Art On A Cart: A National Mixed Methods Investigation Of Elementary Art Teacher Experiences And Perceptions

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ART ON A CART: A NATIONAL MIXED METHODS INVESTIGATION OF ELEMENTARY ART TEACHER EXPERIENCES AND PERCEPTIONS

by

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Abstract

This study investigated the practice of elementary art teachers who utilize carts for the delivery of art lessons; to understand how the art on a cart practice influences art educators’ approaches to curriculum development and instruction; and to identify challenges, benefits, and best practices. The practice of art on a cart is defined as the practice of art teachers moving art materials on a cart from room-to-room, class-to-class, even school-to-school to deliver elementary art lessons in lieu of having students come to them in a dedicated art based classroom. A systematic literature review completed by the researcher returned no results of in-depth research on this topic, although the practice of art on a cart has existed for decades.

The sequential explanatory research design was completed in two phases. The first phase consisted of a national online survey focusing on the art on a cart practice and collected responses from 174 art educators who currently or in the past practiced art on a cart. The second phase focused qualitative data including interviews, observations, and photos with a subset of six teachers who initially participated in the online survey. Findings from these two phases produced detailed descriptions of how art teachers who travel on carts to deliver lessons navigate the traditional educational environment in nontraditional ways; the challenges they face in daily practice; how the art on a cart practice influences the way teachers approach curriculum, classroom management, and instruction; and the ways in which art on a cart practice alters and limits creative learning experiences for students. Discussion of results highlights the importance of awareness of the practice within the field and the need for support systems for teachers at both the local and national level.
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# Table of Contents

Abstract .................................................................................................................. iii

Acknowledgements ................................................................................................. iv

List of Tables ............................................................................................................ vii

List of Figures ......................................................................................................... viii

Chapter 1: Introduction and Literature Review ....................................................... 1
  Statement of the Problem ........................................................................................ 1
  Research Questions and Purpose of the Study ....................................................... 3
  The Promise of the Arts in the General Curriculum ........................................... 4
  Art on a Cart Research and Literature ................................................................ 7
  Experiential Descriptions of the Art on the Cart Practice .................................... 11
  Mid and Late Career Transitions to a Cart .......................................................... 15
  Novice Teachers and Art on a Cart ....................................................................... 16
  Challenges of Art on a Cart .................................................................................. 18
  Limited Resources and Support for Art on a Cart Teachers .............................. 19
  Navigating Relationships with Peers, Staff, and Administration ......................... 20
  Classroom Management, Art Education, and Art on a Cart ............................... 21
  Benefits of the Art on a Cart Practice .................................................................. 30
  Chapter One Summary ......................................................................................... 30

Chapter 2: Methodology ......................................................................................... 33
  Research Design ................................................................................................... 33
  Participants and Sampling Procedures ................................................................... 37
  Instrumentation ..................................................................................................... 41
  Phase One: Web Based Survey ............................................................................. 41
  Survey Data Collection Procedures ..................................................................... 44
  Survey Data Analysis ............................................................................................ 45
  Phase Two: Qualitative Interviews, Observations, and Photos ............................. 46
  Qualitative Data Collection Procedures ............................................................... 49
  Qualitative Data Analysis ..................................................................................... 50
  Validity and Reliability ......................................................................................... 52
  Limitations ............................................................................................................ 53
  Personal Involvement and Role of the Researcher ................................................ 54
  Chapter Two Summary ......................................................................................... 56

Chapter 3: Phase One Results ................................................................................. 57
  Review of Phase One Data Collection .................................................................. 58
  Reporting of Phase One Data ................................................................................. 60
  Section One: Description of Survey Participants ................................................ 61
  Summary of Section One ...................................................................................... 61
  Section Two: Defining the Art on a Cart Practice ............................................... 71
  Summary of Section Two ...................................................................................... 71
  Section Three: Reasons for Art on a Cart Reported by Teachers ........................ 80
  Summary of Section Three ................................................................................... 81
  Section Four: Challenges of the Art on a Cart Practice ....................................... 84
  Summary of Section Four ..................................................................................... 96
  Section Five: Benefits of the Art on a Cart Practice ........................................... 97
  Summary of Section Five ...................................................................................... 99
  Section Six: Educators’ Perceptions of the Art On a Cart Practice ...................... 101
List of Tables

Table 2.1  Type of Qualitative Data Collected for Each Phase Two Participant .......................... 46
Table 3.1  Number of Survey Participants by State........................................................................ 62
Table 3.2  Challenges Identified by Art on a Cart Educators.................................................. 85
Table 3.3  Other Challenges Identified by Art on a Cart Educators........................................ 86
Table 3.4  Most Difficult Challenges Identified by Art on a Cart Educators.......................... 95
Table 3.5  Benefits Identified by Art on a Cart Educators......................................................... 99
Table 3.6  Educators’ Perceptions: Organization, Preparation, and Management of Supplies and Student Art........................................................................... 102
Table 3.7  Educators’ Perceptions: Curriculum Development & Assessment.......................... 107
Table 3.8  Educators’ Perceptions: Classroom Management and Community............................ 112
Table 3.9  Educators’ Perceptions: Communication with Peers & Administration.................... 119
Table 3.10 Educators’ Perceptions: Attitudes about Art on a Cart.......................................... 121
Table 4.1  Demographic Data for Interviewed Art on a Cart Teachers........................................ 128
**List of Figures**

| Figure 2.1 | Art on a Cart Research Design .................................................. | 34 |
| Figure 3.1 | Gender the Art on a Cart Educators Participating in the Study......... | 64 |
| Figure 3.2 | Number of Years Art on a Cart Educators Have Been Teaching Art.... | 65 |
| Figure 3.3 | Educational Degrees of Art on a Cart Educators............................ | 66 |
| Figure 3.4 | Number of Art on a Cart Educators Certified to Teach Art............. | 66 |
| Figure 3.5 | Location of the Schools Where Art on a Cart Educators Teach......... | 67 |
| Figure 3.6 | Public or Private School.............................................................. | 68 |
| Figure 3.7 | Number of Classes Taught by Art on a Cart Educators Per Week........ | 69 |
| Figure 3.8 | Students Taught Per Week............................................................ | 70 |
| Figure 3.9 | Instructional Levels of Taught by Art on a Cart Educators............ | 71 |
| Figure 3.10 | Experiences of Art on a Cart Teachers.......................................... | 74 |
| Figure 3.11 | Current teaching situation............................................................. | 75 |
| Figure 3.12 | Number of Years Educators Have Taught Art on a Cart.................... | 77 |
| Figure 3.13 | Supply Storage, Spaces, and Resources Available............................ | 78 |
| Figure 3.14 | What Art on a Cart Teachers Report the Classroom Teacher Does.......... | 79 |
| Figure 3.15 | Reasons for Art on a Cart Reported by Educators............................ | 83 |
| Figure 4.1 | Debbie’s Art Cart ........................................................................... | 130 |
| Figure 4.2 | Nikki’s Art Cart with Labels............................................................ | 140 |
| Figure 4.3 | Lillian’s Storage Facility................................................................. | 142 |
| Figure 4.4 | Lillian’s Cart................................................................................. | 143 |
| Figure 4.5 | Natalie’s Art Materials Packed for the Day....................................... | 150 |
| Figure 4.6 | Small plane used by Christy to get to rural school........................... | 157 |
| Figure 4.7 | Christy’s Supply storage and cart ................................................... | 160 |
| Figure 4.8 | Art rules poster............................................................................... | 168 |
| Figure 4.9 | Art award poster............................................................................... | 171 |
Chapter 1: Introduction and Literature Review

Statement of the Problem

Of all of the variables of effective teaching, the physical space of the classroom is often the most taken for granted (Banning, 1986; Van Note Chism, 2002). Factors considered in the design and arrangement of educational environments include the diversity of activities, frequency of activities, accessibility of equipment, patterns of travel, management of time, and use of technology (Araca, 1986; Doyle, 2006; Hall, 1977; Hurwitz & Day, 2007; Weinstein, 2007). While spaces for reading, discussing, and collaborating are needed in all learning environments, visual art instruction additionally necessitates spaces equipped for creating and displaying a variety artistic media (Susi, 1986). Art educators need closets for storage of materials, sinks for cleanup, spaces for preparing supplies, and ample lighting (Main, 2006). Spatial considerations for elementary art educators are not only defined by the range of activities as directed by the curriculum, but also by the diversity of their students. Since elementary art educators frequently teach all of the students within a school, it is essential that classroom spaces, furniture, and supplies accommodate multiple grade levels and developmental stages. Although the physical environment is one of the least discussed aspects of education, for elementary art educators, the arrangement, organization, and management of the art classroom is a major pedagogical concern and plays a significant role in each student’s learning experience.

