have there been no great women artists?” After reading Arthur Efland’s (1990) *A History of Art Education*, and the 2001 NAEA publication *Exploring the Legends*, I ask: Why in a field dominated by women, is the majority of the books about men and their contributions to art education? In her book, *Reinventing Womanhood*, Carolyn Heilbrun (1979) states: “In academic circles, nothing has so clearly marked the current woman’s movement as the search for female role models through the recovery of female history” (p. 93). My research will add one more female role model to the growing

body of recent literature on female art teachers, which can then encourage and guide future art teachers.

Feminism and Change

Another aspect of feminism I explored was that of women teachers being a catalyst for change and non-acceptance of the status quo (Weiler, 1988). Feminists assert their commitment to changing the position of women and the disenfranchised, thereby changing society. This pertains to my case study as many of Ms. Gawlik's students, who went on to become art teachers, were first generation students, meaning their parents did not attend college. As we will see later in the interviews, Ms. Gawlik did such things as driving students to college to get them enrolled, thereby helping to facilitate change in a demographic area not typically attending college.

The Notion of Caring

Another aspect of feminism that bears on this study is the notion of caring. While conducting interviews for my pilot study, I continually met the word *caring* in reference to Ms. Gawlik's relationships with her students. In Nel Noddings' *The Challenge to Care in Schools* (1992), she uses German philosopher Martin Heidegger's (1962) notion of "care as the very being of human life" (p. 15). Current research (DeMause, 2000; McEwen, 1999; Perry, in press) shows us that caring for one another is so basic to human life that very early maternal neglect has been shown to affect the part of the brain that allows one to reflect on one's emotions and to empathize with the feelings of others. The result of this

neglect is a diminished sense of self and a low capacity for empathy so that the baby grows up unable to feel guilt about hurting others (DeMause, 2000).

Noddings declares that caring is a two way street and “when I care, I really hear, see or feel what the other tries to convey” (p. 16). She advocates not only demonstrating care with students, but also teaching them how to care for themselves, others, and ideas as well as non-human life such as plants, pets, and man-made objects and instruments. What was it about Ms. Gawlik’s practice of care that might reflect Noddings’ notions? Did Ms. Gawlik’s care for her students influence them to become art teachers? How care be best conceptualized in best practices of teaching? This concept will be discussed in further detail in Chapter 4.

In her dissertation *The Art Teachers Experience: A Reflective View*, Pinneau (1999) interviewed 14 K-12 veteran Georgia art teachers. Her main purposes for the study were to formalize techniques teachers use within their own thinking as it relates to teaching art, and to document those thought processes as a way to give art education researchers a “window into the realities of teaching art in today’s classroom” (p. 5). The teachers described how they overcame difficulties during their student teaching experiences or first year of teaching, how they continue to resolve problems, and how they now meet the challenges of teaching art. Pinneau’s conclusion is almost fifteen pages long, but if it could be culled down to one sentence, it would be, “...making connections with their students and helping the students to feel successful and cared for was

the central issue in teaching art” (p. 258). I anticipate this could be a key to Ms. Gawlik’s success. Noddings (1992) brings up an interesting point:

In the United States today, many students describe themselves as “lost.” They are told constantly that proper educational credentials will ensure a “better” life, but when they see that they are not in the top 10 or 20% academically, they fear that there is no place at all for them. The presence of caring adults in regular conversation can assure them that there are many ways to earn a respectable living and contribute to the community; that there is a place for them in the community now and in the future; and that we all recognize the continuity of purpose that guides both the school and the community. (p. 66)

Might the interviews reveal evidence of Ms. Gawlik’s not only talking to students about their futures but also of actively helping them meet those goals?

In *Qualities of Effective Teachers* (2002), Stronge writes much about the role of caring as a quality of an effective teacher. Such a teacher must practice focused and sympathetic listening to show students that he or she not only cares about what happens in the classroom but in the students’ lives as well. Stronge also says that knowing and understanding students and creating relationships enhances the learning process.

Individuals need to be recognized and addressed as whole beings. Valenzuela (1999) tells us that all people share a basic need to be understood, appreciated, and respected. Unfortunately for many Mexican American youth

these basic needs go unmet during the school day. What is the care that crosses cultural barriers? Moreover, what can we learn from the caring interactions Mrs. Gawlik had with her students of a different cultural background than her own? What can we take from the notion of caring that will help guide our interactions with our students? Valenzuela (1999) says that teachers need to “embark on a search for connection where trusting relationships constitute the cornerstone for all learning” (p. 263). This idea of cross-cultural caring is further addressed in the following section.

Mexican American Experience of Schooling

Reviewing literature concerning Mexican American student’s experience in the classroom seemed appropriate for this study, as a majority of Ms. Gawlik’s students were Mexican American. The idea of caring should cut across cultural barriers. In *Subtractive Schooling, U.S. Mexican Youth and The Politics of Caring*, Valenzuela (1999) presents the findings of a three-year ethnographic investigation of academic achievement and schooling orientations among immigrant Mexican and Mexican American students at a high school in Houston. In this study Valenzuela shows us how it is that Mexican-American students experience school as uncaring although teachers claim they do care about their students. Valenzuela stresses that individuals need to be recognized and addressed as whole beings, and that what is needed is an “authentic way of caring that emphasizes relations of reciprocity between teachers and students”

(p. 61). In other words, a relationship must be formed for the caring to really take place. It is not enough to give lip service to the phrase, "I really care about my students." If the students do not care about their learning or show respect for their teacher, authentic caring is not taking place. According to political consultant James Aldrete (Olivera, 2004), Hispanics place a high value on personal relationships and interaction.

The current emphasis on standardized achievement may lead students to conclude that the adults do not care for them since teachers seem to be more preoccupied with test scores than with the individual student's needs. Valenzuela (1999) and Noddings (1992) are in agreement that authentic caring calls for a "re-ordering of priorities and ... the material, physical, psychological, and spiritual needs of youth will need to guide the educational process" (Valenzuela, 1999, p. 110). The students need to be treated with respect before they can be expected to care about their schooling. Valenzuela discusses the disparity felt between Mexican American students and Anglo teachers regarding who is at fault for the strained relationship between the two groups. She states that teachers see the problem as students who do not care about school whereas students see the problem as teachers who do not care about them. In looking at the case of Ms. Gawlik and her Mexican American students, we will examine how she might have created the classroom climate that brought forth an authentic form of caring that emphasized relations of reciprocity between teachers and students.

In the *Journal for a Just and Caring Education* (Peart, 1999) an article titled “At-Risk Student’s Perceptions of Teacher Effectiveness” *identifies* several areas that must be addressed if teachers are to promote student achievement. Two of these areas are interpersonal skills and racial impartiality. Showing interest in students by demonstrating caring, concern, and empathy develops a positive student teacher relationship. By racial impartiality, Peart means that the equitable treatment of all students is imperative. Later in the study we will see whether Pauline Gawlik demonstrated these qualities.

Other literature pertaining to the issue of how to teach minorities more effectively includes Brown’s (1986) *Teaching Minorities More Effectively* and Losey’s (1997) *Listen to the Silences* on Mexican American interactions in the classroom. These books also discuss the ethic of caring between minority students and their teachers as a factor in effective teaching strategies.

Losey’s research reveals several contributing factors leading to the success of Mexican American students in the classroom. These include (1) opportunities for the students to act responsibly, (2) an informal, almost “familial” relationship between teacher and student, and (3) assignments drawn from the interests and experiences of the student (pp. 7,8). Why do these strategies lead to success? Students may have been more successful when taught in a classroom utilizing these strategies because they are examples of “culturally responsive pedagogy” (Erickson, 1987).

By implementing classroom structures such as cooperative learning, responsive-collaborative instruction, and warm interaction that more closely resemble the teaching of many Mexican American homes, these programs use what is known about the Mexican American culture to improve schooling. (Losey, 1997, p.9)

In order to teach someone effectively, one needs to use strategies that allow the student to feel comfortable and open to new experiences so that learning will occur naturally.

Another issue that ties in with this sense of family is the Hispanic's very strong sense of family values contrasted to the low priority given education. How can we as teachers help bridge the gap between family values and advanced education? Later in this study I examine which practices of Pauline Gawlik influenced her Hispanic teachers to become art teachers. Perhaps we (as teachers) can learn from these practices ways to help bridge the gap between family values and the importance of education in the Hispanic family.

Brown's (1986) research discusses four variables critical to the achievement of minority students including motivation, classroom behavior, student/teacher interaction, and authentic evaluation. Motivation can be broken down into two parts; first relevancy—is the material relevant to the student—and second, transfer—bridging the gap between the learners existing knowledge and the new learning task. In regard to classroom behavior, problems can be minimized by creating interest in a learning activity, by having children perceive

its relevance, and by relating the learning task to prior knowledge.

Student/teacher interaction, Brown says, should be synonymous with mutual respect. His advice is to neither moralize nor demean behaviors, avoid power struggles, and to not ignore unacceptable behavior. The last variable cited by Brown as critical to the achievement of minority students is authentic evaluation, evaluation that is based on real life application as opposed to memorizing facts. An example of this might be, when teaching about the color wheel, to have students design a room using a particular color scheme (as would an interior designer) rather than having students complete a multiple choice test on colors (memorization).

In Chapter 4 I will discuss which, if any, of these variables Ms. Gawlik used in her daily interactions with her students and how they may have helped influence her students career choices.

Art Teacher as Mentor and Leader

Ms. Gawlik's influence may not only be one of teacher, but also of mentor. This distinction is made to show the difference between her students mastering only the curriculum and that of Ms. Gawlik's giving her students career advice and in later years, when they became art teachers, classroom advice or guidance as a professional as I have experienced.

In reading publications from the National Art Education Association and attending conference sessions at TAEA and NAEA, I have noticed a recent trend toward promoting mentoring by the retired art educators. Ron Saunders,

president of the Retired Art Educators issues group of the NAEA, wrote a column in the *NAEA News* (2002) responding to the report, "NAEA Visual Arts Education: Setting an Agenda for Improving Student Learning." He states that mentoring is one opportunity for retired art educators to potentially influence future art educators. They can (1) help prepare teachers of the visual arts to meet the needs of a changing teaching environment and (2) help prepare students by sharing their own experiences, philosophies, concepts, and solutions to problems dealing with art instruction. The students to whom Saunders refers are pre-service teachers in the NAEA student chapters. Beginning in 2003 the Retired Art Educators issues group (RAEA) began focusing on mentoring. They have adopted student chapters located in universities around the country. Addressing those chapters, Marie Davis, (personal communication, April 7, 2003) retired art educator states, " This doesn't mean we will tell you what to do, rather we will be there to answer your questions." At the joint meeting between RAEA and multiple student chapter groups during the 2003 NAEA conference in Minneapolis, a discussion was held between the two groups on how to best serve the needs of college students studying to become art teachers. The discussion focused on enhanced communication between the groups. This will be an ongoing dialogue, but steps are definitely in place to bring mentoring to the forefront of the RAEA agenda.

Not only do college students need mentors, but also equally, if not more importantly, high school students need mentors. In particular, high school

students at risk of dropping out need mentors. Vollstadt (2000) in *Teen Dropouts* asks the question, “How important are mentors?” She then answers this question by quoting former President Clinton: “ People who grew up in difficult circumstances and yet are successful have one thing in common ... at a critical junction in their early adolescence they had a positive relationship with a caring adult” (p. 56). Is it possible that Ms. Gawlik, the teacher these seventeen students had in common, was their main caring influence?

Mentoring

Many publications can be found in the business sector on mentoring, but in the field of education much of the literature on mentoring has to do with veteran teachers who help first-year or student teachers get a successful start in their careers (Graham, 1999; Pinneau, 1998; Wargo, 2002). On many occasions I have conducted library and Internet searches on the topic “Teachers as Mentors,” Not once have I come across any literature on a high school teacher’s influence as mentor to his or her high school students. All the mentoring and education literature that I found has had to do with teachers mentoring teachers. Pinneau’s dissertation (1999) questioned current art teachers and asked the question, “Which mentors influenced your teaching?” rather than “Which teachers influenced your career choice?”

Research is needed that adds to the current body of knowledge on the topic of mentoring, specifically from the perspective of art teachers mentoring their students rather than just their colleagues. Mentoring, as opposed to just

teaching students, in my opinion, means to go beyond teaching the curriculum. It consists of modeling appropriate behaviors, giving needed advise on career decisions, and helping guide one's students towards a fulfilling and useful life. This case study helps to fill the gap in the literature concerning a high school art teacher's influence on his or her students' career choice, especially that of art teacher.

Leadership

In *At-Risk Students' Perceptions of Teacher Effectiveness*, Peart, (1999) lists four factors affecting achievement of students. One of those listed is the need for a motivational leader. Peart's definition of this is the teacher who sets high standards, maintains an orderly environment, and encourages students to take responsibility for their learning by assigning appropriate challenges and offering reinforcement and encouragement. We will see how Pauline Gawlik might have accomplished this in Chapter 4.

In July 2003 I attended a three-day leadership academy at the University of Texas. Participating in this academy made me realize that not only was Ms. Gawlik a teacher and mentor but a leader as well. According to Howard T. Prince II, the director of the Center for Ethical Leadership, "Not only do good leaders teach, but also good teachers lead" (personal communication, July 2, 2003). And as he further stated, "Leadership is about developing other leaders who will eventually take your place" (personal communication, July 2, 2003).

Leadership is a consensual interdependence, meaning a reciprocal influence conferred by followers when they decide to accept the leaders influence, such as students following in the footsteps of their teachers. Leadership fosters the development and growth of others while helping them meet their basic needs. "We develop leadership in our students by helping to develop their strengths through challenges we create" (Personal communication, Prince, July 22, 2003). Ms. Gawlik appears to personify these qualities by helping to develop other art teachers who would one day step into her rather large footprint.

Writing the History of Art Education

Art education literature offers much on past and current trends in writing about the history of art education that is pertinent to this study. Korzenik (1989) discusses historical research and how she believes the author's voice plays an important role in the writing of the research as well as "filling in the blanks" left by the historically white male perspective. The case study of Pauline Gawlik provides information from the point of view of the underrepresented majority (women) in the field of art education, as well as focusing on the personal, rather than merely the quantifiable. Presenting the information in a first person narrative style enhances this study by incorporating the feminist idea of the validity of personal experience as a tangible component of research.

Collins (1999) suggests using the past as a means to developing a sense of professional identity for the art educator. Biographies of art teachers help

shape the history of art education. Just as learning about one's ancestors provides a sense of belonging to a greater whole, seeing where we as art educators fit into the history of the field enables us to understand ourselves as part of the larger whole of art education. Each of us is not just one isolated person serving hundreds of students. We are a part of something much larger than ourselves and can use this knowledge to help ensure the future of art education.

Many art teachers work in isolation; often they are the only art teacher in the building. They do not have the opportunity of daily, weekly, or even monthly contact with others who teach the same subject. This can be a frustrating and lonely experience. By reading and analyzing the lives of other's who came before us, they can discover our place in history, and gain a sense of continuity and belonging. I have taught art for almost 20 years in virtual isolation from other art teachers. By reflecting on my predecessors through reading and study as well as by actively participating in professional organizations, I gain a sense of belonging. Ms. Gawlik has been a central figure in achieving this sense of belonging, both in a historical sense as well as in an ongoing personal connection. Researching cases of art teachers with high numbers of former students who are now art teachers may help address the current teacher shortage, particularly in regard to recruiting minority teachers by studying the best practices of said art teachers.

In September 2002, I attended a gathering at a Dallas bookstore where the editor and four of the teachers highlighted in the book *Teachers with the Courage to Give* (Waldman, 2002) spoke of their most memorable moments in teaching. As tears were shed, one could sense the impact these stories had not only on those whose careers' were the subject of the book but also on the other teachers in the audience. Although not specifically related to art teachers, the sense of purpose and continuity engendered by these stories was obvious. In the past it was very difficult to find books specifically relating to art teachers. Historically the literature on teaching focused on classroom teachers, as does Waldman's new book. Lately, however, that trend has started to shift, as there are many newer collections of stories of art educators who have touched the lives of their students (Anderson, 2000; Grauer, 2003; Grigor, 2002; Stout, 2002),

In *Arthur Lismer: Visionary Art Educator*, Grigor (2002), writes on the life and times of an influential art and museum educator from Canada. The book delves not only into the achievements of a great educator, but also explores the positive rapport he builds with his students and his treatment of them as real people, not just as students. It is my conjecture that it is this incontrovertible connection with one's students that makes Ms. Gawlik such a positive influence in her students' lives as well.

In *Real Lives: Art Teachers and the Cultures of School*, Anderson (2000) conducts a study of six teachers from across the United States and explores the narratives of these exemplary art teachers. These teachers work with students

from varied ethnic and socio-economic backgrounds all across the nation. Issues explored include common instructional strategies, discipline techniques, routines, art content, and logistics of classroom management. In this day-in-the-life account, six art teachers provide a realistic picture of what life as an art teacher is really like.

In *The Flower Teachers: Stories For A New Generation*, Stout (2002), gives us a collection of anthologies (30 stories of art teachers) that recall the generation of teachers that includes Ms. Gawlik, art educators who are started their careers in the 1960s and are now retiring. This book is about lifetime experience, and in the idea of contemporary education, researchers say, “Experience is the stories people live” (p. 3). The teachers in the study *The Flower Teachers* are experts in recognizing the value and integrity of experience itself.

Women Art Educators V: Conversations Across Time, by Grauer (2003), is the fifth in a series of volumes titled *Women Art Educators*. All of the papers accepted for publication in the anthology address stories about the lives and contributions of women art educators. This current volume focuses on remembering, revisioning, and reconsidering a variety of women’s issues related to art education. My study on Pauline Gawlik could be included in a subsequent volume one day.

Why are all these anthologies and stories worth reading? What can we learn from them? I like how Witherell & Noddings (1991) sum it up with rich metaphors:

Stories and narrative, whether personal or fictional, provide meaning and belonging in our lives. They attach us to others, and to our own histories by providing a tapestry rich with threads of time, place, character, and even advice on what we might do with our lives. The story fabric offers us images, myths, and metaphors that are morally resonant and contribute to both our knowing and our being known. (p.1)

As these publications do, my research will contribute to this developing body of knowledge, which explores not only the methods and ideas of these art educators, but also delves into the less tangible, but critical aspects of their caring manner and attitude towards their students. My study will add a new element to this current research by also uncovering what relationships might have existed between the career choice of Ms. Gawlik's students and her teaching and/or mentoring. By uncovering the beneficial interactions between my own high school art teacher and her students (the personal), I am adding depth to the pool of knowledge that comprises art education theory.

Summary of Literature Review

In summary, the key points that can be taken from this literature review can be placed in four broad categories: feminism, Mexican American experience of schooling, teacher as mentor/leader, and the value of writing and studying the

history of art education. In the category of feminism the literature shows us the relevance of bringing to light the career of a hidden stream art educator and how we as educators can learn from the experiences of those who have traveled this road before us. In *Women Teaching for Change* (Weiler, 1991) we come to an understanding that the point is not to understand the world, but to change it for the better. Much of the literature on effective teaching strategies point to the role of caring. Caring is often identified as a feminine quality that can be used to our advantage in helping build relationships with our students. In the area of the Mexican American experience of schooling, the literature once again points to the importance of caring in forming relationships with students. We have learned the importance of adopting a culturally responsive pedagogy, maintaining motivation, controlling classroom behavior and utilizing meaningful or authentic evaluation. In the section on mentor/leader we once again read about one of the most critical factors in a student's success—that of forming a positive relationship with a caring adult. I particularly like the quote from Prince, “ Not only do good leaders teach, but good teachers lead” (personal communication, July 22, 2003). And, finally, in the last category of literature researched—the history of art education—we read how the current emphasis is on filling in the blanks left by the historically white male perspective and the validity of personal experience as a tangible component of research.

In the next chapter I will outline the study. Included are the sources of data, data collection, the sample population, and data analysis

CHAPTER 3

THE STUDY

The first step of my study was to determine and define the research questions that I have listed in the introduction. I then needed to evaluate the components of various research methods in order to determine which would be the best method to gather the information needed to answer those questions. I decided on the qualitative research method of case study for this inquiry. Initially the project appeared to be a historical study as the events have already taken place (Yin, 1989). Upon further reading, however, a case study seemed warranted. A case study relies on many of the same techniques as historical research. Yin points out that the case study

... adds two sources of evidence not usually included in the historian's repertoire: direct observation and systematic interviewing. Again, although case studies and histories can overlap, the case study's unique strength is its ability to deal with a full variety of evidence, documents, artifacts, interviews, and observations. (pp. 19-20)

Moreover, the case study method, with its multiple sources of data, provides an opportunity to triangulate¹, which in turn strengthens the research findings and conclusions.

Data

Taking into account my research questions, I decided to use multiple sources of information to strengthen and triangulate the research. These included the following:

(1) Interviews

- a. Six former students of Pauline Gawlik
- b. Pauline Gawlik

(2) Documents related to Pauline Gawlik

- a. My high school diary
- b. Researchers notes and reflections
- c. McAllen High School yearbook *El Espejo*

(3) Statistics and Demographics

- a. Texas Education Association
- b. U.S. Department of Education
- c. National Art Education Association

Cruikshank (1999), in her review of a biography of William Heard Kilpatrick, offers some solid advice about writing a biography. Her advice

¹ Triangulation is looking at information from a variety of sources and perspectives, which strengthens research by focusing on multiple realities, thereby giving a more complete picture of the case.

provides useful information in writing my case study, which has biographic elements. The book Cruikshank reviews contains a great deal of information from diaries and chronologically lists many details of the man's life, without really going below the surface. This makes for tedious reading with little insight provided. Cruikshank poses the question, "What insights does his life [Kilpatrick] offer us about what goes into making a great teacher?" (p. 235). She concludes that using information from a variety of sources including Kilpatrick's students would have strengthened the author's research. After reading this review, I decided to use multiple sources to obtain information for my study so as to gain further insight into Ms. Gawlik's teaching and/or mentoring in relation to her students' career choices. Much information was to be gained through the interviews.

Data Collection/Interview Questions

After deciding to employ an interview format to collect the majority of my data, I needed to determine whom I would interview and what I would ask. My research design was to utilize a series of open-ended questions that had elements of a structured and unstructured interview format. Fontana and Frey (1994) describe the goal of the unstructured interview as understanding what the interviewee is really trying to say rather than the precise recording of answers. For example, if someone answered one of my questions with a very short answer and did not really explain him or herself, I had the freedom to ask the individual to expand on an answer. The structured interview is explained as very formal, never

deviating from a planned set of questions. I developed a list of questions (Appendix A and B) that I consulted during the phone interviews and used them more as a springboard for conversation in a semi-unstructured interview format than as a rigid guide to be followed.

The interview is a much-preferred method to a mailed questionnaire, which easily could be put aside and never attended to by the subject (Jaeger, 1997). Moreover, such a survey might be returned with cursory answers, based upon pleasing the researcher, rather than reflecting the respondent's true opinion. By interviewing each individual, more in-depth material could be accessed. In the course of the discussion, new issues and insights may perhaps come up that were not considered in developing the original questions, but which add to the total understanding of the study. Just as a survey might not capture such additional information, a highly structured interview process might not allow pursuing these insights. I conducted the interviews using a series of open-ended questions asked via telephone. Randi Korn (Berry & Mayer, 1989) states "Open-ended questions do not provide the respondent with any answers from which to choose. Rather, he or she is encouraged to answer in his or her own words" (p.233). Using this approach of open-ended questions, I was able to receive more detailed information than I would have received using a questionnaire with answers to choose from, yes/no questions or highly structured interview format.

When it came time to write the interview questions, I referred back to the research questions and wrote questions that would likely yield responses that

upon analysis should facilitate answering the research questions. While reviewing the literature, I paid close attention to topics that pertained to my research questions, such as best practice in art education, relationships between mentoring and student career choice, recruitment of minority teachers, and feminist perspectives on teaching. In reading the literature I encountered some thought provoking ideas by Wilson (1997). He said that if there were an agenda for research into the nature of art teachers, it could consist of topics and issues such as (1) art teachers' motives for becoming art teachers, (2) the social and economic classes from which teachers emerge, and (3) their gender. I kept these ideas in mind when writing my questions for the student interviews (See Appendix B).

Other topics and issues brought up by Wilson that he felt needed to be considered in art education research included (1) the teachers' conception of their students, which encompasses their ethnic and cultural backgrounds; (2) the teachers' formal and informal philosophies of art education; and (3) the teachers' classroom behaviors and practices (Wilson, 1997). I took these ideas under consideration when forming the interview questions for Pauline Gawlik (See Appendix A).

The first series of questions in the student interviews were designed to collect background and demographic information on each participant and his or her family of origin. Questions such as "What is the education level of your parents?" and "What were your parents occupations?" were asked to find out

how many students were first generation students. These questions are significant in that a young person's likelihood of attending a four-year college increases with the level of his or her parent's education. This is true even for the most highly qualified high school seniors (Choy, 2002).

The students with Hispanic surnames were asked four additional background questions. Though I do not like making a distinction between the various ethnicities of the study subjects, I felt it was necessary to point out that the high school dropout rates for Hispanics are the highest of any ethnic group and, unlike the dropout rates for both whites and African-Americans in the past 30 years, have not decreased (*The National Center for Education Statistics 2003 Condition of Education Report*). The group *Latin Women in Action* (LWA, 2002) states that the Hispanic drop out rate is 38%. LWA also records that as of 2003 only 53.1 % of Hispanics have a high school diploma and that Hispanics comprise 28% of the total undergraduate population enrolled in college in 2003. Toni Falbo, a professor at the University of Texas in Austin relates,

It became clear to me that I would never have more than a handful of Mexican American students in my graduate students unless I worked with public schools to improve the high school graduation rates of Mexican American students. Because so many Mexican American students never graduate from high school, there are relatively few eligible to go to college. (Falbo, 1996, p. xv)

From this information we see that relatively few Mexican American students are eligible to go to college. This is in contrast to Pauline Gawlik's Hispanic high school students who did graduate, were eligible to go to college, and graduated with a four-year degree.

The additional questions posed to the Hispanic participants would furnish information on the language spoken at home and whether or not the participant or family members were migrants. These two factors regarding being a migrant worker and speaking English as a second language have been shown to significantly decrease the likelihood of high school graduation or post high school educational studies (Romo & Falbo, 1996; Vollstadt, 2000). If these same students beat the odds by not only graduating from high school but also college, I feel that this point is worth noting as a student cannot choose the career of public school art teacher without a four-year college degree.

The next series of questions inquired as to Ms. Gawlik's former students' reasons for going to college and how and why they decided to pursue art education. I asked the participants to list important influences in these areas. If Ms. Gawlik was mentioned as an influence, I asked the student to elaborate. If Ms. Gawlik was not mentioned, I would bring up her name by directly asking, "What about your high school art teacher Ms. Gawlik; did she have any influence in your decision to become an art teacher?" This technique allowed the dialogue to continue and added valuable information to the interview that otherwise would not have been shared.

The next questions in the participant interviews all related to the time spent as students in Ms. Gawlik's art classes. I asked the participants to recall how they felt while in her class and how Ms. Gawlik related to them as students. These questions were intended to find out what classroom life was like in Ms. Gawlik's class—not necessarily how she taught the curriculum, but how she related to the student. Taking into account the student's physical (well-rested, well-fed), mental (has taken the prerequisites, is enrolled in special education), and emotional well being (did the student just witness a fight on the bus) are all important components that lead to a better understanding of said former student. Considering the former student holistically is seen as a critical component in my research on effective teachers (Valenzuela, 1999).

The last few questions of the student interviews had to do with the participant's present career and professional relationship with Ms. Gawlik. Examples of those questions are: "In what ways has Ms. Gawlik mentored you since high school?" and "What elements of her teaching did you adopt in your teaching?" These questions were asked to find out the extent of Ms. Gawlik's influence over a period of time and to notice ascertain whether she is still exerting an influence in the lives or careers of her former students.

I wrote Ms. Gawlik's interview questions (Appendix A) with the goal of eliciting responses in several different categories, which included personal background, what impact she thought she had had on her students, and her relationship with Hispanic students. I asked Ms. Gawlik about her training,

mentors, and philosophy in order to gain a sense of who she was not only as a teacher but also as an individual.

In the next set of questions I asked Ms. Gawlik to describe the impact she thought she had on her students and why she thought so many of them went on to become art teachers. This helped to triangulate the findings by not only asking the students why they became art teachers but also getting Ms. Gawlik's opinion.

The last set of questions was written with the intent to better understand the relationship Ms. Gawlik shared with her Hispanic students. I asked questions such as "How did you structure your classes so Mexican American students would feel included?" and "Did you allow students to speak Spanish in class?" I chose the latter question because in the 1970s in South Texas it was forbidden to speak Spanish in class, and I remember students being severely punished for doing so. I did not have any recollection of this in Ms. Gawlik's classes and I was, therefore, curious as to her position on speaking Spanish in class and how she thought it affected her students. I speculated that if she had let her students speak Spanish that this would have made her Hispanic student's feel more comfortable in class.

Other Sources of Data

Additional sources of data were used to provide opportunity to further triangulate and validate the findings. One of those other sources of data that I used in addition to the interviews was my high school diary. I felt this was a worthwhile source to read as there is virtually nothing written about McAllen High

School from 1974-1977, which is the same time period all but one of the interviewees (who was enrolled from 1970-1973) was enrolled in Ms. Gawlik's art classes. The McAllen High School yearbooks from 1975-1977 were used as a source of information to take a look at the ethnic and gender makeup of the art club at that time. I also used my personal notes and reflections written while working on this thesis as a source of information. These included memories and conversations with Ms. Gawlik and other former students of hers who were not formally interviewed for this study, but pertain to this study. In utilizing a feminist methodology, the voice of the author and personal sources are not only important, but also vital to the research. I am a former student of Pauline Gawlik and, therefore, part of the research as well. Rene Sandell (1991) states that women art teachers should be encouraged to "[realize that] a woman's knowledge is based on her own direct experience rather than distant, academic, verbal information from an expert" (p. 182). My research combines both the personal and the expert. The expert would be the literature as well as the various statistics utilized.