Instructional learning environments for art lessons become even more complex for elementary art educators who, instead of having their own dedicated classroom, deliver lessons to their students using art carts. Art on a cart is defined as the practice of
teachers moving art supplies on a cart room-to-room, class-to-class, and sometimes school-to-school in order to deliver lessons to students in lieu of having students visit them in a designated art classroom. The practice of teaching art on a cart requires art teachers to rethink traditional classroom organizational systems, communication, and classroom management approaches. Traveling art teachers often find themselves transporting supplies to and from students in crowded rooms not adequately equipped for art instruction (O'Hanley, 2011, September 29). The art on a cart practice challenges teachers by making even the most basic of daily routines such as storing materials, displaying art, and presenting instructional resources problematic (Jaquith, 2009; Main, 2006; O'Hanely, 2011, September 8). Additionally, art on a cart teachers must find ways to present an array of instructional formats including the discussion of art history and aesthetics, the demonstration and creation of art projects in a variety of media, and viewing and displaying works of art. Given all of the variables and factors teachers must consider when preparing for and delivering art instruction, the practice of teaching art from a cart can be more than simply an occupational inconvenience.

Despite the fact that for decades the art on a cart practice has been a reality for some art educators, no formal research on the topic has been conducted and very little literature exists describing or addressing the subject. A review of the literature revealed 15 experiential articles describing the art on a cart practice from the perspective of elementary art teachers who find themselves in the position of not having a dedicated classroom and are relegated to using art carts as a way of delivering lessons to their students (Basso, 1985; Boykin, 2007; Cappetta, 1993; Clark, 2012; Costello, 1988; Jaquith, 2009; Kerry, 2011; Muhlheim, 2010; Main, 2006; May, 1993; O’Hanley, 2011,
Sept 29; 2011, Sept 16; Reed, 2009; Stalker, 2009; Worman, 1992). Although these articles are insightful about the challenges faced by art on a cart educators and provide tips and strategies helpful to other art on a cart educators, these narratives do not provide a comprehensive understanding of the nature and complexities of the art on a cart practice nor do they reveal a systematic approach for successfully teaching art lessons from a cart. An extensive review of the literature identified no research focusing on the art on a cart practice. The absence of research on this topic has revealed a gap in the field of art education prompting some art educators to call out to the field for support (Clark, 2012; O'Hanley, 2011, Sept 27).

**Research Questions and Purpose of the Study**

The absence of research focusing on the art on a cart practice, combined with the pressures faced by art on a cart educators as described in experiential literature, provides a persuasive rationale for this study. This research study provides a baseline of understanding about the art on a cart practice and its place in the field of art education by describing and detailing the art on a cart practice through the experiences of elementary art teachers who use carts to deliver art curriculum to their students. The following research questions guided the study:

1. How does the practice of teaching art on a cart influence how art educators approach curriculum development, instruction, and classroom management?
2. What challenges for students, educators, and schools do art on a cart educators report because of their art on a cart practice?
3. What benefits for students, educators, and schools do art on a cart educators report with the practice?
4. What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their school(s)?

5. How do art educators perceive the art on a cart practice has changed student art experiences and learning?

6. What best practices and curricular adaptations for art on a cart are identified by art educators?

The remainder of this chapter details the existing art on a cart literature and related literature.

**The Promise of the Arts in the General Curriculum**

Dewey (1934) and Eisner (1995) have written about the fundamental role played by the arts in standard education curriculum; others do not see arts education as essential, but rather as a discretionary content area. Dewey understood the arts as a way for us to develop the skills of creativity and self-expression and held that the arts provide us a pathway to appreciate the expressions of others as well as understand our own cultural and historic narrative (Dewey, 1934). Recent educational policy has supported arts education by including arts as a core subject within the No Child Left Behind Act of 2001 and more recently by producing a report describing the benefits and positive academic outcomes created by a quality arts education (Arts Education Partnership, 2005; Dwyer, 2011). Recent research connects art education to both improved academic achievement and increased student graduation success rates (Deasy, 2002; Israel, 2009; Mehta, 2009; Korn & Associates, 2007; Scheuler, 2010). Yet, regardless of the growing body of research in support of arts programming as an indispensable piece of the general curriculum, art education has sadly continued to follow the trajectory of increased
marginalization for several decades (Eisner, 1995; Heilig, Cole, & Aguilar, 2010; May, 1989).

Although the federal No Child Left Behind Act of 2001 (No Child Left Behind [NCLB], 2002) identified the arts as a core subject to be included in the general curriculum, the implications of NCLB has only amplified many of the pressures art educators had been experiencing over several decades. By promoting an educational climate that values formalized testing as the only way to assess student learning, NCLB has pushed art education farther into the margins of general curriculum. With the demands felt by administration and teachers to raise test scores, instructional time for tested subjects including math and language arts has increased, while instructional time for visual art, a non-tested subject, has decreased (Jennings & Rentner, 2006; McMurrer, 2008). In addition to decreases in instructional time, financial shortfalls have caused art education programs to be cut drastically or eliminated entirely (Beveridge, 2010; Chapman, 2005; McMurrer, 2007; Rowe, Castaneda, Kaganoff, & Robyn, 2004; West, 2007).

Despite these increasing pressures, art educators continue to work to deliver art education to students. They do this even though they are often placed in working situations where they must make professional concessions. Sabol (2010) studied the impact of NCLB on art education and found that in addition to decreased instructional time, art educators reported other negative impacts in their practice. Teachers reported more class interruptions, increases in students being removed from art class for remedial instruction, decreases in enrollment in art due to students being required to take more math or language arts courses, decreases in funding for supplies, and increases in teacher
workloads (Sabol, 2010). The changes brought about in response to NCLB have not only altered the way art educators perceive their practice and their students’ experiences, but have led many to harbor feelings of low morale and of low self-esteem (Sabol, 2010).

Sabol’s research is significant in understanding how the policies of NCLB have impacted art education over the past decade, but although the marginalization of the arts has accelerated since NCLB, the reality is art educators have been experiencing diminishing resources, decreased instructional time, and overall marginalization for several decades (Heilig, Cole & Aguilar, 2010; McMurrer, 2008). Almost two decades prior to Sabol’s research, Mims and Lankford (1995) surveyed elementary art educators about their practice and found teachers identified time, space, and money as the assets most essential and influential in delivering quality art education programs. Mims and Lankford asserted while educators emphasized these resources as critical to their practice, they also reported reductions in all three areas. Increases in student populations along with cuts in staffing and budgets forced teachers to do more with less. In one instance, when asked about the challenges faced in daily practice, one teacher revealed the reality of her situation as “teaching 900 students per week in three schools from a cart” (Mims & Lankford, 1995, p.92).

As money and space are diverted to other content areas, and instructional time continues to decrease, art educators are forced to make concessions in many if not all areas of their practice (Mims & Lankford, 1995; Sabol, 2010). Less money often translates into fewer art materials to explore diverse modes of art making. Less instructional time means less time to explore artistic techniques in-depth, fewer opportunities for students to work collaboratively, and less time to discuss connections to
art history and aesthetics. Less physical space relocates some art educators onto art carts instead of having a dedicated classroom. This specific challenge of teaching from a cart versus having students visit a dedicated art classroom would seemingly impact curriculum and instructional approaches in many ways, but due to lack of art on a cart research, the differences between the art on a cart practice and more traditional practice are not documented and therefore are not fully understood.