I studied statistics from the Texas Education Association in order to get an accurate picture of the McAllen Independent School District during the time of Ms. Gawlik's tenure from 1969-1994. I used TEA statistics from 1974 since that was the year that included most of the people in the study. I also looked at 1994 since Pauline Gawlik was still teaching at that time and these would be the most current figures to date. I looked up the ethnic breakdown of the total student

population and the socio-economic level of the students. I looked at test scores to see what the rate of passing was for the district. These factors were examined in order to compare them to Ms. Gawlik's students (my sample) to see if her class makeup was fairly typical or an anomaly.

I also looked at current statistics on drop out rates for Hispanic students and factors contributing to the likelihood of a young person's attending a four-year college from the U.S. Department of Education's National Center for Education Statistics. These items were studied to determine if there was still need to encourage youth to obtain a high school diploma and attend college. I also wanted to find out statistics regarding first generation students' obtaining a university degree.

Art Teachers in Secondary Schools: A National Survey sponsored by the National Art Education Association (2001) was helpful in comparing national gender and ethnic makeup of current art teachers to Ms. Gawlik's former students, who are currently teaching art.

The Sample

According to a national survey of art teachers in secondary schools conducted by the National Art Education Association (2001), approximately two-thirds of art teachers are female and one-third are male. Ethnically, over 90% are Caucasian, and fewer than 2% are Hispanic. I compared these numbers to the 17 former students of Ms. Gawlik's (See Table 1). These 17 come from a list generated by Ms. Gawlik in November of 2001. I do not know if the 17 represent

all of the students of Pauline Gawlik who became art teachers. In terms of gender the numbers were almost identical to the national survey. In looking over the ethnicity of Ms. Gawlik's students who are now art teachers, we can see that over 50% are Hispanic. This differs significantly from the national survey reflecting that 1.8% of art teachers are Hispanic. The last column shows the percentages relating to the six chosen for this study plus myself, which makes seven. This sample of seven interviewees was derived from a list of 17 former students of Ms. Gawlik's who are now art teachers. Ms. Gawlik compiled this list.

TABLE 1

Art Teacher characteristics	NAEA Study *	Gawlik's Art Protégé's	
		17 total	7 in study
Gender			
Males	28.7 %	29.4%	43%
Females	70.8%	70.6%	57%
Ethnicity			
Caucasian/white	90.2%	47%	43%
Hispanic/Latino	1.8%	53%	57%

*Art Teachers in Secondary Schools: A National Survey, 2001, Reston, VA: the National Art Education Association

Six, plus me (making seven), of 17 known former high school art students of Pauline Gawlik's, who are all currently teaching art in a public school classroom in Texas, were asked to reflect on how and why they became art

teachers. My sampling strategy was one called “snowball sampling.” Snowball sampling relies on referrals from initial subjects to generate additional subjects. (Walonick, 2004). The process of contacting the selected former students was an arduous one, given the length of time that had passed since their graduation from high school. I obtained a few phone numbers, email, and home or school addresses from Ms. Gawlik. Upon calling those students, I obtained additional leads, and I was able to get in contact with eight from the original list. I telephoned these former students and asked if they would be willing to be a part of the study and grant me an interview. I chose six from this list. One I disqualified from the study, since she had been a college rather than a high school student of Ms. Gawlik’s. The other student was eligible for the study (Hispanic male, graduated 1985) but did not return my phone calls when I was trying to set up the interview. I was not successful in obtaining current addresses or phone numbers for the other nine from the list. When deciding whom to contact for interviews, I took into consideration an equal mix of gender and ethnicity to keep the results as balanced as possible and to reflect as closely as possible the percentages represented by the original 17 who are now art teachers.

Table 2 on the following page lists the participants in my study. I included myself in the table since I am also a former student of Pauline Gawlik who is currently teaching art. The names have all been changed since this is common practice in qualitative research. Of this sample all seven attended McAllen High

School for three to four years between the years 1970 and 1978. Five out of the seven were in Ms. Gawlik's combined art class of ART III and IV, which consisted of 25 students in 1977. Whereas it is interesting to note that the median percentage of students who go on to college to pursue art education is 1% (NAEA, 2001), the sampling I looked at constitutes *20% of one high school classroom* that became art teachers. This is particularly notable considering the high dropout rate among Hispanic youth. According to the National Association for Education Statistics (<http://www.ed.gov/pubs/YouthIndicators/indfig27.gif>), (2003), the high school drop out rate for Hispanic youth was 30% in 1975. That figure has not come down much since then. In 2000, 27.8% of Hispanic young adults were high school dropouts, the highest rate of all ethnic groups.

I included each participant's total years of teaching experience since they had each been teaching for more than five years, contrary to national statistics, showing that only about half of the nation's new teachers stay in the profession for this length of time (Alsup, 2003). Collectively the seven have 102 years of teaching experience, which shows a level of commitment to the profession.

In Table 2 I also listed the total years each student was enrolled in Ms. Gawlik's class. Studies (Stronge, 2002) show students need continuity not only of place but also of people. Noddings (1992) states "Jaime Escalante, the real-life teacher-hero of the movie *Stand and Deliver*, insists that to do the job he has set for himself, he needs three years, not just one, with his students" (p.68). As

shown in table 2 all but one of the students in my study were enrolled in art with Ms. Gawlik for three or more years.

TABLE 2

Name	Years attended McAllen High School	Total years as student of Ms. Gawlik	Years of teaching experience
Rosie	1973-1978	4	19
Susan	1970-1973	3	20
Gracie	1973-1977	3	10
Ron	1975-1978	3	6
Felipe	1973-1976	3	17
Leo	1974-1977	2	9
Pam	1974-1977	3	20
		Avg. 3 yrs.	Total years: 101

Table 3 on the next page shows the family demographics of each student interviewed, their gender, ethnicity, first language, parents education and whether or not their families had migrated for work while they were in school. These are all factors that influence graduation and matriculation rates. The final selection of former students/current art teachers participating in my study provides a sampling of the student population at McAllen High School

during Ms. Gawlik's tenure. Photos of the Art Cub, from 1975,1976, and 1977 were studied in the McAllen Yearbook *El Espejo*. The ethnic and gender makeup

TABLE 3

Name	Gender	Ethnicity	First language	Parents Education	Migrant
Rosie	F	Hispanic	Spanish	Elementary	No
Susan	F	Caucasian	English	College	No
Gracie	F	Hispanic	Spanish	Elementary	Yes
Ron	M	Caucasian	English	High School	No
Felipe	M	Hispanic	Spanish	High School	No
Leo	M	Hispanic	Spanish	Elementary	Yes
Pam	F	Caucasian	English	High School	No

The final selection of former students/current art teachers participating in my study provides a sampling of the student population at McAllen High School during Ms. Gawlik's tenure. Photos of the Art Cub, from 1975,1976, and 1977 were studied in the McAllen Yearbook *El Espejo*. The ethnic and gender makeup of the art club was ten Hispanic students and three Caucasian; seven were female and six were male.

Procedure/Collecting the Data

I interviewed three female and three male teachers, four of whom are Mexican American and two of whom are Caucasian. All of the individuals that I

spoke to were enthusiastic and agreed to help me by answering questions and talking to me about why they became an art teacher—they were eager to be a part of the study.

I conducted telephone interviews during the time period spanning July 9-August 2, 2003. I emulated the style of an oral history interview by trying to write down exactly what was said so the participants' voices would be heard rather than my interpretation of the story. Of course, it is nearly impossible to write word for word what a person is saying if you do not transcribe from tape, but I did capture the essence of the conversation by taking extensive notes throughout the interviews. These notes were then typed using a word processing program on the computer to facilitate analysis.

I interviewed each participant/former student by telephone for approximately one hour during the months July and August 2003. I took notes as he or she responded to my open-ended questions. The interviews were conducted more as a conversation than as an interview. When the conversation lagged, I would ask the next question. All participants agreed that they would be available by phone or email for further data clarification purposes. The process used for gathering my own data for the study was to print out a list of the questions I used for the interviews, and I wrote down my responses. This could then be included with the interview data gathered from the participants utilized later for analysis.

The interviews and email conversations with Ms. Gawlik started in spring 2002 while I was conducting my pilot study. At that time I conducted a one-to-one taped interview with Ms. Gawlik of one hour in length and a 30-minute taped interview with a former colleague. Later, when creating the research design for the thesis, I decided I would limit the interviews to Ms. Gawlik and her former students and, therefore, did not use any of the information from the pilot study interview of the colleague. Ms. Gawlik also provided me with other information through email as relevant thoughts were recalled.

The data used for my current study is derived from a one-hour phone interview in which I asked fourteen questions (Appendix A) conducted in July of 2003 as well as personal correspondence and conversations held during the one-year Protection of Human Subjects in Research (IRB) approval dates September 20, 2002 - September 20, 2003. I met with Ms. Gawlik informally on three occasions during that year—November 2002 in San Antonio, Texas; March 2003 in Austin, Texas; and April 2003 in Minneapolis, Minnesota. The year of ongoing conversations and meetings proved invaluable to this research project as there is no way to convey what Pauline Gawlik has accomplished in twenty-five years of teaching in a single interview. After collecting and recording all of the data I then analyzed it.

Data Analysis

In analyzing the data, I used a feminist model, which includes using my own knowledge and position as a subject in the study, as a female art teacher,

former student of Pauline Gawlik, and a current graduate art education student.

This personal knowledge brings an additional source of information to the study and helps further triangulate the findings. There is no one single paradigm for conducting feminist research. The feminist model of research is not interested in dictating a specific method of analysis as this would be inconsistent with the feminist idea that a person or group of people do not have the right to impose their definitions of realities on others (Collins & Sandell in Zimmerman, 1997)

While this is a qualitative case study, it dovetails nicely with a feminist methodology and my use of the first person in writing, including myself as a study participant, employing “Ms.” when speaking of Pauline Gawlik and the concept of women teachers being a catalyst for change and non-acceptance of the status quo.

I researched various methods (Denzin, 2000; Merriam, 1988; Stockrocki, 1997; Wilson, 1997; and Yin, 1989) for interpreting the data collected from my case study interviews. The systems given ranged from complex configurations, diagrams, and computer programs to just sorting the collected data into selected categories or themes. I had to figure out a way to make sense of my pages of notes, and put them in a form that would facilitate finding the significance in them. The best advice I received was in the end the most direct, to “simply write the story” (Stockrocki, 1997, p.45). Writing the story, however, was not as clear and uncomplicated as it would seem. In writing the account, I had to keep in mind that not all details are important. I decided what was important by conducting

data analysis. Enough details need to be included to make sense of the situation, but items not related to the research questions should be left out so as not to confuse the reader.

The first stage of my analysis involved immersion in the details and specifics of the data to discover important categories; this is called inductive analysis. While reading the interview notes, I wrote down anything I saw with frequent recurrence or emotional intensity (Stockrocki, 1997) and then looked at those ideas and further reduced the list by combining similar items and dropping those that did not really fit the themes. This process is called coding and has three parts: 1. Open coding (i.e., reading transcripts line-by-line and identifying and coding the concepts found in the data); 2. Axial coding (i.e., organizing the concepts); and 3. Selective coding (i.e., focusing on the main ideas and developing the story).

The recurring themes that emerged upon analysis of the data were (1) classroom climate, (2) instilling confidence and creating focus, (3) the earning of respect and admiration, (4) caring, and (5) mentoring. This approach is validated by Stockrocki (1997) who states, "In qualitative research, anything that occurs more than 50% of the time is frequent and important: for example when a category is saturated with several examples it becomes worthy of attention" (p. 44). After establishing these categories, I took applicable quotations from my raw data and listed them under those themes. An example of quotations that had something in common would be "I was happiest when in her room," "I tried to

create this atmosphere as an adult,” “She had a very stimulating classroom,” “The environment (of her classroom) was cozy, happy and good,” and “The classroom was not prison-like.” The theme for this category became classroom climate.

The next stage was to utilize comparative analysis to examine the demographics of my subjects. Comparative analysis is a process of interrelating findings, which is done using internal analysis. Internal analysis occurs when one compares two or more items within the study. Using this approach, I compared factors such as the education level of the participants’ parents within the study. External analysis was then utilized to compare the internal findings with those of previous studies and the related literature (Stockrocki, in Zimmerman, 1997).

In the final stage of my analysis I triangulated the data by using different sources of information to come closer to the truth. I compared and evaluated the findings from the student interviews, Pauline Gawlik’s interview, my personal notes, diary, statistics, and the literature. Integrating the data from all my sources will make for a stronger case in determining what relationships might exist between the career choice of Ms. Gawlik’s students who became art teachers and her teaching and/or mentoring.

Limitations

The use of qualitative research does, however, introduce some limitations into my study. First, the significance of my dual role as subject and researcher was a challenge. As a former student of Ms. Gawlik, I tried to attain a level of

objectivity to balance my subjective position in order not to add excessive bias to the case study. An example of this would be feigning ignorance when asking a question of which I might already be aware of the answer. Secondly, the information gathered during the research was subject to both the interpretation of the participants as well as myself, all of who are subject to the passage of twenty-five years.

Finally, every teaching situation is unique to its own setting, students and teacher; therefore, findings in this case may not be generalizable to another environment. But recognition of the themes exemplified in Ms. Gawlik's class may be the key to understanding the relationships that exist between Ms. Gawlik and her students who became art teachers and may help address the current teacher shortage, particularly in regard to recruiting minority teachers.

CHAPTER 4

SUMMARY OF FINDINGS

Student Background Information

The following section gives a short background story on each of the interview participants—all former students of Pauline Gawlik. These stories provide contextual information regarding who these people are as well as how and why they became art teachers. Looking into the students' backgrounds also gives us a glimpse into the issues and obstacles that can arise on the path to a career, in this case that of an art teacher. These obstacles can involve culture, gender, economics and family history. I have included my own story since I am also a former student of Ms. Gawlik, and feminist methodology enables me to be a part of my study.

Susan

My first interviewee, Susan, a Caucasian female, grew up in a middle-class family. She is the eldest of two children and is the only one of my sample whose parents had attended college. Susan's parents were both teachers, and her mother encouraged and expected Susan to get a college degree. Susan was an art student of Pauline Gawlik from 1970 through 1973. Susan has been an art teacher for 20 years and is currently teaching at the high school level. When asked why she chose a career in art education she said,

I wanted an art career. Being an art teacher was something I thought I could do since I did not have any business savvy and could not make it as a professional artist. Ms. Gawlik encouraged me and gave me the confidence to be an artist as well as a teacher. (personal communication, July 12, 2003)

While Susan did not have to face many of the hardships my other participants had to overcome, her main obstacle was her low self-confidence. Later we will see what role Pauline Gawlik may have played in helping build self-confidence in Susan and the other students whom I interviewed. Susan's story reflects what one might expect to find from someone of her socio-economic group (middle-class), her race (Caucasian) and her parents level of education (college graduates).