Although there exists no understanding of the frequency of teachers who practice art on cart, some literature speculates the practice is increasing due to the continuation of tightening budgets and lack of physical space within schools (O’Hanley, 2011, September 29). Eisner (2002) and others have praised the arts for their ability to assist students in learning a variety of lessons that other content areas are unable or struggle to teach. For example, the arts often explore multiple perspectives, highlight diversity, and use a language that transcends words. Art education presents students with situations where problems can be solved creatively and from many points of view, in contrast to approaches found in content areas emphasizing only one correct resolution. Yet, regardless of Eisner’s points about the need and importance of the arts as a part of the general curriculum, the arts continue to be a target of curricular marginalization and the art on a cart practice is a concrete example of how this marginalization manifests itself in daily practice.

**Art on a Cart Research and Literature**

In an attempt to learn about the origins and characteristics of the practice of art on a cart, searches for “art on a cart” and “art cart” were performed both independently by the research and with the assistance of professional research librarians. Searches
revealed approximately 15 articles referring to the practice with the majority of articles consisting of narratives written by art on a cart teachers (Basso, 1985; Boykin, 2007; Cappetta, 1993; Clark, 2012; Costello, 1988; Jaquith, 2009; Kerry, 2011; Muhlheim, 2010; Main, 2006; May, 1993; O’Hanley, 2011, September 29; 2011b; Reed, 2009; Stalker, 2009; Worman, 1992). Searches for literature on the art on a cart topic were not limited by searches for “art on a cart” or “art cart”. In addition, “itinerant” and “traveling art teacher” were searched. The context of terms such as “itinerant” was paid special attention to ensure that discussions were indeed relating to teachers who taught art on a cart. Two articles were identified that used the term “itinerant” in a way that aligned with the working definition of art on a cart for this research study and included teachers who taught art on a cart in multiple schools or who taught in a dedicated classroom in one school and art on a cart in another (Basso, 1985; Muhlheim, 2010). One article utilized the language of “itinerant” and “teaching from an art cart” as synonymous (Cappetta, 1997). This being the case, it is of note that itinerant art teachers may experience some common challenges and benefits as those faced by art on a cart teachers who only teach within one school, and yet teaching in multiple schools on a cart may have its own unique challenges and characteristics.

It is important to mention that the published journal articles focusing on art on a cart number only six, span 22 years from 1985 to 2007, and are found in three art practitioner journals including Arts & Activities, Teacher Magazine, School Arts and one National Arts Education Association (NAEA) print publication, the NAEA Advisory (Basso, 1985; Boykin, 2007; Cappetta, 1993; Costello, 1988; Main, 2006; Worman, 1992). Of the other nine articles found, seven were published in online formats including
two NAEA blogs, and three personal blogs or websites, one from an online discussion board and one from a school district manual found online (Clark, 2012; Jaquith, 2009; Kerry, 2011; O’Hanley, 2011, September 29; 2011b; Reed, 2009; Stalker, 2009).

Literature related to, but not focused solely on art on a cart practice, includes three reports and one master’s thesis (Carey, 1995; Leshnoff, 1999; Muhlheim, 2010; May, 1993). The reports only briefly mention art on a cart as a phenomenon within the field of art education. Searches for literature or research focusing on other content areas such as music or science that use carts in practice was completed, although references to the use of carts in visual art education programming were more frequent than references to the use of carts in all other content areas combined.

The earliest article found referencing art on a cart appears in a 1985 article titled, “An Art Cart for the ‘Traveling’ Art Teacher” (Basso, 1985). Basso’s (1985) is the first of a handful of articles to cite art on a cart as a common occurrence within elementary schools. Several articles do not use the term “art on a cart” consistently, but intermingle the terms “traveling art teacher,” “art cart,” and “itinerant” (Basso, 1985; Costello, 1988; Leshnoff, 1999; May, 1993; Worman, 1992). One reference went as far as to state the majority of elementary art teachers do not have dedicated classrooms, but instead practice art on a cart (May, 1993). Prior to 1985, no mention of art on a cart was found in the literature and no statistics of any kind could be found specifically directed at determining the frequency of art on a cart practice in the field. The lack of known occurrence of the practice leaves several questions unanswered. Has the phenomenon increased, decreased, or stayed at the same rate? What factors impact the frequency of art on a cart practice within the field? Answers to these questions could provide insight as to why teachers are
placed on carts in lieu of having their own dedicated classroom spaces. Although administrators were not interviewed as part of this research, art on a cart teachers were asked to express their understandings and beliefs about why their school or district utilizes art on a cart versus a dedicated art classroom.

The search of literature found two reports referencing the use of carts instead of classrooms in art education. These reports, although far from offering a comprehensive understanding of the occurrence of the art on a cart within the field, do acknowledge the existence of the art on a cart practice within a national context and suggest the practice may be more common than the literature suggests. The first reference is a 1995 report published by the National Center for Education Statistics citing almost 50 percent of all elementary schools provide a “separate and specifically equipped space” for visual arts education (Carey, 1995, p. 3). Of those schools not using a specifically equipped space, the report provides two explanations for what kinds of spaces or systems these schools use to deliver arts programs (Carey, 1995): 1) Because they rely on classroom teachers rather than art educators to provide visual arts instruction resulting in students not leaving their regular classroom; 2) Some schools rely on an art teacher to “move from classroom to classroom, carrying their supplies with them on an art cart” (Carey, 1995, p. 3).

Although this report does not calculate the rate of art on a cart within the field, it does acknowledge the existence of the practice. There is a second reference from a much smaller sample of 85 elementary art teachers that found seven percent of teachers surveyed used a cart instead of a dedicated classroom while one percent used a cart in multiple schools within their practice (Leshnoff, 1999).

These two references reveal art on a cart to be more frequent than one would expect
based on the number of articles found in the literature. However, they do little to clarify the actual occurrence of art on the cart at any given time. It is not in the scope of this study to determine frequency of art on a cart; however, this study presents a detailed description and better understanding of the art on a cart phenomenon based on the perceptions and reporting of art on a cart practitioners.

Experiential Descriptions of the Art on the Cart Practice

Experiential descriptions of the art on a cart practice make up the majority of the literature found on the topic (Basso, 1985; Clark, 2012; Costello, 1988; Jaquith, 2009; Main, 2006; May, 1993; Muhlheim, 2010; O’Hanley, 2011, September 16; Reed, 2009; Stalker, 2009; Worman, 1992). These collected narratives share several common themes and after reading them, one can see a trend in the way teachers describe their art on a cart practice as they seem to follow a familiar narrative. Most begin by presenting a description of how the art on a cart teacher came to be without a dedicated classroom, teaching art using a cart. Issues concerning the design of the art cart, cart management, storage of supplies, and student artwork are often included. Finally, most experiential art on a cart narratives conclude by reflecting upon their personal art on a cart experience and practice. This section describes several of the topics written about the practice by art on a cart teachers.

In describing their own personal narratives, many art on a cart teachers begin by revealing how they came to teach from a cart. In a 2009 blog written for the National Art Education Association’s Monthly Mentor web page, Diane Jaquith explains her art on a cart practice began when her school had to accommodate a sudden population growth. Lack of space forced all specialist educators out of their dedicated classrooms and
assigned them to teach using carts (Art on a Cart!, para. 1). Overcrowding is often cited as a cause for art teachers to be moved from classrooms to carts (Boykin, 2007; Jaquith, 2009; Main, 2006; O’Hanley, 2011, September 29; Worman, 1992). Other causes include budget cuts and the need for increased instructional time in other subjects such as reading (Main, 2006; O’Hanley, 2011, September 29). Literature reveals that content areas such as gym, music, and art, otherwise referred to as “specials,” are more susceptible to being placed on carts than other content areas (Boykin, 2007; Main, 2006; O’Hanley, 2011, September 29; Jaquith, 2009). Whatever the reasons, art educators such as Marisa Main (2006) find it shocking, even “unthinkable” to have an administrator state “your classroom is needed for another classroom” and that you will now be teaching using a cart (p. 28).

Many art educators relating their experiences through the literature find themselves in just this situation, teaching in a classroom one week and then teaching from a cart the next. The initial transition from classroom to cart is another aspect of the practice discussed in articles written by art on a cart teachers. Main (2006) states, “the schedule is difficult when the students came to me, but even more so in a traveling situation” (p. 28). Jaquith (2009) recommends seeking the support of administrators to assist in acquiring spaces for a personal desk, storage of carts, materials and student artwork as well as places where supplies can be prepared for lessons. In addition to providing access to physical spaces, art on a cart teachers talk of the need for administrators to support a schedule that provides adequate time for traveling between classes and making the teaching practice as efficient as possible (Jaquith, 2009; Main, 2006; O’Hanley, 2011, September 16). An example of scheduling efficiency would be to
allow art on a cart educators to teach the same grade level back to back, rather than
having to switch between first grade and fifth grade classes, who might be studying
different materials, making transitions more complicated.

Managing student artwork supplies is a major challenge for art on a cart teachers
such as Main (2006) who credits “surviving” her one-year teaching art on a cart to the
skills of “organization and efficiency” (p. 28). Instead of having her 13 classes of
kindergarten through fifth grade come to her in a dedicated art classroom, she describes
preparing her cart for classes in a storage closet. Main remembers transforming her three
shelved cart into a portable art studio. She, like many art on a cart teachers, used a
system of stackable plastic tubs large enough to hold materials needed for the daily
lesson. Many art on a cart teachers detail a technique of cart management that includes
preparing bins and containers for the entire day and rotating them between classes
throughout the day (Main, 2006; Jaquith, 2009; Reed, 2009; Worman, 1992). Examples
of organizational systems like this allow teachers to plan for lessons in advance, a
requirement for any art teacher, but even more important for the art on a cart teacher who
may be teaching in a classroom far from their storage space. Forgotten supplies are a
major reason art on a cart teachers continuously emphasize organization of supplies. In
addition to supplies, art on a cart teachers must think of managing and transporting
student artwork. Many teachers employ a system where they use folders to store artwork
from each class or even folders for groups within classrooms (Reed, 2009; Schaefer,
2010). Literature reveals these types of systems are a necessary part of the art on a cart
practice (Costello, 1988; Jaquith, 2009; Kerry, 2011; May, 1993; O'Hanley, 2011,
September 16; 2011c; Reed, 2009; Schaefer, 2010; Worman, 1992).
Specifics about managing supplies cannot be discussed without touching on the subject of how to transport the supplies and the kind of carts used by teachers. Several articles focus on aspects of cart design as a way to manage the practice (Basso, 1985; Boykin, 2007; Main, 2006; O'Hanley, 2011, September 29; Jaquith, 2009; Reed, 2009; Schaefer, 2010; Stalker, 2009; Worman, 1992). The types of carts used by art on a cart teachers are diverse and include media carts, shopping carts, utility carts, and custom designed carts in their practice. Basso (1985) shares his custom design for a portable art storage cart in response to a call for help from a teacher who “has no home and must carry supplies from place to place” (p. 32). Basso describes in detail the construction of the cart so other teachers can recreate it for use in their own traveling practice. He makes note that his design is easy to maneuver from place to place and is cost effective stating “such a cart is guaranteed to make life more pleasant for the ‘traveling art teacher’ ” (p. 33). Suggestions for having multiple carts for different classes as well as the use of drying racks are mentioned; and several photos and illustrations are included in the literature as well (Basso, 1985; Boykin, 2007; Costello, 1988; Jaquith, 2009; Kerry, 2011; Main, 2006; O’Hanley, 2011, September 29; Reed, 2009; Schaefer, 2010; Stalker, 2009; Worman, 1992).

Narratives written by art on a cart teachers often conclude by sharing personal reflections of their experiences and practice. After spending a total of six years teaching art on a cart, Jaquith (2009) identifies herself as an experienced art on a cart practitioner and someone who can provide “insight that could help others who are in this situation” (para. 4). Jaquith cites one benefit she experienced from the art on a cart practice came in the form of the relationships she built with classroom teachers, referring to them as
partners in her practice. Main (2006) reflects upon her art on a cart teaching experience as initially “awkward” and “humiliating” although she ultimately admits it “changed my way of teaching for the better” (p. 28).

In many of these articles, art on a cart teachers report having feelings of isolation and humiliation as well as feeling completely overwhelmed during their art on a cart practice (Clark, 2012; O’Hanley, 2011, September 8; Main, 2006; Muhlheim, 2010; Reed, 2009). Yet in spite of these initial troublesome feelings, many believe the experience of teaching art on a cart actually made them better teachers overall. Most art on a cart teachers emphasize the importance of the creative experiences they deliver to their students and relate that art taught from a cart can be as important and powerful as art taught in a dedicated classroom space. Despite the daily instructional difficulties faced by art on a cart teachers, the joy of bringing arts to children remains a high point of their teaching. While observing Martha, a veteran art on a cart teacher over several weeks, May (1993) relates how Martha is “quite happy teaching art from a cart most of the time” and recognizes that regardless of the environmental constraints, “teaching from an art cart is doable, particularly when the teacher knows how to organize effectively and has additional time between classes or amenable classroom spaces” (p. 108).

**Mid and Late Career Transitions to a Cart**

One of the most interesting facts gleaned from the literature about the art on a cart practice is that teachers can find themselves suddenly on a cart at any point in their career. The timing of the switch from dedicated classroom to cart can influence how well teachers are able to cope and adapt to the changes of the art on a cart practice. Experienced teachers who have established a classroom management style and who have
already developed some organizational systems may be better at adapting to the art on a cart practice than a novice teacher without classroom experience (May, 1993; Worman, 1992).

An example of a mid-career transition from classroom to cart is described by Audrey Worman, a veteran art teacher who came to teach art on a cart after 27 years of teaching in her own dedicated classroom. Worman (1992) writes in the journal *Arts and Activities* that she elected to look upon the opportunity to travel to her students on a cart as a positive experience that “stimulated the joy of the unexpected as I arrive with my cart full of supplies” (p. 18). She approached teaching art on a cart as a challenge and a chance to add physical exercise to her daily routine “instead of finding myself exhausted form the experience, I found I was no more tired than what a teacher normally experiences in the average teaching day” (p. 18). Her ability to adjust to the art on a cart practice after years of teaching art in a dedicated classroom can be linked to three decades of building organizational skills and establishing classroom management strategies. Worman’s professional experience leads to confidence, perhaps the source of her optimistic attitude about teaching art on a cart, which might seem as a workplace hardship to some. As an experienced teacher making the best of the situation laid before her, Worman is a model art on a cart teacher.

**Novice Teachers and Art on a Cart**

What if a novice educator in their first year of teaching, without the benefit of years of experience, finds themselves teaching from a cart? This very circumstance is recounted in an auto-ethnography written by Kimberly Muhlheim (2010), a self-described “novice itinerant art teacher” (p. 2). Muhlheim describes her teaching situation
as one where she taught in four different elementary schools, one where she practiced art on a cart using a grocery cart to deliver lessons. Muhlheim’s list of concerns during her first year of practice echo those found in research by other novice art teachers, who may or may not be teaching art using carts, but who mention difficulties with time management, classroom management, general lack of resources, and feelings of isolation (Kuster, Bain, & Newton, 2010).

Based on research and literature, novice teachers are more likely than experienced teachers to be assigned to the least desirable teaching position within a school district and, therefore, are more likely to find themselves without a classroom and on a cart more often than experienced teachers. In an online blog titled, “Tales of the First Year as ART-on-a-CART,” Melissa Schaefer (2010) describes her teaching situation, “I work in a large K-8 school district with a total of approximately 15 schools. I teach on a cart four out of five days a week and work between three different schools ranging from teaching 1st through 6th grade,” (para. 1). Conversations with several art on a cart teachers locally revealed that novice teachers, just starting their careers, frequently find themselves teaching in several elementary schools within one school district and are often on a cart in at least one school. Frequently, these teachers are supplementing the workloads of more experienced art teachers who may have their own dedicated classroom. This is a very demanding position for the novice teacher.