First Generation Students

The primary factor, regardless of race, that determines whether or not a child attends college is whether or not that child's parent had obtained a college degree (Choy, 2002). Although the financial and educational resources that each student in my study drew from their homes varied, it is clear that five out of the six people interviewed, as well as me, were not typical of those destined for a college degree since our parents had not graduated from college. Why is this important to this study? A person cannot become an art teacher without a college degree. The first person we will look at that falls into this category is Ron.

Ron

Ron, a Caucasian male, was an art student of Ms. Gawlik from 1976 through 1978. Ron 's parents did not go to college. After high school Ron went into the banking business as his mother had done. When he became an adult, Ron went back to school to receive his elementary teaching certificate and had to take a required art education class. His teacher was Rosie, a former classmate from high school, who is also included in my study. Ron says, "This class really motivated me to go back into art and to teach art. I found out I really enjoyed it" (personal communication July, 20, 2003). Ron received his art education degree and has been teaching for six years. He is currently teaching fourth grade.²

The Researcher

I am including myself at this point since I am also a Caucasian first generation college student. Like Ron, my parents did not attend college. I am a female and come from a middle class background. I can testify to the fact that not having parents that went to college can be an obstacle to overcome. I am the oldest of five siblings, none of whom went to college other than myself. As adults most of my siblings regret that they did not go to college. My youngest sister still blames my mother for not only failing to encourage her to go to college, but also

² Even though Ron is not currently in an art teacher position, I chose him for this study because he received his art education degree and says he wants to be an art teacher—he just has not found an art teaching job yet. I justified using him as a participant as he is teaching art to his classroom students and said Pauline Gawlik, who also influenced him to obtain his art education degree, has influenced his teaching.

for telling her that all those math and science courses that my sister could have taken in high school would be too hard for her. My mother told my sister, in fact, that she would probably just fail the courses and drop out of school anyway. My mother was a stay-at-home mom, and my father was a business owner.

I attended McAllen High School from 1974 through 1977 and was an active member of the art club and Ms. Gawlik's art class for three years. I have taught art for 21 years and am currently teaching at the elementary level. Personally, my parents neither encouraged nor discouraged me from going to college or becoming an art teacher. Upon entering high school, my high grade point average and my guidance counselor put me on the college preparation track. I made friends with other students who were all going to college. After a while I just assumed I was going to college as well. The question no longer was, "Are you going to college" but "Where are you going to college?" My experience reflects an example of peer pressure's serving a positive function, supported by a recent study (Choy, 2002) that claims more at-risk students apply to college if their friends plan to go.

I had decided I wanted to be an artist (painter) in kindergarten. However, the very first time the words "You really need to be a teacher" were planted in my brain was a day during my senior year in high school. It was my art teacher, Ms. Gawlik, who said those words. She encouraged me to join the Future Teachers of America student club. I balked at this idea and said I did not want to be a teacher, so I did not join. But, the seed had been planted.

Hispanic Experience

The next students whose stories I will tell were not only first generation college students, but were also Hispanic, which brings another set of complications to pursuing an education and a career as an art teacher.

Regardless of gender, Hispanic students face many obstacles in obtaining an education. According to *Latin Women In Action*, a community-based social service agency for Latinas,

Although Hispanics have a very strong sense of family values, the value of education does not rank very high in our every day lives in this nation.

While in Puerto Rico and other Latin American countries the high school graduation rate is high, the opposite occurs in this country.

(<http://www.mujereslatinasenaccion.com/educational.htm>)

Most Hispanic parents arrived in this country in search of a better life for themselves and their family, but paradoxically the Hispanic high school drop out rate is still fairly high in the United States (30%), as I discussed in Chapter 3. It is unusual that so many of my sample of art teachers are Hispanic, especially considering that a student has to go to college in order to become an art teacher and the statistics show a high drop out rate for that particular ethnic group.

Felipe

Felipe is a Hispanic male and former student of Pauline Gawlik. He has taught art at the high school level for 17 years. His mother was a housewife and his father was a welder. He went to college because he wanted a “better

economic life” (personal communication, July, 21, 2003). Felipe said that an awareness of the talent he had in the field of art and design encouraged him to become an art teacher. When asked if any people might have influenced him, he replied, “Two art teachers in high school who were patient with me. One was Ms. Gawlik” (personal communication, July 21, 2003).

Leo

Leo was the youngest of eleven children and the second to be born in the United States. His father received a third-grade education in Mexico whereas Leo’s mother was orphaned at eight years of age and had to help raise five younger siblings. She, therefore, did not have the opportunity to attend school. Leo was born on the south side of Chicago and spent his elementary school years migrating between Illinois and California while his father looked for seasonal work. Eventually the family settled in McAllen, Texas. Though Spanish was spoken at home, Leo’s dad stressed the importance of practicing English at school. Leo attended McAllen High School from 1974 to 1977 and was a student of Ms. Gawlik. Leo went to college because he wanted a better life for himself and his family. “I grew up on the south side of town. We never went hungry but did not have any amenities” (personal communication, July 20, 2003). Leo became an art teacher as a second career after working as a salesman. He said that he “fell into it” and “always admired, of course, Ms. Gawlik, even though I was the football jock” (personal communication, July 21, 2003). The art teaching job that Leo said he fell into just so happened to be the same one Ms. Gawlik

had held for 25 years. He literally replaced Ms. Gawlik at McAllen High School upon her retirement.

Gracie

Gracie, a Hispanic female, had a rough childhood. Her elementary years were spent moving around while her parents looked for work though she was never put to work in the fields herself. She grew up speaking Spanish in her home near McAllen, which was in a neighborhood or “barrio” known as Balboa Acres. This area is south of McAllen, and had no running water, electricity, or paved roads at that time. Gracie attended McAllen High School from 1973 to 1977 and was in Ms. Gawlik’s art class for three of those years. Gracie has taught art for 10 years and is currently teaching at the high school level. Gracie’s goal in going to college and becoming an art teacher was to “be better off financially and be able to retire and receive benefits, such as insurance” (personal communication, August 2, 2003). Gracie said,

Art itself encouraged me to become an art teacher because I liked it so much...but I never felt I was good enough to be a real artist. Before I graduated from high school I knew what I wanted to do [become an art teacher]. I was happiest when I was in art class. (personal communication, August 2, 2003)

Rosie

Rosie, a Hispanic female, attended McAllen High School from 1974 through 1978 and was also an art student of Pauline Gawlik. Her family moved to

the United States from Mexico in 1955. Her parents had very little schooling and picked crops in South Texas though they were not migrants. Spanish was spoken at home. Her dad was a yardman, and her mom was a housewife. Rosie is currently teaching art at the high school level and has taught for 20 years. Rosie tells us in her own words about breaking the news to her dad that she was going to college,

I decided to go to college the summer that I graduated from high school. My father did not support the idea of me going to college. As a matter of fact, when I decided to go to college, I was very excited and couldn't wait for dad to come home so I could give him the big news. When he came home, I remember he went into his study room and was logging all the lawns he and my brothers had mowed. I walked in his room and said, "Dad! I decided I'm going to go to college." He did not say a word. There was a clock on the wall and I saw 10 minutes pass. I clearly remember that. And finally, he said, "Y tu crees que ya pagaste tu leche?" This means, "And, you think that you have already paid your milk?" He was referring to the milk I had drunk as a child. I was so hurt with his reply that I turned around and walked out quietly and went into my bedroom, threw myself on the bed, and started crying. My mom came into my room and said, "What happened? Why are you crying?" I said "Nothing mom." And she said, "Then, why are you crying? Did you tell your dad about going to college?" (She spoke to me in Spanish the whole time.) I

answered her, "Yes." Then she asked, "And what did your dad say?" I didn't want to tell her, but she insisted on finding out so I finally told her what my dad had said. She became very angry and told me that I should have told him that I did not ask to be born. She immediately walked out furiously and said, "He's gonna [sic] get it." She left, and I could hear her yelling at my dad who never said a word. At that moment, I wondered why my dad had said that to me, and many things came to mind, but in the end I concluded that he probably thought that I was going to abandon them. What I mean is that he probably thought I was going to go to college and forget about helping them out by working and giving them money. My parents had 17 children; I am the eldest, and 15 of us are alive. We lived in a house in which it rained inside when it rained outside. My dad does not believe in food stamps. When any of us worked, we gave our parents our money as part of the way we were raised. I worked all through high school and gave them my little \$10 to \$20 weekly check. I think he maybe thought that after I graduated from high school, I was going to get a better job and make more money; but if I went to college, then so much for making more money. I got up and I went to the bathroom and saw my ugly face in the mirror (I remember as if it were right now) and I told myself, "You are going to go to college, and you are going to pay your way through, and you are going to help them out." I washed my face and washed it over and over, telling myself to stop bawling. I walked out of the

bathroom and called my friend Marie and told her, "Come and pick me up tomorrow so we can go to Pan Am [Pan American University] and do the paperwork so we can start college this fall." She said, "OK, I'll pick you up around 1:00." And she did. And I began my college career. Well, a big part of me faced a mountain all alone, a mountain that I decided I would climb and reach the top no matter what. Throughout all my studies, my father paid for only one textbook, my anatomy book, and I am the first to graduate with a university degree in my entire family. I was also the first to have a Master's degree. And, I wanted to be the first to get a Doctoral degree. (personal communication, August 2, 2003)

This powerful story illustrates the many obstacles facing a young Hispanic woman wanting to pursue a career that requires a college degree. When I asked Rosie what influenced her to become an art teacher she replied,

Mrs. Gawlik, my art teacher gave me no choice. She made me believe that my work was very good and that I should make art my career. My dad's attitude made me determined to pursue my degree. (personal communication, August 2, 2003)

Rosie was determined to prove her dad wrong. She wanted to show that she would not abandon the family, as he believed she would; therefore she defied his authority and enrolled in college against his wishes.

The story from Rosie shows us how varied the experiences of schooling can be between Caucasians and Mexican Americans living in a border community with values and ideas from two very different cultures.

The Female Hispanic Experience

Rosie's story illustrates the difficult reality the Hispanic female often faces when wishing to break from conventional roles. Historically, the traditional Hispanic female was a stay-at-home mother, taking care of the home, caring for her husband, children and elderly relatives. Schooling was not typically a part of the picture (LWA, 2002).

This story about Rosie's father's reaction to her decision to go to college took place over 20 years ago. Has much changed since then in relation to values regarding Hispanic women going to college? Apparently not, as a similar story is played out in the HBO film *Real Women Have Curves* (LaVoo, 2002), wherein the mainstream ambitions of a young girl clash with the more traditional cultural heritage of her family. Ana, the Hispanic high school senior in the film encouraged by a teacher, wants to go to college, but her family stands in her way. Her mother and father think that by encouraging their daughter to work at a sewing factory, they are helping her fit into the American way of life. The mother thinks that being a mother, married, and thin will bring her daughter happiness. If the daughter leaves for college, she is almost seen as being a traitor to the family and rejecting all she has been brought up to believe.

Research supports the point of the challenge from family often faced by Hispanic girls wanting to go to college and have careers. According to C. Vela (2003) the director for the Center for the Advancement of Hispanics in Science and Engineering Education (CAHSEE),

Many parents do not allow their daughters to go away to college. This gender-based sheltering often inhibits them from attending colleges and universities outside their local community or from living on-campus. While at home, females are often not allowed to remain on college campuses into the late evening hours even if it is for studying or participating in enrichment activities. Often, they continue to assist their mothers with domestic chores. (<http://www.cahsee.org/about/obstacles.htm>, March 12, 2004).

In Rosie's case, unlike the movie *Real Women Have Curves*, Rosie's mother supported her daughter's decision to attend college and stood up to her husband, going against the traditional role of the Hispanic woman. Even with her mother's support, however, Rosie's story illustrates the challenge faced by young Hispanic girls.

Commonality of Stories

What do these stories have in common regarding becoming an art teacher? As I reviewed the data, I saw that they could be grouped into two categories. Some of these commonalities relate to factors other than Pauline Gawlik, and some relate directly to her. First I will examine factors other than Ms.

Gawlik, and then I will examine the relationship that might exist with Ms. Gawlik's role in the decision.

Factors other than Pauline Gawlik

All of the students highlighted in the prior stories were motivated by the subject matter. They showed an intrinsic interest in the visual arts. This means they made art because they enjoyed it and received satisfaction from it. Possessing a genuine interest in a subject matter facilitated investigating a future career. Moreover, it was that interest that brought the students to Pauline Gawlik's classroom.

A commonality in the Hispanic students stories was their choosing to go to college and/or become an art teacher because of their desire to better their financial prospects from that experienced by their parents. They wanted to be able to afford amenities they did not have as children. They wanted to secure a financial future for their immediate families as well as for their families of origin. And, finally, they wanted to receive the benefits that come with a career, such as a retirement fund and insurance.

We will now look at what relationships might exist between the career choices of Ms. Gawlik's students who became art teachers and her teaching and/or mentoring. We will look at how Pauline Gawlik may have influenced her students by nurturing their interest in art and, in many cases, filling the void left by a lack of traditional role model, i.e. the parents. We will see how she encouraged individual students to consider a career in art education.

Factors Directly Related to Pauline Gawlik

Ms. Gawlik planted the idea of going to college and/or becoming an art teacher in our heads. Susan was going to college regardless; she just needed to choose a career. Ms. Gawlik's encouragement of Susan's artistic abilities combined with Susan's parents' desire for her to get her teaching certification led to her choice in becoming an art teacher. In my case (the researcher), I knew I wanted to go to college, but it was Ms. Gawlik who told me I would make a great teacher. And with Rosie, not only did Ms. Gawlik tell Rosie that she was going to college but also that she was also going to be an art teacher.

The atmosphere of Ms. Gawlik's classroom was what Gracie stated as her reason for becoming an art teacher. She said that prior to graduating from high school she knew what she wanted to do (be an art teacher) because she was happiest when in art class.

Though Felipe did not mention the following story, I thought it important to mention since it shows Pauline Gawlik's overt influence concerning his future career path. After seeing a picture of Felipe on March 6, 2004, Ms. Gawlik said to me, "I remember when Felipe came to my classroom and said, 'The counselor said I am not college material.' I told him to get back down there and tell her I said you are!" (personal communication, March 6, 2004)

I asked Ms. Gawlik, "Why do you think the counselor told him that?" Ms. Gawlik answered, "You know why—because he was from the wrong side of town" (personal communication, March 6, 2004). Ms. Gawlik told Felipe that he

was going to college despite the counselor's opinion. Pauline Gawlik's success in mentoring her students in high school as well as after graduation crossed cultural barriers. She believed that all students should be treated equally regardless of race or gender and provided evidence of this.

Ms. Gawlik's mentoring Ron fifteen years after high school graduation had an influence on his pursuing a degree in art education. In fact, much of the mentoring I discuss in this study took place after Ms. Gawlik's students had graduated from high school. This implies that students need a consistent mentor. Students need a mentor who is willing to help not only through high school but also through the transition into college and later into a career.