Recent research indicates that if adequate support is provided, novice teachers can learn much from such a challenging experience. Some first year traveling teachers describe that having a mentor, or even a network of mentor teachers; can assist them as they work to navigate through their inductive years (Simmons, 2009). Other literature
supports the creation of mentorship programs and encourage collegiality as a way of developing, motivating and keeping good teachers, whether novice or experienced (Kuster, Bain, & Newton, 2010; Viadero, 2008). Being an art on a cart teacher in multiple schools is one of the most challenging workplace conditions in art education. This practice of placing the least experienced teachers in the most demanding positions is a reality for many elementary art educators in their formative years of practice.

**Challenges of Art on a Cart**

When looking to identify challenges specific to the art on a cart practice, a review of the literature revealed teachers most often referred to the following issues: transporting supplies and student artwork, forgetting supplies, teaching in crowded spaces, and having to teach in spaces without sinks or other necessary equipment (Costello, 1988; Jaquith, 2009; Main, 2006; May, 1993; Muhlheim, 2010; O’Hanley, 2011, September 8; Schaefer, 2010; Worman, 1992). Art on a cart educator, Heidi O’Hanley, is an example of a traveling art teacher who talks frankly about her art on a cart practice. In her online blog titled “Pros and Cons: Balancing the Scales of Traveling in Multiple Schools,” she identifies several challenges associated with teaching art on a cart and discusses several of the often overlooked benefits of the practice (O’Hanley, 2011, September 8). O’Hanley cites space limitations in teaching, troubles organizing materials, limited storage space, time management issues, changing class schedules and the ever present challenge of forgetting a needed supply as some of the most taxing aspects of her art on a cart practice, and relates that she must rely upon her own skills and resourcefulness to overcome many of the challenges she faces daily as a traveling art teacher.
Limited Resources and Support for Art on a Cart Teachers

For educators facing the unique constraints of teaching art on a cart, concerns about content and curriculum often take a back seat to more practical matters of remembering supplies, storing projects, and finding time to clean up after a particularly messy lesson. This literature review was unable to identify any art on a cart research or other resources available to art on a cart teachers that presented best practices for art on a cart teachers. Muhlheim (2010) reports that although literature cites lists, reminders, and calls for being organized, what educators most need is research describing best practices that specifically speak to the complexities of art on a cart practice.

Building relationships with dedicated classroom teachers as well as communicating with administrators and support staff is a much need skill not yet discussed in detail within the literature other than to simply mention that doing so is advantageous for any art on a cart teacher. How does an art on a cart teacher with little time to prepare materials find time to develop relationships with colleagues and administration especially if the situation requires them to teach in multiple classrooms and perhaps even multiple schools? How do art on a cart teachers create a positive classroom culture in their art lesson time when they are entering another teacher’s classroom? Muhlheim (2010) argues that simply providing talking points and generally telling art on a cart teachers that they need to adapt organizational skills is not enough support for the new or experienced teacher.

After reviewing the literature, the few articles aimed at advising art on a cart teachers resemble outlines rather than detailed strategies and approaches (Cappetta, 1993; Kerry, 2011; Reed, 2009). Even the most detailed article, with the goal to “equip
educators to meet the challenges of teaching from a cart,” (Cappetta, 1993, para. 4) included no detailed action plans for the art on a cart teacher. Suggestions such as working with “your principal to create a realistic schedule,” being “prepared for any situation,” and trying “to develop curriculum that parallels facilities and the schedule” are all good suggestions, but as a new teacher or even a new to art on a cart teacher, how to put these in action may not be easily apparent (Cappetta, 1993, para.6). These incomplete resources do little to provide sufficient strategies needed by art on a cart teachers.

Navigating Relationships with Peers, Staff, and Administration

Building good relationships with dedicated classroom teachers as well as principals, custodians and other support staff is a strategy suggested in most of the experiential literature as a necessary part of a successful art on a cart practice. In fact, one of the cited benefits of the practice is the increased accessibility to dedicated classroom teachers and the opportunity to create projects and lessons in tandem with other subjects in the curriculum (Jaquith, 2009; O’Hanley, 2011, September 8). Some art on a cart educators find classroom teachers approachable and accepting of their practice, even going as far as to share space in the classroom for storing supplies and student art (O’Hanley, 2011, September 8). Other art on a cart teachers experience classroom teachers who approach art time as a planning period and who, instead of staying in the room while the art lesson takes place, leave the room entirely (Muhlheim, 2010). This situation leaves little space for collaboration or communication between the art on a cart teacher and the dedicated classroom teacher.

Some art on a cart teachers find administrators within the schools they teach
supportive and sympathetic to the challenges of art on a cart (Jaquith, 2009; Schaefer, 2010; Worman, 1992). Unfortunately, the literature reveals many art on a cart educators feel marginalized in their schools and find administration has no sympathy for the demands of the art on a cart practice (Main, 2006; Muhlheim, 2010; Sabol, 2010). Muhlheim (2010), a novice art on a cart teacher, reports “feeling stupid” and “embarrassed” when trying to address issues of her complicated schedule with an administrator at her school (p. 38). More than money, teachers value supportive leadership as a positive characteristic within a school (Viadero, 2008). The need for support from administrators and collaboration from dedicated classroom teachers is identified by many art on a cart teachers as essential for a successful practice (Cappetta, 1993; Costello, 1988; O'Hanley, 2011, September 29).

**Classroom Management, Art Education, and Art on a Cart**

When contemplating the many facets of the art on a cart practice it is imperative to include a section addressing approaches to classroom management. Carol Weinstein (2007) explains that classroom management is “fundamentally about interpersonal relationships, about connecting with students, conveying a sense of caring and building community” (p. xix). Building a learning community within the walls of the classroom is no small task. Anyone who has entered a bustling elementary classroom understands it is often more akin to a circus than a place of learning. The essential element needed in order for a classroom to become a learning environment is a teacher who approaches classroom management as a process in which one is continuously developing a learning community through positive interactions with individual students and the classroom community as a whole.
In order to understand the effective strategies needed for creating communities of learning, an investigation of the complex characteristics that make up the classroom setting is recommended. Walter Doyle (2006) painted a picture of the classroom as a multidimensional and simultaneous environment where many kinds of activities take place at once. Teachers prepare lessons for the day and yet they find they need to consistently adapt to the unpredictability of the events that unfold within the classroom. A collective public history within the classroom is created; Doyle remarks that such a collective history should be considered with every action taken by the teacher.

This process is not lost on the art on a cart educator without a dedicated classroom. The art on a cart educator must consider the students in every classroom they visit and apply classroom management approaches that align with each unique classroom community. In addition to multiple communities, it is essential that art on a cart teachers, who may visit the class once a week or less, consider not just what their approach to classroom management will be, but they must also bear in mind the management strategies established by the permanent classroom teacher. Classroom management is a multifaceted issue to be addressed by all teachers aiming to create communities of learning, but for the art on a cart teacher, the subject is considerably more complex due to the number of different communities they interact with. Moreover, the art on a cart educator must carve a unique “art” community and culture within a learning space that has already been “defined” by the permanent classroom teacher.

Classroom management in art education falls under the broader topic of general classroom management. The body of classroom management literature is immense and much research has been compiled on the topic. Although general classroom management
approaches can be helpful in defining some common concerns held by all educators despite their particular content area, many art on a cart teachers relate that finding resources specific to the art on a cart practice are non-existent and in most cases learning comes through experience (O'Hanley, 2011, September 8). When looking at classroom management strategies for art on a cart teachers, many of the most common and successful approaches in general classroom management literature may be helpful, but they may also not account for the complexities of the art on a cart situation and, therefore, may be insufficient. Nonetheless, several challenges identified in the literature and through discussions with art on a cart teachers are directly related to classroom management issues. This review of literature looks to research in classroom management generally and within the field of art education specifically to inform classroom management in art on a cart learning environments.

Classroom management consists of all of the actions and activities developed by a teacher to create a positive learning environment and a cooperative classroom community (Bloom, 2009). Literature focusing on classroom management approaches in the field of art education is empirical in nature and has a practical application often highlighting the issues of time management, behavior management, supply management, classroom arrangements, lesson set-up, clean-up routines, and communication strategies (Floyd, 2001; Larochelle, 1999). All of these issues are of interest to the art on the cart educator. Additionally, art on a cart educators must also consider how to facilitate student-centered activities in spaces without having prior access to those spaces and how to build relationships with students, classroom teachers, and administration within multiple learning communities.
In the past, discussions of classroom management within the art education emphasized behavioral management strategies. Susi (1996; 2002) wrote extensively about behavioral management in the art classroom in an attempt to assist art educators in “maintaining the delicate balance of academic and interpersonal factors when things are going well” and to “address behavior problems by using well-planned approaches and reasonable consequences” (2002, p. 40). The emphasis on behavior management is not uncharacteristic of literature on general classroom management from the same time period (Bloom, 2009). Nevertheless, behavioral management is really only one component of any holistic classroom management plan. More recent literature spotlight child-centered classroom management approaches that promote caring, respect, and positive learning experiences as being far more effective than reactive strategies solely dependent on administering discipline and focusing on behavior (Bloom, 2009; Stronge, 2011; Weinstein, 2007).

Susi recognizes classroom management must consist of more than simply reactive solutions, and recommends several elements of classroom management that art teachers should consider in an effort to be pre-emptive in addressing behavior disruptions. Susi (2002) suggests art teachers develop their own approaches to classroom rules and daily routines and recommends they hold class meetings to limit behavior management problems and to develop a classroom culture conducive to academic and social learning. Susi stresses time spent prior to the start of the school year planning classroom management approaches and then consistently investing time throughout the year to introduce, review, and reinforce classroom expectations is necessary for success. This advanced planning followed by integration into the daily lessons of a classroom
management plan created by the art educator in contrast to simply reacting to behavior, will provide a level of preparedness and consistency essential in any teaching practice (Susi, 2002).

Susi’s recommendations, written for art educators who have their own dedicated classroom space, are also good advice for art on a cart teachers seeking to develop their own approaches to classroom management. Developing a classroom management plan should be approached by any teacher as a creative endeavor where experimentation provides opportunities for teachers to explore different approaches and to select those procedures and policies that best match their professional teaching style (Susi, 2002; Weinstein, 2007). Experimentation of classroom management approaches is an essential learning process for any art on a cart teacher facing multiple, multifaceted learning environments throughout the day.

When one considers the classroom management issues addressed by the art on a cart teacher on a daily basis, the list of considerations grows in an exponential fashion from that of an art teacher who has their own dedicated classroom. Not only does one have to consider the number of classes taught in one day or the variety of developmental levels, which is a common challenge of many art educators who have their own classrooms, but in addition, the art on a cart teacher must also consider the location of supplies, the limitations of storage, the diversity of the students within each classroom, the established classroom culture and the variety of physical spaces. As a result, art on a cart teachers adapt and apply different approaches to each classroom space. For example, approaches regarding access to water within the classroom, passing out supplies in a timely and efficient fashion, or getting students to transition from reading time to art
time, just to name a few, are all important parts of practice that art on a cart teachers need to consider on a daily basis. In addition, these considerations must be addressed and considered for each unique classroom space, which may include several spaces with a variety of layouts and resources accessible or not accessible.

Susi (1996, 2002) wrote often of preparing physical environments for teaching art education and advised art educators to consider the physical space of the classroom as both an instructional tool and a way to manage behavior. This issue is more complicated for art on a cart teachers who are entering a variety of rooms not adequately prepared for art instruction, often without sinks or spaces for the diversity of activities seen in a typical art lesson. Susi (1990) states art education lessons are often divided into two types of activities including “expressive practices” related to producing works of art and “responsive activities” connected to the study of art history (p. 1). Responsive activities would include activities such as interactive discussions about works of art and student artwork. Susi recommends several kinds of physical arrangements for both creative practices and responsive activities and encourages teachers to allow students to assist in rearranging the space if needed for the different kinds of activities. Creating routines and encouraging students to help in preparing the classroom setting for a variety of creative and interactive events will create an environment where moving tables and chairs will seem routine and regular as the year progresses. Art on a cart teachers may find utilizing students as “helpers” in the classroom could be an effective tactic for getting supplies passed out quickly.

Susi’s writings on physical space and teaching art are rooted in the open school movement of the 1960’s that had constructivist undertones, focusing on educational
spaces where students could learn at their own pace and according to their own interests. The open school movement lost appeal in the mid-1970’s and writings and research on physical settings in educational spaces are limited after that time (Sommer, 1977; Weinstein, 1977; 1979). Not unlike Susi, there are some who consider the physical space to be a neglected topic within art education due to the variety of activities that take place within any single art lesson (Murray-Tiedge, 2012). Spatial considerations are at the top of any art on a cart educators list of challenges and this study seeks to learn and document how art on a cart educators manage the spatial elements and restrictions found within the classrooms they teach.

In addition to many of the empirical articles discussed previously in this literature review, Susi references planning and organization as necessary elements of art on a cart best practices (Cappetta, 1993; Costello, 1988; Jaquith, 2009; Kerry, 2011; Main, 2006; O'Hanley, 2011September 29; Schaefer, 2010; Susi 1986; 2002; Worman, 1992). Most studies highlight developing a thoughtful classroom management approach that includes pre-emptive planning and preparation for the art on a cart teacher. Time invested in planning can lead to positive learning experiences for students as well as positive teaching experiences for educators who take the time. Without an approach to classroom management that considers rules, routines, procedures, arrangement of the physical environment and, most importantly, an understanding and respect for materials, peers and the teacher, art on a cart educators set themselves up for failure.

Muhlheim (2010) tells the story of how scheduling issues, unpreparedness, lack of organization, miscommunication, and misguided assumptions all aligned one day and developed into a complete loss of control during the scheduled art on a cart lesson. She
describes how she entered the classroom with her grocery cart prepared to lead the class in creating paper mâché pumpkins. Muhlheim acknowledges that instead of realizing this lesson was not appropriate on this day with this particular class, she went along with her lesson as planned. Reflecting on the experience, she recognizes there were many factors playing into this challenging situation including the fact that she had not yet met and introduced herself to all of the classes; some were meeting her for the first time. She also explains the space was not ready for the activity. Instead of adapting and adjusting, she went ahead with the lesson, delivering very vague instructions to students who were not listening with a result of students running about the room trying to follow instructions in a hurried mess with the classroom teacher watching with arms folded across her chest (p. 47).

In her analysis of the lesson “epic fail,” Muhlheim admits she let her students down by not communicating well and by being unorganized (p. 48). Muhlheim reflects, “Instead of taking a step back and introducing myself to these students, finding out who they are, and conveying my rules and expectations to them, I chose to rush in and try to finish the project” (p. 48). Muhlheim’s depiction of a failed attempt is not an isolated incident as literature reveals similar experiences from other art on a cart teachers (Clark, 2012; O’Hanley, 2011, September 8). Organization, communication, and flexibility are all necessary skill sets needed to be successful in teaching generally and are especially imperative for art on a cart teachers.

But what approach is best for the art on a cart practice? Bloom (2009) discusses the similarities and differences between the behaviorist and constructivist approaches to classroom management. In the behaviorist approach, teachers are seen as mediators
within the environment bestowing praise and rewards on students for good behavior and actions. Where in the social constructivist approach, teachers’ treat learners as proactive agents in the learning process who by participating in good communication, collaboration, and listening behaviors become key factors in defining the learning environment. Both perspectives have their place in classroom management approaches and depend much on the teacher’s style. Is one approach more suited to the art on a cart practice?

In terms of classroom management approaches and art education, recent research has focused on a social constructivist approach to designing art classroom spaces with classroom management in mind. Broome (2013) discussed how the design of a classroom environment could reflect classroom management approaches. In his study that followed a teacher who had the opportunity to assist in creating the design of her dedicated art classroom, he recognized that the final classroom design reflected not only those functions necessitated by the content area, but also the unique nature of how students interact in creative spaces such as art rooms. The themes he identified included (1) “security and shelter,” (2) “social contact,” (3) “symbolic identification,” (4) “task instrumentality,” and (5) “growth” expose the ideal setting for creating rich and engaging creative learning experiences (Brome, 2013, p.45).