The list of questions used in the student interviews also asked the students to reflect on Pauline Gawlik's teaching beyond its influence on their career choice. The following section delves into those findings.

Implicit Curriculum

In reviewing the data, certain of the former students' statements lend themselves to being categorized into themes. The themes that came out of the data are 1) classroom climate, 2) instilling confidence and focus, 3) the earning of respect and admiration, 4) a caring attitude, and 5) mentoring. I will refer to these themes as the implicit curriculum. This is in contrast to the explicit or official curriculum. Though many educators and curriculum developers discuss the implicit versus the explicit curriculum, I chose to quote Elliot Eisner since he is an art and education professor at Stanford University as well as one of the

preeminent art researchers of our time. His research interests focus on the development of aesthetic intelligence and on the use of methods from the arts to study and improve educational practice. Eisner (1994) describes an implicit curriculum:

The implicit curriculum of the school is what it teaches because of the kind of place it is. And the school is that kind of place [because of] various approaches to teaching.... the kind of reward system that it uses...the organizational structure it employs to sustain its existence...the physical characteristics of the school plant...the furniture it uses and the surroundings it creates. These characteristics constitute some of the dominant components of the school's implicit curriculum...these features are...intuitively recognized by parents, students, and teachers...because they are salient and pervasive features of schooling, what they teach may be among the most important lessons a child learns. (pg.96)

This kind of teaching occurs outside the prescribed curriculum. In *Analyzing The Curriculum*, Posner (1995) identifies five concurrent curricula present in a school at any one time. One is the official curriculum, and the other four could all be considered part of the implicit curricula. These include (1) the operational curriculum—that which is embodied in actual teaching practices and tests, (2) the hidden curriculum—constituting institutional norms and values not openly acknowledged by teachers or school officials, (3) the null curriculum—the subject

matters not taught, and (4) the extra curriculum—the planned experiences outside the formal curriculum.

My supposition is that it is the features embodied in this implicit curriculum that have the biggest impact on students' lives. Noddings (1992) tells us those theorists who wanted to get teaching onto firm scientific footing "ignored the possibility that students have pressing cares and interests not addressed by the subject matter presented in schools" (p.7). This basically meant that they overlooked the fact that an implicit curriculum may exist. I am not saying that teaching the subject matter is not important, but rather that the manner in which it is conveyed to the student is equally important. The implicit curriculum would include the physical surroundings and general atmosphere created by the teacher. These can have as much as or more influence than the official curriculum.

The five themes derived from the interviews are part of the implicit curriculum since they are embodied in Ms. Gawlik's teaching practice. None of these practices are in any formal curriculum guide. Each practice is equally important and not listed in any particular order. Under each theme I first present the responses from the student interviews, which resulted in identifying/codifying the theme. Then I relate my own recollections pertinent to this theme. Finally, I finish each section with Pauline Gawlik's responses, which might be relevant to the theme. This method of analysis reflects my triangulation of the data.

Classroom Climate

The classroom climate refers to the way a particular classroom and teacher make a person feel while in that classroom. The lasting impressions of the students I interviewed of time spent in Ms. Gawlik's classroom centered more around non-curricular factors such as feeling safe and happy while in her art room than they did on specific learning objectives.

The Students

Gracie repeatedly emphasized in her interview the positive classroom environment she remembered in Ms. Gawlik's room: "It was cozy, happy, and good, something a lot of us needed" (personal communication, July 9, 2003). Ms. Gawlik utilized music to promote a "laid back" atmosphere. The positive classroom climate that Ms. Gawlik fostered in her classroom was a factor in Gracie's choosing to become an art teacher. It was also one of the elements of teaching that many respondents said they borrowed from Ms. Gawlik when they became teachers. Susan said,

She had a very stimulating classroom; it was quiet, and everyone was hard at work. It was a joy to be there. I highly enjoyed what I did in her room and had a neat time. I had taken a lot of private art classes, but this environment was even more conducive to creativity and learning.

(personal communication, July 12, 2003)

The other students interviewed concurred on the positive classroom environment felt in Ms. Gawlik's classroom. Felipe said, "I felt comfortable. I could act silly

sometimes, and that was ok. It was not prison-like” (personal communication, July, 21, 2003). Rosie told me, “I had a very tough time when I was young. I was happiest when I went to school but the HAPPIEST when I was in art class” (personal communication, August 2, 2003). Leo said, “I felt comfortable in her room; she had a good sense of humor” (personal communication, July 21, 2003). Not only was comfort and happiness mentioned, but also Ron said that he was made to feel important while in Ms. Gawlik’s class. These students’ statements led me to believe that this safe, happy, supportive, and stimulating classroom environment was pivotal in their decision to become art teachers. Gracie said, “When I was younger that [art class] was my safe haven, and I try to recreate that for my students” (personal communication, August 2, 2003).

The Researcher

My own experience in Ms. Gawlik’s classroom was that I enjoyed going to the art room. It was bright and cheery; she always had a huge colorful still life set up in the center of the room that gave the students inspiration for drawing. I do remember her allowing us to play music in class, but it was also a quiet atmosphere conducive to creating.

Pauline Gawlik

During the interview in July 2003 Pauline Gawlik made some statements related to this theme. In reference to advice she sometimes gave to new teachers, she said,

Each student goes to school with troubles and joys resting on his or her shoulders, and school time may be the best time of his [sic] day. Each teacher should do his or her best to make each day a good, productive, happy day for each student. A teacher's actions and attitude influence each person he/she comes into contact with—sometimes with very long lasting and oftentimes surprising results. (personal communication, July 15, 2003)

The students corroborated this statement even all these years later. Although this assertion could also be used under the theme of care or respect, I chose to include it here since it was this philosophy of Ms. Gawlik that helped maintain the classroom environment that was an important component of her practice.

Instilling Confidence and Focus

A theme that ran throughout the interviews was that Ms. Gawlik instilled confidence and focus in her students. Pauline Gawlik demonstrated a capacity for inspiring confidence in her students in regard to their artistic ability. She not only believed in their ability, but also enabled her students to believe in their own capacity to succeed in the arts, in college and/or as a teacher, therefore focusing their attention on an art career. She gave both emotional support and tangible support as well by providing opportunities for jobs and exhibitions.

The Students

The students that I interviewed had many things to say about the confidence Ms. Gawlik had in them and how she helped them believe in

themselves. The following statement from Rosie shows how Ms. Gawlik instilled confidence in Rosie in regard to her artistic abilities and gave her something concrete to do with that talent—be an art teacher. This gives a focus for that talent. Rosie said,

She made me believe my work was very good and that I should make art my career. She exhibited my artwork everywhere she could and made me feel like a real artist. She invited me to Expo '75, Expo '76 etc., an annual event at the civic center where artists exhibit their work. Ms. Gawlik convinced me that a couple of the student artists and I were good enough to have our own booth--so we did. There we were with all the pros exhibiting our artwork, and we were just in high school. (personal communication, August 8, 2003)

This quotation demonstrates how confidence and focus pertain to choosing art as a career.

Confidence. The following quotations explain how the students received confidence from Ms. Gawlik and in turn gained confidence in their own abilities.

She convinced me I had talent. (personal communication, July 12, 2003)

What really impressed me was that she would exhibit my work and praised my work and me. (personal communication, August 2, 2003)

Indirectly, she said, “Hey, you could do this [be an art teacher]” just by being who she was—always happy, smiling, enthusiastic. (personal communication, July 20, 2003) She made me feel important—like I had something important to give.

(personal communication, August 2, 2003) These comments characterize the theme by showing how Ms. Gawlik overtly and covertly instilled confidence in her students.

Leo recalls Ms. Gawlik's teaching strategies that helped him gain confidence in his drawing ability:

She was always there for instruction, but never touched your paper. She wanted you to bring as much out of yourself as possible, even though we did not have much in the way of supplies. She was very inquisitive and knew how to bring more out of an individual by asking questions: What more do you see? What more can you do? (personal communication, July 20, 2003)

Leo remembered how Ms. Gawlik never drew on her students' work. This is a controversial issue in pre-service classes as well as with those teachers currently working in the art classroom (King, 2003). Drawing over a student's artwork can be seen as demeaning and ruin the integrity of the piece. This could also be seen as taking confidence away from a student, the opposite of what is desired by an outstanding teacher. Leo remembers Ms. Gawlik's special way of pulling the very best from each student, something that gave him confidence in himself then and later served him well in his career as an art teacher.

A phrase that Ms. Gawlik used in her teaching surfaced in Ron's and Susan's interviews: "There are no mistakes, only happy accidents" (personal communication, July 12, 2003). I, too, remember this phrase. Susan, Ron and I

all use it in our teaching today as a way to instill confidence in our own students. Susan told me how Ms. Gawlik encouraged and helped her develop confidence in her artistic abilities:

She took me, a shy, insecure student, and slowly encouraged and strengthened my confidence in my work. She provided opportunities for me to excel when I had no other talent, ability, or interest. She allowed me to feel like an artist and in later years like *the* Artist. Mrs. Gawlik developed my technique particularly in drawing and my ability to draw realistically. After I felt confident in my drawing of realism, she developed my knowledge of and appreciation for other styles of art and encouraged my development in these other styles. She provided me with opportunities for recognition in art; she also entered me in an art competition with the opportunity to win an art scholarship. I won second place and she pulled me aside and said “Oh you are so much better than her [the winner].” Gawlik encouraged me...She did encourage. (personal communication, July 12, 2003)

Without the encouragement and instilling of confidence, would Susan be an art teacher today? Susan said, “I would probably have been a teacher because of my mother, but I might not have been an art teacher without the support of Ms. Gawlik” (personal communication, April 4, 2004).

Focus. The following quotations taken from the student interviews show how Ms. Gawlik focused the students on what to do with this confidence in their artistic abilities.

Ms. Gawlik told me about the job at the museum [McAllen International Museum] and then highly recommended me for it. (personal communication, August 2, 2003)

She provided me with opportunities for recognition in art. (personal communication, July 12, 2003)

Ms. Gawlik not only helped her students focus on what to do with their artistic abilities while in high school but also made them think about their futures. The following student quotations substantiate this claim:

She told me I should join Future Teacher's of America. (personal communication, July 28, 2003)

She gave me no choice—I was going to college. (personal communication, August 2, 2003)

She told me I should be an art teacher. (personal communication, August 2, 2003)

During the interviews these statements were made to me as though Ms. Gawlik had spoken these words just the other day as opposed to over 25 years previously. She must have spoken these words with conviction for these students to have taken them to heart and then acted on them.

The Researcher

The following paragraphs pertain to entries in my high school journal and my recollections from time spent in art class and art club at McAllen High School. These entries and recollections fit under the category of Ms. Gawlik's instilling confidence and focus. In looking for primary source documents from the time period 1969-1994, when Pauline Gawlik taught at McAllen High School, I examined my personal high school journal (1974-1977) to see whether there was any mention of art class or Ms. Gawlik. There were six related entries. I felt that these entries, which were about art class, art club, Ms. Gawlik, and art contests were significant since the focal point of the journal generally was a teen girl's social life. These entries highlight the confidence Ms. Gawlik had in me and the growing confidence I had in myself because of the opportunities afforded me by being in art class and art club. Ms. Gawlik helped focus that confidence in art so that by the time I was a senior in high school, I knew I wanted to major in art in college.

A recollection I have is that of Ms. Gawlik's encouraging me to submit a portfolio to apply for a college scholarship. I did not think I was talented enough to receive any money, but I did submit a portfolio and won a \$200 scholarship, which at that time was quite a bit of money. Ms. Gawlik pushed me to reach my full potential.

In 1976, the United States bi-centennial year, Ms. Gawlik gave her students the opportunity to turn fireplugs into patriotic historical figures by painting them. Two entries in my journal pertained to this activity: "I can't wait to

paint the fireplugs in art. I have to tell Mrs. Gawlik I saw some in California” (personal communication, January 4, 1976). I was given the one in front of the bank downtown and turned it into Betsy Ross. The second entry written a month and a half later said, “Friday the 13th isn’t all that bad; I found out I won a \$25.00 savings bond for my bicentennial fireplug, Betsy Ross. We won for having the best face” (personal communication, February, 13, 1976). Not only did I win a second place ribbon and a savings bond but also a gain in my self-esteem and confidence in my abilities as an artist. I now find it important to enter my own students’ work in contests and juried shows because of the effect I felt from my experience in high school art class.

For the three years that I attended McAllen High School I was a member of the art club, and the faculty sponsor was Ms. Gawlik. I was new to McAllen and Texas, having moved across the country from New Jersey between my freshman and sophomore years of high school. It was a huge culture shock. I remember other students’ asking me what country I was from since I spoke with a strong New Jersey accent. Attending McAllen High School was a new experience for me, and I was now a minority in a school that was 80% Hispanic. I was very shy, and it was hard to make new friends. This was a very difficult year for me. Being involved in art club was one way to help bridge the gap between my old school and my new surroundings: “The Pan American Student Forum is having a coronation this Friday. I was nominated by the art club to represent them” (personal communication, April 15, 1975). “Art club is having a party”

(personal communication, May 8, 1975). Art club helped me focus on my art and provided a venue for making friends.

In 1977 as a senior at McAllen High School, I wrote in my journal, “In art I am painting a mural on the wall (flowers)” (personal communication, April 21, 1977). The sense of confidence that Ms. Gawlik instilled by giving me the autonomy to design and create this mural helped boost my self-confidence, and it felt like the culmination of my art studies at McAllen High School. Leo, the current teacher in this room, tells me my mural and several of the other students’ murals are still up on the walls. Unfortunately all of the murals that were painted in the cafeteria have now been painted over.

Other entries in the journal pertaining to Ms. Gawlik’s art class pertained to being given opportunities to earn extra money by making artwork for the Kiwanis Club, the local newspaper, and various other organizations: “In art I got seven free pancake dinner tickets for making some posters for the Kiwanis club. Then I’m making some other posters that I get \$1 a piece for. Then this weekend I get to work at the civic center for \$2.50 an hour for painting posters for the Monitor Newspaper” (personal communication, February 17, 1976). These examples show how Ms. Gawlik focused my abilities and helped to guide me to a career in art education.

Pauline Gawlik

During Ms. Gawlik’s interview she told me that encouragement for each student was very important and that her compliments were sincere. She believed

that each student could produce art, and she liked to show off her students and their work. My experience along with that of the others interviewed all show these statements to be true.

The teen years are filled with anxiety and self-doubt. Pubescent children need a caring adult on whom they can rely to help them through this tough time in their lives. Capitalizing on students' strengths while helping to instill the self-confidence needed to focus their talent is one of the challenges we all face as teachers. As Eisner (2001) states, "The teaching of art is about more than the teaching of art...ultimately we are concerned with students and with their overall development" (p. 6). This brings us to the next theme, which led me to identify the best practices of Pauline Gawlik—that of mutual earned respect and admiration.

Respect and Admiration

One of the themes repeated throughout the interviews was that of mutually earned respect and admiration. Mutually earned respect means not just showing respect to someone simply because they are an authority figure; it is more than that. In a reciprocal relationship the teacher shows respect to his or her students, and in return they respect the teacher. Admiration means having a feeling of approval for a person. According to Stronge (2002), the teacher is the representative of the content and the school. How a teacher presents him or herself makes an impression on the students. He also says that how the teacher

relates to the pupils has an impact on the student's experience in class. Stronge (2002) states,

The teacher's personality is one of the first sets of characteristics to look for in an effective teacher. Many aspects of effective teaching can be cultivated, but it is difficult to effect change in an individual's personality. (p. 78)

In Ms. Gawlik's case, was it her personality or was it something more concrete that she did to demonstrate and receive respect from her students? In trying to pinpoint what it was about Pauline Gawlik that garnered respect and admiration, I looked at the data from the interviews.

The Students

The following comments made by the participants pertain to Ms. Gawlik in regards to the theme of respect and the way they felt treated by her. Because of the respect they received from Ms. Gawlik these students admired her.

She was professional, respectful, and yet personable. (personal communication, July 21, 2003)

She always showed you a lot of respect. (personal communication, July 20, 2003)

She was there for advice and questions. (personal communication, July 21, 2003)

She treated everyone in a fair, decent, and respectful way. (personal communication, July 9, 2003)

Gracie goes into detail as to how Ms. Gawlik gave and received respect:

We liked where we were so she did not have discipline problems. I loved the way she related to us by being real. She treated her students like people, did not talk down to us, and did not make us feel that she was better than us. I try to relate to my students the way she did by playing music, making the classroom a quiet, happy place, and treating my students on an equal basis, but reminding them that I am their teacher.

(personal communication, July 9, 2003)

Leo remembers how Ms. Gawlik earned students' respect by treating them as important individuals and insisting she receive the same in return.

I base my classes on her mutual respect. I learn the kids' names like she did. If you at least learn their first names, you gain their respect. In return they are to say, "Yes, sir." No, sir." You expect something proper. A yo bro is unacceptable. You tell them, "I'm not your age, show me some respect."

(personal communication, July 20, 2003)

Another comment made by Leo regarding Ms. Gawlik's individualizing of attention and instruction, made the claim that "Most of us have made decisions based on how Ms. Gawlik's class related to us on a one-to-one basis" (personal communication July 20, 2003). I believe he made this bold claim based on the fact that he knows that many of the former students included in my study are teaching art in neighboring high schools in the McAllen area and assumes that they also were influenced by Pauline Gawlik's teaching.

Ron and Felipe said they saw Ms. Gawlik relating to her students more as equals or as person to person, rather than as teacher to student. Ron said, "It was two people sharing ideas" (personal communication, July 20, 2003). Felipe remembers that "She was not afraid of her students, she treated them as people or rather as individuals. She knew your name. She was not afraid of losing control over the class because we respected her " (personal communication, July 21, 2003). A benefit of having the respect of your students is the diminishment of discipline problems. Stronge, (2002) states, "Disciplinary actions are rare in environments where teachers and students respect and trust one another" (p.30).

The Researcher

Students knew their boundaries with Ms. Gawlik, and seldom, if ever, do I remember someone crossing them. She showed all her students respect and, in return, garnered their respect and admiration, therefore decreasing the chance of discipline problems and disruptions during class. Ms. Gawlik felt that every student could learn to produce art. She praised all students regardless of their natural talent. She expected the best from each and every student, and because of her high standards most students gave her their best.

Pauline Gawlik

When I asked Ms. Gawlik how she would describe the impact she has had on her students, she responded that the subject she taught was called art but that she taught more than just art concepts. Respect in the classroom was

stressed, not just for each other, but also for the teacher, the art works, the supplies, and the environment. Noddings (1992) refers to this kind of respect as care. The next section will discuss the notion of care, but it is also tied to the idea of respect in that one must create and maintain a trusting and respectful relationship before a caring relationship can be established.

Ms. Gawlik helped her students understand respect in the classroom by connecting it to the concept of family. The belief in family is very important in the Hispanic culture (Latin women In Action, 2003); therefore the students (and during the mid 1970s the student population of McAllen High School was 80% Hispanic) understood what was expected of them. Gracie explained, “Hispanics are raised to automatically respect their elders” (personal communication, July 9, 2003).

Ms. Gawlik maintained high expectations for her students in regard to respect. “They were in my classes to learn as much as I could teach them, and that did not include the word *hatred* toward fellowman. I told them I did not like stupidity, laziness, or bad manners” (personal communication, July 15, 2003). She also stated that she never allowed students to make fun of anyone in the classroom, therefore showing students how to respect each other. She further said, “I respected each person and asked that the same consideration be given to me and to classmates” (personal communication, July 15, 2003).

Ms. Gawlik told me how she assisted those students who had proven themselves to her by helping to level out problems between the students and

teachers and/or administrators. If a particular student had established a certain level of trust between him or herself and Ms. Gawlik, she often took student's side of an issue and helped him/her avoid of trouble. Such trusting and helping students in trouble garnered Ms. Gawlik further respect. Ms. Gawlik said she showed respect and listened to her students; they confirmed this same point in their interviews.

Students often feel as though they are pitted against the teachers and administrators and feel powerless. Valenzuela (1999) in *Subtractive Schooling: U.S. Mexican Youth and the Politics of Caring* quotes an effective teacher as saying, "What's important is that they need to know that I am fair, that I will listen to them, that they can come to me and talk and deal with a problem" (pg. 112). Ms. Gawlik often helped bridge the gap between students and school personnel by validating the students' feelings. This mutual respect leads to trust and then opens the way for care.

Caring Attitude

Ms. Gawlik's caring attitude in and out of the classroom was another theme repeated throughout the interviews. Research on care as a quality of an effective teacher (Noddings, 1992, Stronge, 2002 Valenzuela, 1999,) yields the following important points:

1. Know your students.
2. Create a supportive and warm classroom climate.
3. Be intentionally aware of student cultures outside the school.

4. Respect confidentiality issues when dealing with students.
5. Regard the ethic of care and learning as important in educating students to their full potential.

Even though I have listed these traits characteristic of caring teachers, I need to recap what Noddings (1992) states: "Care is a way of being in relation, not a set of specific behaviors" (p.17). Noddings (1992) also says, "Teachers not only have to create caring relationships in which they are the caregivers, but they also have a responsibility to help their students develop the capacity to care"(p.18). It is not enough to show care for students; teachers need to help students learn how to be recipients of that care and then reciprocate.

The Students

During the student interviews the concept of care came up repeatedly. Rosie talks about how Pauline Gawlik demonstrated care: "Ms. Gawlik drove me home, met my family, and listened to my family problems. I saw her as a friend, an aunt, and sometimes as even a mother" (personal communication, August, 2, 2003). Leo told how comfortable Ms. Gawlik made him feel in class. He said, "She had a caring attitude. She was genuine" (personal communication, July 20, 2003).

When I asked Susan how Ms. Gawlik related to her students, she replied, "Beyond caring, she was honest and I felt like she was never unkind in her criticism but was honest about needing to improve in an area" (personal

communication, July 12, 2003). Certain virtues support caring, and I would place honesty in that category.

When asked what elements of Ms. Gawlik's teaching Ron adopted, Ron talked about care. He stated, "Even when I'm not teaching art, I allow people to be free thinkers and really have a caring attitude" (personal communication, July 20, 2003). He also said Ms. Gawlik made him feel important, like he had something important to give. "Her general demeanor was that she cared about everyone in the class and genuinely wanted to see them succeed" (personal communication, July 20, 2003).

In discussing Ms. Gawlik's class, Felipe said,

Discipline, structured learning and development can happen better when the student knows the teacher cares. She always knew who you were and your work. I am grateful to have had such wonderful and caring teachers in my life such as Ms. Gawlik. (personal communication, July 21, 2003)

Felipe's sentiments echo that of Stronge (2002) who tells us that a teacher's ability to relate to students and make positive, caring connections with them helps to cultivate a positive learning environment and promotes student achievement.

The Researcher

I remember the good rapport Ms. Gawlik had with her students. Everyone liked her. She was very encouraging and made a good number of us feel as though we were the best, her special one, her very favorite. I certainly felt this

way. So did those I interviewed. Although her concern for each individual was genuine, I realized 25 years later, while conducting this research that Pauline Gawlik made each one of us feel special without letting others know. There existed no competition for who was the best—each individual felt he or she was the best.

Caring can be shown in ways other than making one feel special. It can also occur in preserving a student's dignity. I remember an incident where a boy brought a nude drawing of a girl to class. It was very well executed but not appropriate to have at school. Ms. Gawlik relayed this to him in a quiet manner, and he put it away. He was not sent to the office; she did not yell or humiliate him in class. She let him know he had talent but steered him toward more appropriate subject matter. This story is an example of Ms. Gawlik's empathy and care. She had the jurisdiction to send this student to the office, but that would have alienated him and possibly caused him to no longer care about his art.

Another example of Ms. Gawlik's caring attitude occurred when I was nominated to be the Art Club president, but meetings were held the same evening as the marching band practice that I had to attend. I remember her saying, "Don't worry about it; we'll work around it." Ms. Gawlik was very accommodating and approachable. Because she cared enough about me to make an adjustment for my schedule, even though it may have caused an inconvenience, I stayed in the election and became the next art club president,

which in turn boosted my self-confidence. As this statement demonstrates, many of these themes can overlap. Care by a teacher can promote confidence in a student.

Pauline Gawlik

Pauline Gawlik backed up Susan's claim of being honest with her students when she stated, "The students realized that I was serious whenever I complimented their works" (personal communication, July 15, 2003). If a student does not believe what the teacher has to say, how could that student begin to respond to care?

I asked Ms. Gawlik what care implied to her. She said, "To care for a person, one must continually walk in that person's shoes so an understanding of different ideas, habits, and beliefs is reached" (personal communication, July 15, 2003). In Valenzuela's (1999) study she discovered that many Mexican American students experience school as uncaring. She stresses that an authentic form of caring emphasizes relations of reciprocity between teachers and students and that the whole student needs to be treated with respect before the student can expect to care about his or her schooling. Ms. Gawlik made this connection with her students as evidenced in their interviews. Once again we see the overlapping of themes; there can be no authentic care without respect. Ms. Gawlik had this to say about how she related to her students:

We shared the sorrows of the students whenever that happened and we shared the happiness of students when special joyous things occurred. I

tried to honor each student on his birthday in some way—have the class sing, give him one of my handmade cards or write his name on the board, wishing him “Happy Birthday.” Little courtesies are important to all students. The most outgoing, the shyest, and the biggest troublemaker—all need a little individual attention once in a while. I tried to give that. (personal communication, July 15, 2003)

As the statement above demonstrates, a few of the ways that Ms. Gawlik made students feel important and, therefore, cared for was by remembering their names and birthdays and letting them play music in class. Ms. Gawlik’s students felt cared for in this “family atmosphere.” They were a group of people with something in common (high school art students) who in general felt safe and comfortable with one another. Pauline Gawlik was the power or authority figure; she kept the discipline in class in her role as “father,” yet she was accessible and easy to talk to as the “mother” or “counselor.” Caring is a way of being in a reciprocal relationship. The students have to accept the caring or the relationship is non-existent. Students need competent adults to care; teachers need students to respond to caring. As established in this section, Ms. Gawlik conveyed and taught the notion of care to her students who were receptive to this idea and reciprocated the care.

Mentoring

Mentoring consists of modeling appropriate behaviors, giving needed advice on career decisions, and helping guide one's students towards a fulfilling and useful life. Another good definition of a mentor is that provided by Encarta World English Dictionary (1999): "somebody, usually older and more experienced, who provides advice and support to, and watches over and fosters the progress of, a younger, less experienced person" (Microsoft Word X for Mac). In the examples below it comes to my attention that not only did Ms. mentor her students while they were in her classroom, she is still mentoring them even in her retirement.

The Students

Once again we see an overlapping of themes as all of the quotations that fit under this category also fit under confidence and focus. The confidence and focus Ms. Gawlik gave to her students guided them to a career in art. Instead of repeating the same quotations found in the section on confidence and focus, I will concentrate here on Pauline Gawlik's mentoring of her students after they graduated from high school.

Ms. Gawlik's mentoring and role modeling continued after her students graduated from high school. In Ron's case, Ms. Gawlik counseled him about becoming an art teacher more than 10 years after he was in her art class. Since high school Susan has stayed in contact with Ms. Gawlik, visiting with her at TAEA conferences and at other professional events. On several occasions

Susan has even called Ms. Gawlik and asked her opinion on issues such as Susan's high school art curriculum. This seems to be a common thread with graduates of Ms. Gawlik's classes—her accessibility even upon retirement. Felipe has maintained contact with Ms. Gawlik. He says, "I have called her on occasion for TAEA information and visited her classroom for observations while in college" (personal communication, July 21, 2003).

For Leo, Ms. Gawlik has continued to provide guidance in helping to prepare him for his alternative certification test. Leo says,

She wrote art history time lines for me—helped me learn how to keep the art periods separate and who the important figures of each time period were. She invited me to an art history course she was teaching at UTPA. We reviewed all the different media processes. (personal communication, July 20, 2003)

During his first year of teaching Ms. Gawlik visited Leo's classroom several times, shared textbooks, and was genuinely helpful.

When I inquired of Ms. Gawlik's influence on his career choice of becoming an art teacher, Ron told me the following story about when he decided to get his art education degree 15 years *after* graduation from high school. Ron says,

She [Ms. Gawlik] was a huge influence. She was also teaching at the University of Texas, Pan American at the same time I was attending classes, and I went and spoke with her on several occasions. One

evening the three of us—Rosie, Ms. Gawlik and I—were hanging out talking, and both of them said I should become an art teacher. I started thinking about it and I said, “You’re right.” (personal communication, July 20, 2003)

Sometimes all it takes to pursue a certain path in life is a few consequential words at just the right time.

The Researcher

In Chapter 1 I mentioned how Ms. Gawlik has continued to mentor me by nominating me for TAEA offices and has introduced me to many people in the TAEA organization. She has also continued to mentor me inviting me to participate on a panel discussion. She then encouraged me to take over the panel for subsequent years. She modeled her leadership skills by placing me in charge of the panel.

My supposition is that the key to Ms. Gawlik’s mentoring beyond the high school years was her accessibility on two levels. First she was, and is, accessible as demonstrated in her personality; she is (a) personable, (b) easy to talk to, and (c) friendly. Second she has been physically accessible in that she (a) held the same job for 25 years, (b) taught part-time at the University of Texas Pan American where many former students continued their education, (c) has had the same address and phone number for 40 years, and (d) has been present at TAEA state events for 29 years. A combination of personality and longevity

can explain Pauline Gawlik's ability to mentor her students well beyond the time spent in her classroom.

Pauline Gawlik

During Pauline Gawlik's interview (July 15, 2003) she told me about the various times past students have come to her for advice and questions. Questions varied from what degree to pursue in college (Ron), to asking for help in passing the exam to teach art (Leo), to various classroom issues such as help in writing a curriculum (Susan, Rosie, and Leo). These stories were corroborated in the student interviews.