Broome’s themes incorporate the social constructivist approaches explained by Bloom in her description modeled after the Circle of Courage framework that include (1) “belonging,” (2) “independence,” (3) “mastery,” and (4) “generosity” which focus not on reinforcing and controlling behavior, but rather, work to have students create a community of learning where they are invested in both individual growth and social
interaction (Bloom, 2009, p.22-23). In the art classroom, content and activities are ripe to foster the social constructivist approach, but are art on a cart classrooms set for the same opportunities?

Currently there is no research and limited literature focusing on specific strategies and approaches to classroom management for art on a cart teachers. One of the goals of this study was to add to the literature by collecting best practices used by art on a cart teachers in developing classroom management approaches and other strategies for the art on a cart practice.

**Benefits of the Art on a Cart Practice**

It must be noted that some teachers do cite benefits in their art on a cart practice. Although shadowed by the many challenges art on a cart teachers face, reported benefits include more freedom to communicate, increased visibility, and lack of responsibility for the care and maintenance of a physical space (O’Hanley, 2011, September 8). Finally, it is important to mention that for some schools, if art on a cart was not an option students might miss out on art all together. Art on a cart educator, Heidi O’Hanley, admits that for this reason alone she sees art on a cart as a challenge and a blessing (2011, September 29).

**Chapter One Summary**

When considering all of the elements of the typical elementary art lesson from the discussion of art history and aesthetics to the creation of art projects in a variety of media, it is difficult to imagine any elementary art educator teaching without the support of adequate supply storage, a sink, proper work surfaces, sufficient access to wall space for
visual resource display, and access to technology resources all found in a well-equipped studio art classroom of their own. Nevertheless, for decades traveling art teachers have been transporting supplies to and from each group of students to deliver their lessons.

For educators facing the unique constraint of teaching art on a cart, concerns about content and curriculum often take a back seat to more practical matters of remembering supplies, storing projects, and finding time to clean up after a particularly messy lesson. Art educators practicing art on a cart have access to few references and resources concerning the practice. In conducting a literature review of the topic, no scholarly, peer-reviewed research was found focusing on art on a cart or any similar practice. Experiential articles written by art on a cart educators provide a cursory description of what the practice looks like for some, but they do not provide the detail needed to really understand the unique challenges faced by those teaching from carts nor do they even approach addressing all of the complexities of the practice.

Without any statistical data confirming how many teachers in the field of art education currently practice art on a cart or why they are relegated to carts rather than having dedicated art classrooms, it is difficult to calculate whether art on a cart is a phenomenon that exists in just a handful of schools, or growing into a common practice within the field. Most importantly, the lack of understanding about how art on a cart teachers adapt to the practice of traveling to classrooms to deliver lessons means there are few resources documenting useful art on a cart best practices. For teachers who might suddenly find their practice on a cart, the gap in the literature leaves them without guidance and they are reduced to continuously reinventing the “cart-wheel.” Until now, the art on a cart practice has not been the focus of any comprehensive research, allowing
us to only speculate about the influences such a practice has on curriculum, instruction, and students’ creative experiences.

The literature presented in chapter one provides some insight into the complex and multifaceted practice of art on a cart. Although it was expected that art on a cart teachers would share some of the same characteristics and uniqueness of teachers working from a dedicated classrooms, it was assumed that art on a cart teachers have additional concerns that are unique to their practice. This study investigated the practice of elementary art teachers who use carts for the delivery of art lessons, otherwise referred to as “art on a cart.” Through online surveys, in-depth interviews, observations and photos of art carts, this mixed method study assembled the experiences and perceptions of art on a cart teachers to identify both the benefits and challenges of the practice as well as to develop a description of the practice based on art on a cart teachers’ experiences. Finally, the study collected classroom management strategies and best practices used by educators in art on a cart settings as they navigated through their non-traditional practice. Chapter two describes in detail the methodology and research processes used throughout the study.
Chapter 2: Methodology

Literature about the art on a cart practice is limited and research related to the phenomenon is almost non-existent. Available literature suggests teachers in art on a cart situations face unique challenges, and in response have adopted specific strategies in order to deliver lessons and creative art making experiences to students. The purpose of this study was to understand the art on a cart practice through the perception, experiences, and attitudes of educators who are currently teaching or have taught art on a cart. This study employed a mixed methods research design utilizing quantitative and qualitative data from surveys, interviews, observations, and photos of art carts. This chapter details the research processes including: (a) selection of the research design, (b) participants and sampling procedures, (c) instrumentation, (d) data collection procedures, (e) approaches to data analysis, (f) personal involvement and role of the researcher, and (g) research limitations. Approval was obtained from the University of Missouri-St. Louis’ Institutional Review Board (IRB) before the study began.

Research Design

A mixed methods approach was selected for this study in order to best describe the art on a cart practice through the experiences of art on a cart educators using both quantitative and qualitative data. Due to the lack of information about art on a cart practices and the teachers who utilize art on a cart, the online survey collected quantitative data across a broad geographic area to ascertain the scope of the phenomenon. Employing a diversity of question themes and formats, the survey enabled the researcher to build a comprehensive description of the art on a cart practice. In
addition to describing the art on a cart practice, the survey generated a list of art on a cart teachers willing to participate in interviews and observations about their practice. Qualitative data from this smaller sub-set of art on a cart practitioners included interviews, lesson observations, and photos. These descriptions within situated contexts expanded on the understanding of the art on a cart practice than could be captured through the quantitative data alone.

Specifically, this study employed a sequential explanatory strategy characterized by the collection and analysis of quantitative data in the first phase and the collection and analysis of qualitative data in the second phase (Creswell, 2009). This approach was selected in order to best answer the research questions by 1) generating a general description of the art on a cart practice as described by the 174 teachers who participated in the online survey; and 2) identifying, through the online survey, a sub-set of art on cart practitioners to participate in the in-depth qualitative phase of the research (see Figure 2.1).

*Figure 2.1: Art on a Cart Research Design*
The interviews, observations, and photos generated from the selected sub-set of art on a cart teachers in phase two of the study, added a deepened and expanded understanding of the art on a cart practice revealed from the sample of 174 art on a cart teachers who participated over the four-month period in the online survey in phase one. One shortcoming of the sequential explanatory design is the length of time it takes to complete both phases of the research. In an effort to both extend the length of time the online survey was available to art on a cart teachers, and to move forward with the qualitative phase of the study, analysis of the quantitative data began as soon as survey results started to be generated. This initial analysis began the process of identifying the teachers to be interviewed and observed before the closing of the online survey. Once identified, interviews and observations took place as soon as possible. Responses from all six participants selected for the qualitative second phase of the research were analyzed prior to being interviewed and/or observed.

Collecting multiple types of data at the same time can be complicated and a detailed data collection timeline and data management system was utilized in an effort to best manage the time the phases overlapped. The detailed timeline provided a framework for the deliberate timing of released calls for research participants that included postings on online newsletters, advertisements in printed publications, and the mailed postcard announcement. The data management system was developed using Microsoft Excel and provided a well-organized way to manage the large volume of quantitative and qualitative data collected throughout both phases of the study. In addition, the researcher had access to a team of research professionals who provided additional support and advice when
questions arose. Throughout the data collection phase, professionals were consulted about the timing and release of calls for participants and adjustments were made as necessary to the timeline in order to provide the best possible response rate and results. Adjustments included modifying the timeframe for mailing the postcard announcement to take place after the printed call for participants in a national publication and the data collection phase was extended an additional month in an effort to collect a greater number of responses.

The researcher organized the reporting of the research results into two chapters. The results from the online survey are presented in chapter three and utilize statistical methods to analyze the quantitative data including descriptive statistics and frequencies, open-text responses were identified and axial coding was used. As discussed in Clason (1994), this approach was selected in order to best recognize the discrete nature of the participants’ responses. Qualitative responses were cited within the text in chapter three according to the unique respondent number assigned by the survey software. Chapter four presents the interviews, observations, and photos of carts analyzed using a modified phenomenological approach based on Moustakas’ (1994) methods explained in detail later in this chapter. Open-text responses were combined with the qualitative data for each of the six participants were cited according to the source, either as “survey” or “interview.” The two chapters are reported separately, and then integrated within the discussion section found in chapter five, where they support and inform each other.