I asked Ms. Gawlik what she thinks might be the reason so many of her students became art teachers. Ms. Gawlik said she hoped it was because they saw the importance of the visual arts in the world and the importance they play in developing the whole person. She believes these former students must have wanted to help people improve their lives.

Pauline Gawlik does not give herself credit for having an influence over her students' career choices. The results of my study contradict what Ms. Gawlik said. Her students do give her recognition for having an influence in their choice of career. This thought makes me ponder two different aspects I have read in the feminist literature. On one side this shows a common characteristic that many women share—that of not taking credit or recognition for themselves. (Belenky, 1986; Gilligan, 1993) On the opposing side we do have evidence of Pauline Gawlik's teaching for change (Weiler, 1988). Many of her students (not typically

college bound) chose a career as an art teacher because of her direct influence. She changed the status quo, as told in Felipe's story when she told him to go back to the counselor and "Tell her I said you *are* college material."

Mentoring students requires much more than executing the minimum required to receive good marks on teacher evaluations. It requires teachers to identify something admirable, or at least acceptable, struggling to emerge in each person they encounter and then to nurture that quality until it blossoms in each and every one of their students (Noddings, 1992). Pauline Gawlik has shown a lifetime commitment to mentoring her students well into her own retirement. In the next section, I will continue with the topic of mentoring, but in a way that I did not foresee at the beginning of this study.

Unexpected Findings

As a result of the student interviews an item came up that I had not anticipated. This was how Ms. Gawlik's mentoring had been handed down to the next generation via Rosie.

Former Students As Mentors

When the subject of mentoring came up in the interviews, two people named Rosie as a mentor in their lives. A third person not in the study (see below) also named Rosie as a mentor. Is it possible that Ms. Gawlik's leadership is being passed on to the next generation?

Ron talked about Rosie's encouraging him to become an art teacher when he took her Elementary Art Methods course at Pan American University. Gracie

mentioned how during her first year of teaching “Rosie took me under her wing and showed me” (personal communication, July 7, 2003). When I mentioned the project I was working on for my thesis to another graduate student at UNT, Wendy, who lived and worked in the McAllen area for a while, said, “Rosie! I know Rosie, she was the one who inspired me to continue with my education.” Wendy then said, “I had admired her super human strength in working on her doctorate, teaching full time, and teaching adjunct classes at the university” (personal communication, February 12, 2002).

I questioned Rosie about these instances and asked whether or not her mentoring was a conscious decision and whether she was modeling herself after anyone. Rosie said that she did not consciously decide to mentor these students and initially said she was not modeling herself after anyone. Upon further reflection, however, she decided that she had a great deal in common with her high school art teacher. “I admired my art teacher [Pauline Gawlik] for encouraging me to go on to college and making me believe that I was a great artist...I am a lot like her” (personal communication, March 11, 2004) Rosie says, “When I run into Ms. Gawlik, I always tell her that I am what I am because of her” (personal communication, March 11, 2004). The following story illustrates this point.

Rosie told me that she had recently been nominated for “Who’s Who Among America’s Teachers” by one of her students. This student wrote an essay on how Rosie has made a difference in her life and has supported her in

her decision to go to college. This young high school student is also a Hispanic female. Rosie is now not only a mentor as an art teacher, as was Ms. Gawlik, but she is also a cultural role model. Being a Hispanic female, Rosie is someone to whom her Hispanic female students can look as a role model for continuing their education. Although Rosie has not consciously made a decision to be like her former high school art teacher, Ms. Gawlik's modeling how to mentor students has helped Rosie as a high school art teacher motivate her own students by giving them the emotional support needed to envision themselves going to college and possibly becoming art teachers.

This next section did not fit under one of the themes uncovered in the data on Pauline Gawlik. It is important, nonetheless, since every student I interviewed could relate many ways in which Ms. Gawlik's teaching philosophy has influenced and continues to influence their own teaching today.

Teaching Practices Adopted By Gawlik Students

Several of the students interviewed discussed how they had adopted some of Ms. Gawlik's teaching philosophy and had incorporated it into their own teaching. Ron said he has adopted her philosophy of "There are no mistakes, just happy coincidences. You can learn from everything and grow" (personal communication, July 20, 2003). Ron also said, "I've kept that saying, and it helps cross all barriers; it is a good philosophy" (personal communication, July 20, 2003). Susan echoes Ron's appreciation of Ms. Gawlik's philosophy and states,

“I follow everything I learned in her class. I use the exact same lessons. Her Art I curriculum is my Art I curriculum. My classes are designed after how she taught hers. I use her phrases such as ‘happy accident,’” (personal communication, July 12, 2003). Gracie stated, “When I was younger, Ms. Gawlik’s art classroom was my safe haven, and I try to recreate that for my students” (personal communication, July 9, 2003). Gracie tells why she has tried to recreate the same classroom climate she experienced in Pauline Gawlik’s class in her own high school classes. Gracie says,

Indirectly Ms. Gawlik might have influenced me because I was happiest in her room. She indirectly said, “Hey, you can do this,” just by being who she was—always happy, smiling, enthusiastic. That wonderful, warm feeling indirectly inspired me as an educator, and I too try to recreate the same safe and happy atmosphere in my classroom. (personal communication, July 9, 2003)

I (the researcher) have adopted some of Pauline Gawlik’s philosophy in my own teaching. Using such phrases as: “There is no such thing as a mistake; it’s a happy accident. Now lets turn that into something.” I also took from her the concept of not drawing something exactly as you see it but rather changing it to make it your own. As I stated earlier, I also enter my students’ work in competitions and try to give recognition to them and their work as much as possible within the community.

Conclusions

Much can be learned from this chapter. Reading the background stories on each participant gave us some insight into the difficulties that needed to be overcome in pursuing a career in art education, such as the educational level of parents, ethnicity, and gender. I also looked into how and why the former students became art teachers. Some factors in becoming art teachers related directly to their high school art teacher Pauline Gawlik. Her encouragement, the confidence that she bestowed on her students, and the focus of a career in the arts were all factors directly related to Ms. Gawlik. Other factors in choosing a career in art education were the students' intrinsic interest in art (motivation from the subject matter), and economic issues (they wanted to better themselves financially).

Next I identified five areas of Pauline Gawlik's teaching, taken from the interviews, that I defined as the implicit curriculum. These themes include classroom climate, the instilling of confidence, creating focus, the earning of respect and admiration, and a caring attitude.

I discussed the unexpected findings of mentoring to the next generation in the case of Rosie. And, finally, I highlighted the teaching practices of Pauline Gawlik that have been adopted in her former students classrooms.

In chapter 5, the conclusions, I will highlight the best practices of teaching that I have identified through a careful analysis and synthesis of the interviews, my experience, and the literature. I will also share implications for further study.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

Feminist Perspective

One of my research questions was, “What might the feminist perspective of nontraditional research and alternative viewpoints reveal when applied to the career of Ms. Gawlik?” I return to the research questions in this final chapter in order to present the results of the study. By inquiring into this area, my goal is to strengthen the connection between theory and practice in art education and to discern how Pauline Gawlik, in serving as a mentor, might have helped lead her students towards a future career in art education.

Feminist research presents the notion that the ultimate test of knowledge is not whether it is true according to some abstract criterion but whether it leads to progressive change (Weiler, 1988). If art teachers are to make positive changes in our students, then they have to start by examining the changes they can make in their own teaching practice. An example of this would be holding high standards of learning for diverse groups of learners, regardless of ethnicity or family background. I will address these practices as seen through the teaching philosophy of Pauline Gawlik. The change that Pauline Gawlik fostered was to encourage all of her students to attend college regardless of race or family background. Many of her students, therefore, had the opportunity to pursue a career as an art teacher.

Weiler (1988) relates how a study that reveals the valuable and committed work being accomplished by teachers can be viewed as a positive model for change.

High school teaching in general is exceptionally challenging and valuable work with exceptionally low status and little understanding from outsiders.

A study counteracts the negative view of schools and teachers that is so commonly put forth. (p.71)

Revealing the achievements of Pauline Gawlik, in regard to her students' career choices, can provide a model for current and future art teachers as well as help address the current teacher shortage, particularly in regard to recruiting minority students. There are lessons to be learned from exceptional individuals, such as Pauline Gawlik, who because of their interest in their students' welfare were able to help those students find direction and make sense of their lives.

Choosing to Become an Art Teacher

What were the results of this study as to why many of Pauline Gawlik's students became art teachers? Clear connections appear between Ms. Gawlik's teaching and mentoring and the career choice of many of her students who went on to become art teachers. I uncovered two distinct categories of factors that influenced the students' decision. The first category is directly related to Pauline Gawlik. It includes,

1. Ms. Gawlik's planting the idea of future aspirations in her students' heads, i.e., "You should be a teacher"; "You are college material"; and "You are going to be an art teacher."
2. The safe, comfortable atmosphere of Pauline Gawlik's classroom that fostered productive work.

The second group of factors does not directly pertain to Pauline Gawlik. They are, however, important to mention since all the Hispanic students in my study mentioned the first one, and all of the participants regardless of ethnicity mentioned the second one. They are,

1. the participants' desire to better their economic situation, and
2. the participants' interest in the visual arts.

Though not always the first person mentioned in some of the interviews of Ms. Gawlik's students, her influence was a factor in every single participant's path to an art education career. Pauline Gawlik had a specific philosophy regarding what she was trying to achieve in the classroom; it included the personal and individual attention she gave each student as well as the careful crafting of the classroom atmosphere. When I interviewed Ms. Gawlik in July of 2003, she said:

The most important advice I could give any teacher is to remember that each student is an individual and must be treated that way. Each student goes to school with troubles and joys resting on his or her shoulders, and school time may be the best time of his day. Each teacher should do his or

her best to make each day a good, productive, happy day for each student. A teacher's actions and attitude influence each person he or she comes in contact with—sometimes with very long lasting and often times surprising results! (personal communication, July 15, 2003)

Classroom environment and choosing a career in art education might just be connected since Gracie and Rosie not only tried to recreate this environment that they loved so much for their own students but also for themselves as adults.

Gracie said. "I don't see teaching art as a job or as a career. I see it as a place to go have fun 80% to 90% of the time" (personal communication, July 9, 2003).

Gracie has successfully recreated one of the few happy times remembered from her childhood as an adult.

Almost all the participants had to face challenges in arriving at the choice of becoming an art teacher. Pauline Gawlik utilized specific practices that helped her students get beyond the obstacles. The statistics show that Hispanic students and students whose parents did not attend college rarely go on to higher education. Ms. Gawlik, however, encouraged all of her students to go to college. She planted the seeds of the possibility of becoming an art teacher. Many of the ways Pauline Gawlik accomplished this are revealed in her teaching practices. These teaching practices, discovered through the themes in the previous chapter, I have called best practices.

Best Practices

Best Practices are a set of practices educators exhibit in successful classrooms. A set of proficiencies, adopted by the Texas State Board of Education in February 1994, *State Proficiencies for Teachers and Learner-Centered Schools* (<http://www.sbec.state.tx.us>, March 21, 2004) guide pre-service preparation, professional development, and teacher appraisal practices for teachers. These proficiencies describe best practices as exhibited in successful classrooms. They include,

Learner-Centered Knowledge. The teacher draws on a rich knowledge of content and pedagogy to provide relevant and meaningful learning experiences for all students.

Learner-Centered Communication. While acting as an advocate for all students and the school, the teacher demonstrates effective professional and interpersonal communication skills.

Equality in Excellence for All Learners. The teacher responds appropriately to diverse groups of learners.

Learner-Centered Instruction. The teacher collaboratively identifies needs; and plans, implements, and assesses instruction.

Learner-Centered Professional Development. The teacher demonstrates a commitment to learn.

These proficiencies that describe best practice also characterize the teaching of Pauline Gawlik, as revealed through the themes identified in Chapter 4.

This discussion of themes and best practices leads us to the next research question: “What possible best practices of teaching and mentoring might be identified through an examination of the teaching philosophy and pedagogy of Pauline Gawlik?” In analyzing the data, I sorted recurring statements made by the students into broad categories or themes that I articulated in Chapter 4. These themes revealed the profound effect of Pauline Gawlik’s teaching on her students. And it is the teaching strategies that she used to achieve that effect that I identify as her best practices. The five themes revealing best practices of teaching and mentoring by Pauline Gawlik’s are part of the implicit curriculum, those qualities and practices that are not part of the official written curriculum. The themes are (1) positive classroom environment, (2) confidence and focus, (3) mutual earned respect and admiration, (4) caring, and (5) mentoring. In the sections that follow I will articulate how each theme revealed best practices.

Positive Classroom Environment

The classroom climate refers to the ambiance or atmosphere the teacher establishes through specific practices that then affect how the students feel and learn while in the classroom. During the interviews participants mentioned feeling safe, happy, respected, and valued in Pauline Gawlik’s classroom. This best practice contributed to the participants’ decision to become art teachers, as in Gracie’s case, and later was employed by the participants in their own teaching. Gracie told me in her interview, “When I was younger that art class was my safe

haven, and I try to recreate that for my students” (personal communication, July 9, 2003). Both the students and Pauline Gawlik spoke of specific attributes that result in a happy classroom experience. These include . . .

the playing of music in the classroom,
celebration of special moments that make each person feel unique,
freedom to share feelings,
a bright, clean and colorful classroom, and
high expectations for behavior that help to create a sense of family.

These are Pauline Gawlik’s best practices that resulted in that positive classroom climate. All participants remembered a positive classroom setting, but that positive classroom climate was the key factor in one participant’s pursuit of a degree in art education.

Confidence and Focus

In order to effectively instruct students, teachers must meet them, academically speaking, where they are and expand on their preexisting knowledge and interest in a subject. All of the participants in my study have a propensity towards the visual arts and enjoy art making; therefore, the motivation to learn was in place. Ms. Gawlik furthered that intrinsic motivation by giving her students the tools of confidence and focus needed to pursue a career in art education. Whereas the high school years can be a confusing time for many students, Ms. Gawlik helped focus her students’ interest in art and facilitated establishing tangible goals. The students said she . . .

helped us in entering art shows,
advised us on how to sell our work,
entered our work in competitions,
encouraged us to apply for part-time positions at the McAllen International
Museum,
steered other art-related jobs our way such as poster making, and
supported us in applying for art scholarships.

Pauline Gawlik's best practices are revealed through the themes of confidence and focus. She showed confidence in our abilities, convinced us of our talent, and gave us concrete activities through which to showcase that talent.

Susan and I both were shy and timid. Neither of us had much self-confidence in our abilities as artists. Ms. Gawlik helped us overcome those obstacles and promoted our art. She used the intrinsic motivation present in each student and helped nurture and encourage it, thereby instilling a much-needed sense of confidence in many of her students' lives and thought processes.

Mutual Earned Respect and Admiration

All participants relayed their feeling to me of being in a mutually respectful relationship with their art teacher, Pauline Gawlik. Ms. Gawlik demonstrated respect in many different ways. She . . .

treated each student as an individual,
treated all students fairly, regardless of cultural background,
did not demean her students, nor make them feel inferior,

knew everyone's name, and

held high expectations for all students.

The actions listed above are Pauline Gawlik's best practices as viewed through the theme of respect and admiration that requires a reciprocal relationship.

Students cannot be expected to show respect without its being modeled for them. Students show respect when they see it modeled for them. The literature (Noddings, 1992; Stronge, 2000; Valenzuela, 1999) points out strong correlations between mutual respect and student achievement.

Mutual respect was an important concept taken from what was learned in Ms. Gawlik's room and is now a part of the participants' own classroom repertoire. Respect or admiration results from care, the next attribute of Pauline Gawlik's teaching to be discussed here.

Caring

A priority found in Ms. Gawlik's teaching was that of giving encouragement to each individual student. This is a key factor in effective teaching as uncovered in the literature. Stronge (2002) tells us that it is a teacher's ability to make positive, caring connections with students that cultivates a positive learning environment and promotes student achievement.

Ms. Gawlik formed close family-like relationships with her students, thereby filling the void left by the lack of a traditional role model of a family member who had been to college. This is especially important in working with

Hispanic students, females in particular, as will be seen in the section to come pertaining to the Mexican-American students interviewed for this study.

Ms. Gawlik made all of her student's feel that they were special, that they had much to offer not only as an artist but also as a person. She commanded and received respect not by rigid rules that tend to control students but by genuinely showing interest in each and every individual. To achieve this level of care she . . .

celebrated everyone's birthday in some little way,
recognized each student individually,
set high standards,
expected to see her students succeed,
was honest in her praise and criticism,
stressed respect and care for each other, artwork, ideas, supplies, and the
environment, and
formed close family-like relationships with her students.

The theme of care and respect revealed the best practices of Pauline Gawlik by showcasing how her honesty and individual approach to each student's needs made him or her feel cared for. Pauline Gawlik also established the idea of the importance of respect. Demonstrating respect for someone or something is indicative of care. It was all those thoughtful courtesies that helped to produce a caring, reciprocal relationship between teacher and student.

Mentoring

Ms. Gawlik mentored her students by giving them encouragement and confidence. She also provided more tangible support (see below) through her best practices. Additionally, her mentoring extended beyond the years the students were in high school. She . . .

advised various students how to register for college,
provided rides for students to register,
helped a student prepare for the Excet exam needed in order to obtain a teaching certificate,
gave assistance and advice as an experienced art teacher to those students who were just starting as art teachers,
modeled networking related to professional associations and
modeled how to coordinate a panel presentation for a state professional conference.

Today she is still mentoring and modeling professional practices as an active retired art educator in 2004.

These best practices of Pauline Gawlik as revealed through the theme of mentoring demonstrate how she went above and beyond the required curriculum to bring about the desired result of bettering her student's lives.

Best Practice in Regard to Mexican American Students

Which of these practices might have been especially beneficial for Pauline Gawlik's Mexican Americans students who became art teachers? The data

revealed that Ms. Gawlik did not treat her Mexican-American students any differently from her Anglo students. In her mind there were no regular, college preparatory, or honors tracks; instead she saw all students on a success track, regardless of race or gender. Everyone's ethnicity was treated the same; their individual needs were handled differently. She . . .

treated all students fairly,
set high expectations for them, and
created a sense of family.

These best practices of Pauline Gawlik show her to be equal and fair in her interactions with her students. Ms. Gawlik stated that her students were like family, and Rosie also corroborated that statement when she said that Ms. Gawlik was like an aunt to her. The point of creating a sense of family is a significant and an important finding of this study. It is, however, a factor that plays in divergent ways.

Hispanic students adhere to traditional enabling values like family (Buriel, 1984). In establishing a family-like environment and relationship with her students, Pauline Gawlik mentored them in ways that were in accord with those family values. Yet, as we saw in Chapter 4, Hispanic families often discourage daughters from pursuing either a higher education or careers. Pauline Gawlik might have been a surrogate professional/family role model for the female Mexican-American students who eventually became art teachers. An example of this was brought out in Rosie's story.

Ms. Gawlik appeared to earn respect and admiration from all of her Hispanic students by establishing a bond with each of them that, in turn, created a sense of family. This might have appealed to the strong Hispanic values regarding family. The close, warm, caring atmosphere in the classroom helped establish a reciprocal trusting relationship between the students themselves and between students and Ms. Gawlik. Trusting relationships should constitute the cornerstone for all learning (Valenzuela, 1999). Pauline Gawlik said her “students were extended family” (personal communication, July 15, 2003).

During the pilot study interview with Ms. Gawlik, she relayed a story to me about driving some of her Hispanic high school students to the local university; introducing them to the professors, showing them around the campus, and helping them get enrolled. All of this was done on her own time. Like a caring family member, Ms. Gawlik got these students to college.

The expectations a teacher holds for a student, whether consciously or subconsciously, are demonstrated through the teacher’s interactions with the students. This can be a self-fulfilling prophecy. The teacher with low expectations for the class or particular students observes poor performance in that specific group. The teacher with high expectations can have classes of students who show improvement and growth in their academic performance (Stronge, 2002).

The high expectations that Ms. Gawlik set for her students were met. It was through her colorblind approach to motivating students as individuals that Ms. Gawlik was able to elicit the best from her students regardless of race,

ethnicity, or economic background. She treated all students the same—as individuals. When I asked Ms. Gawlik about her success with Mexican American students and whether she structured her class in any certain way to make them feel included, I could tell I hit a nerve with her. In her own words she said,

I never had Mexican American students—I had art students. It always upset me when I had to fill out inquiries about ethnic backgrounds. I could not understand the importance of skin color, vocal accents, or the style of clothes worn by people. At one time when the Chicano movement was in peak swing, I told my classes I wished we had a moat around McAllen High School that could be filled with a different color of paint each morning and that every person at McHi had to walk through it. I also said that there would still be groups of people gathering around, pointing at the other groups and saying, “Look, their green color this morning is paler than ours,” or “Hey, streaky paint is ugly.” Even if everyone were the same color, there would still be those who felt their color was smoother, brighter, or better. I feel that art is the most important subject in school for teaching the beauty of differences and colors, and ideas, and the acceptance of differences. (personal communication, July 15, 2003)

Pauline Gawlik taught the importance of respect for all and stressed the acceptance of differences. Although economic factors played a central role in motivating many of Ms Gawlik’s students to pursue a college degree, the intangible benefits of the achievement should not be underestimated. The

enhanced sense of self-esteem that these students now enjoy for themselves and project to their communities may be even more valuable than the financial rewards. They are now role models and mentors to their own students. Pauline Gawlik used strategies based on equity, high expectations, and family values. These are the best practices she used in working with all students, including those who were Hispanic.

Teacher Shortage

In Chapter 1 I identified the problem of the current teacher shortage and the potential significance of my study in addressing this issue. The research question asked was, "What import and possible application might these practices hold in addressing the current teacher shortage, particularly in regard to recruiting minority teachers?" Although there is no easy formula to follow in encouraging the development of minority teachers, a study by Valenzuela (1999) undertaken at Seguin High School in Seguin, Texas showed one aspect of the problem to be

. . . the socialization of the Mexican American students toward the idea of someday attending college but insufficiently socialized into an understanding of the tools and knowledge they would need to reach such a goal. Despite possessing a rational understanding of their need for a college degree, college remained an emotionally and experientially remote notion. (p.151)

What we can learn from Ms. Gawlik's students' experiences is that it took more than just teaching the prescribed curriculum to prepare her students for college.

The sensible activities Pauline Gawlik incorporated in a typical day of mentoring her students can be applied in addressing the current shortage of minority teacher applicants. How can these be imported? These activities show teachers concrete ways to help students bridge the gap between just being a high school student who likes to make art and one making plans to go on to college and become an art teacher. What the actions (field trips, promoting work, help in finding jobs, counseling etc.) all have in common is the practical approach Ms. Gawlik took to nurture her students' interest in art. In many cases she filled the void left by the lack of a traditional role model, i.e. the parents, and encouraged individual students to consider a career in art education.

What possible application does this hold in relation to the recruitment of minority teachers? The best practices of real world experiences, individualized instruction, mutual caring, respect, motivation, focus, and the sense of family all coexisted in Ms. Gawlik's positive art classroom environment. These best practices can be utilized by other high school art teachers to help recruit Hispanic students to be art teachers.

Implications For Further Study

One of the aims of this document is to encourage practicing art teachers to publish their own stories telling how and why they became art teachers. Feminist methodology encourages us as teachers to use our own voice to

advance and empower others. Writing our stories can further that cause. This would also provide further insight into the factors involved in why women choose to become art teachers.

As revealed in this study, several factors may influence a student to pursue a career as an art teacher. Many of those factors were discovered through themes found throughout the interview data. These themes then led to the uncovering of the best practices of a high school art teacher. Questions for future researchers might include, “How might these best practices be taught to pre-service art teachers?” “Are these best practices something that can be taught, or are these qualities indicative of a teacher’s personality?”

The students in my study were enrolled in art for three to four years. Can this study be replicated in the 21st century, when college bound high school students are not afforded the luxury of taking art courses for three to four years in a row?

One more area for research would be the notion of using the student’s own interest in art as a motivator to encourage Hispanic students in particular to pursue a college degree. Students in the Hispanic culture embrace the visual arts. According to the National Center for Education Statistics (www.ed.gov/NCES/, March 12, 2004) the percentage of Hispanics who earn visual arts credits in high school was the second highest of all ethnic groups, just under that of Native Americans. I have seen this interest and propensity towards the visual arts from the Hispanic community in my own teaching career in Texas

over the past 20 years. Chicano artist Gomez (Hernandez, 2004) goes out into the community and encourages the youth: “I tell them students that if they have the ability and love of art then they should go to art school and get a degree. It’s hard to make a living doing murals. There’s so much talent in our Latino American youth” (http://www.lowriderarte.com/featuredartists/0601Ira_gomez/, March 21, 2004). Further research is needed on how to motivate the Hispanic culture to address the lack of motivation for a career in art.

Implications for Higher Education

There are implications arising from this study for art education classes at the university level. Future art teachers can learn from the best practices of Pauline Gawlik. University professors should incorporate the successes of art teachers such as Ms. Gawlik into the curriculum so that new generations of art educators do not have to “reinvent the wheel.” Future teachers need to realize the importance of a positive classroom environment, as well as the confidence, focus, respect, caring and mentoring that reach beyond the boundaries of a formal curriculum. Future teachers also need to recognize the value of personal commitment and the impact one teacher, such as Pauline Gawlik, can have on the career paths of her students. There is no one formula for success. The process of teaching is ever changing and growing with each new student. Every student must be treated as an individual and not stereotyped or lumped into a category.

Summary

This study comprises what I have learned from the philosophy and teachings of Pauline Gawlik as expressed by her and her students. The use of the feminist research methodology that brings relevance and empowerment to writing about everyday experiences and learning from the lives of those we know also brings validation to this study. Included in the epilogue to *Exploring the Legends*, (Corwin, 2001), a NAEA publication highlighting four accomplished men in the field of art education, is the admonition to future researchers to work to complete the picture of a balanced portrayal of men and women. “We anticipate the work of future researchers bringing us more of the untold stories of women” (p. 106). Researching and bringing more of the untold stories of women to publication will assure that our historical record of art education is a balanced portrayal.

It has been important to give voice to these lived experiences; it is also important to listen to them and learn from them. Teachers know they will influence many lives, but generally never a word is heard from the vast number of students. If art teachers are to have a positive impact on the lives of their students and effect change in the status quo of a student’s future, then reading of other people’s positive student/teacher interactions and the consequences of those interactions may solidify in their mind as a teacher that what they are trying to accomplish is worthwhile.

The findings of this paper show how the merging of the intrinsic motivation brought to the classroom by the students in the study with the caring guidance, teaching, mentoring, and respect modeled by Pauline Gawlik may have created the balance needed to influence these same students to pursue a career as an art teacher. Although a personal flame to achieve beyond the norm burned inside each of the students featured in this study, it is clear that Pauline Gawlik helped fan this flame. As a result, many low socioeconomic students beat the odds and became art teachers.

I would like to close with a quotation from Rosie that speaks for me as well. "I love teaching, and I love art, and I want to be like Mrs. Gawlik. I hope my students will speak of me that way I speak of her" (personal communication, August 8, 2003).

APPENDICES

APPENDIX A

QUESTIONNAIRE/INTERVIEW FOR MS. GAWLIK

1. First I will ask some basic demographic information including where she was born and when she moved to the Rio Grande Valley.
2. What caused you to become an art teacher? Did key figures play a role? If so, who are they?
3. What is your training?
4. What is your educational philosophy?
5. What were some of your biggest challenges while teaching at McAllen High School?
6. How would you describe the impact you had on your students?
7. Tell me about a memorable moment(s) you had while teaching.
8. Why do you think so many of your students became art teachers?
9. What does “care” imply to you?

After looking at the list of names you gave me of former students that are now art teachers, I noticed that a majority of those names have Spanish surnames. This stood out as something to investigate as the state of Texas as well as the rest of the country is in need of minority teachers

10. To what do you attribute your success with Mexican American students?

11. What, if anything, did you do to structure your classes so Mexican American students would feel included? Was this consciously planned or simply intuitive interaction? How so?
12. Did you allow students whose first language was Spanish, to speak Spanish in your classes? Why or why not?
13. Are there any additional comments that you would like to make?

APPENDIX B

QUESTIONNAIRE/INTERVIEW FOR STUDENTS

1. First I will ask some demographic information such as, what years did you attend McAllen High School?

(Questions 2,3,4 and 5 will be used only for the interviews with students with Spanish surnames)

2. Are you of Mexican heritage?
3. What language was spoken in your home while you were in school?
4. When did your family come to the United States?
5. Were you ever a migrant, if so during what years of schooling?
6. What is the education level of your parents?
7. How aware were you of whether your parents went to college or not? If they did not were you trying to buck the norm?
8. What are (were) your parent's occupations?
9. Were you the first in your family to go to college?
10. What encouraged you to pursue a college degree?
11. What encouraged you to become an art teacher?
12. When did you first decide art teaching was the career for you?

13. Please describe the most important factors that influenced your becoming an art teacher. (If they mention that one of the people was Ms. Gawlik, I will ask them to elaborate)

At this point in the interview, if they have not mentioned Ms. Gawlik, the interview will stop. I will probe a bit and ask why she was not mentioned. For those that do mention Ms. Gawlik as an influence I will ask the following four questions.

14. What do you recall most vividly about Ms. Gawlik?

15. How did she make you feel when you were in her class?

16. How would you describe her educational philosophy?

17. How did she relate to her students?

18. What role did art play in Ms. Gawlik's relationship with her students?

19. In what ways do you think Mrs. Gawlik had an influence on your decision to become an art teacher?

20. In what ways has she mentored you since graduating from high school?

21. What elements of her teaching did you adopt or try to adopt in your teaching?

22. Why did you choose to become an art teacher?

23. Do you view teaching as a job or career? Explain.

Is there anything additional that you would like to add?

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