Although the mixed methods approach added to the complexity of the research study, the diversity of data collection approaches strengthened the descriptions and overall portrait of art on a cart practices as reported by art on a cart practitioners in their
own words. Equal emphasis was placed on both the quantitative and qualitative aspects of the study as both forms of data worked together to describe the numerous facets of the art on a cart phenomenon.

**Participants and Sampling Procedures**

This study sought to reach art teachers who presently teach or who have in the past taught art on a cart at the elementary level in the United States. Currently, the frequency of the art on a cart practice is unknown and no source could be found to reach out to elementary art on a cart teachers directly. In order to contact and inform elementary art educators practicing art on a cart within the United States about the study, several thought out and creative strategies were applied to connect with an otherwise unidentified population. These strategies included the creation of an art on a cart website where art educators could sign up to have a link to the survey sent to them. In addition, postings on national and regional art education blogs and list serves, presentations at national and local art education conferences, an advertisement in a national art education publication, and a targeted mailing through the National Art Education Association (NAEA) all served to reach out to possible research participants. The NAEA was selected as a way to reach out to art educators, as it is the foremost organization in the United States focused on art education.

The targeted mailing consisted of a postcard that announced the study and provided a link to the research website where teachers could access the survey through a posted link. Postcard announcements were mailed to 5290 members of the National Art Education Association (NAEA) Elementary Division. The pool of 5290 NAEA
Elementary Division included members from all fifty states and the District of Columbia. The Elementary Division of the NAEA mailing list was earmarked as the most likely source to reach art on a cart teachers. The list provided by the NAEA for the Elementary Division was approximately 5300 members. After the researcher cleaned the list of duplicates and incomplete addresses, the list culminated in 5290 postcards mailed.

In addition to a postcard mailing, announcements about the study and the research website were published in the NAEA newsletter titled *NAEA News* and an email newsletter published by Missouri Arts Education Association (MAEA) titled *Artbytes*. The announcement and link to the survey were emailed directly from the researcher to approximately 50 art educators who participated in a presentation about the research study at the 2012 NAEA annual convention in New York. All of these strategies were implemented to encourage as many elementary art educators who practice art on a cart as possible to participate in the online survey.

It was necessary to have specific criteria set for those participants who would be considered as a part of the final research report. Art on a cart survey criteria included:

- art educators who currently teach, or in the past have taught, art on a cart;
- art educators who work in an elementary K-8 setting; and
- art educators who teach within the United States.

The rationale for selecting the first criterion was the main emphasis of the study: to explore and describe the perceptions and experiences of art on a cart teachers. The second criterion was chosen based on early anecdotal discussions with art educators. Through these conversations, it was noted that most teachers practicing art on a cart are identified as teaching at the elementary level, specifically between the grades of
kindergarten and sixth grade. This was thought to be mainly due to the nature of art curriculum playing more of an elective role in secondary grades. An additional consideration for private schools that serve students in kindergarten through eighth grades expanded the initial scope from kindergarten through sixth to kindergarten through eighth grades. The second criterion was also based on the fact that more often than not, elementary schools utilize a model where students have fixed classrooms versus a model where students move and transition from classroom to classroom throughout the day. The third criterion selected was based on the national scope of the study.

It is important to note that all research participants were self-identified as art on a cart educators and that they self-selected to participate in the study. This non-probability technique in sampling was necessary due to the lack of direct access to an art on a cart population. In order to ensure all participants met the criteria stated previously, the researcher rigorously examined every response submitted to the online survey. A discussion about eliminated responses to the online survey is included in chapter three.

All art on a cart teachers who participated in the online survey were asked if they would like to be considered for follow-up, in-depth interviews and/or observations concerning their art on a cart practice. In a separate question, survey participants were asked if they would share a photo of their art cart for the research. It is noted that all art on a cart interview and observation participants were self-selected from the sample of participants who participated in the online survey and all photos were contributed voluntarily.

For the interview and observation components of the study, a purposeful sampling strategy approach was selected (Berg, 2006; Maxwell, 2005). Not unlike the online
survey sampling technique, this purposeful sampling strategy utilized a criterion sampling approach to identify cases from the online survey for in-depth investigation. The use of criterion sampling for the interviews and observations allowed for a selection of a variety of points of view and provided additional “quality assurance” (Creswell, 2007, p. 127). Criterion for the interviews included the before mentioned criteria for the online survey in addition to the following:

- teachers participated in the online survey;
- teachers provided one or more photos of an art cart used in practice;
- teachers with a diverse number of years experience teaching art on a cart; and
- teachers who taught in diverse geographical locations and school settings.

The researcher could only gain access to those online survey participants that stated they were interested in being interviewed and provided contact information where they could be reached, mostly email addresses. From these self-selected survey participants, the criteria for years of teaching and geographical location were considered in order to provide a diversity of voices and experiences. In terms of the years of teaching experience, the researcher aimed at interviewing both novice and experienced teachers in order to provide the most diverse range of perspectives. In addition, the interview participants were selected from a variety of geographical regions within the United States and care was taken to choose a variety of school locations, such as large urban, urban, suburban, and rural settings to create as much diversity in the sample of interviewed teachers as possible.
**Instrumentation**

The four distinct data gathering strategies used throughout the study included (a) a web-based survey, (b) in-depth interviews, (c) classroom observations, and (d) photographs of carts. Phase one of the study included the primarily quantitative online survey consisting mainly of closed-format questions such as Likert scale, yes/no, and ranking items. Some qualitative data was collected as a part of the online survey through open-format items where participants could expand upon ideas in unlimited text. Phase two of the study focused on in-depth qualitative data collected through interviews, observations, and photos. Together, these four approaches to data collection were selected in order to create a holistic description and explanation of the art on a cart practice (Berg, 2007).

**Phase One: Web Based Survey**

The 64-item online art on a cart teacher perception and experience survey was developed by the researcher (see Appendix A). For this study, the online survey included four types of questions intended to assist teachers in detailing the many dimensions of their art on a cart practice. The four types of items included:

- closed-format items collecting demographic information about the teacher and school setting;
- closed-format items collecting information about the characteristics and environments concerning art on a cart practice;
- Likert type items focusing on teachers’ experiences and perceptions of their art on a cart practice; and
open-format items discussing art on a cart challenges, benefits, best practices, and any other comments teachers wished to share about their practice.

**Demographic data.** The first type of item used in the survey was demographic in nature. These demographic questions were all closed-form questions collecting information about the teachers themselves, such as number of years of teaching experience, if the teacher was certified to teach art, gender, level of education, and how they heard about the survey. Some of these questions gathered information specific to the school and school setting such as geographical location, instructional levels taught, and number of classes taught. An example of this type of question includes, “How many students do you teach per week?” and “Do you teach in a public or private school?”

**Art on a cart characteristics.** In addition to demographics, a second type of closed-form question aimed to gather the characteristics of the art on a cart practice. Many of these questions originated from face-to-face conversations with art educators about the differences in how individual art on a cart teachers approach the practice as well as descriptions of the practice found in art on a cart experiential literature. Topics for these types of questions included describing supply and art storage areas; types of instructional spaces available to art on a cart teachers; variations in carts and transportation variations; and interactions with classroom teachers and administration.

Several questions focused specifically on challenges faced by art on the cart teachers. One question allowed participants to identify from a list the challenges they experience in their practice. In addition to a list of challenges, participants were provided an open-format space where they could identify any challenges not listed. To follow-up on the topic of challenges, a question asked, “What would you rank as your number one
most difficult challenge to overcome in your art on a cart practice?” In an effort to gain as much information as possible, the survey provided participants the opportunity to share within open-format text boxes information about “other” factors previously unidentified and otherwise not considered by the researcher.

**Teacher perceptions.** The third type of survey question measured the attitudes and perceptions teachers have about art on a cart through Likert type questions. Likert type items utilized a six-point scale ranging from strongly disagree, disagree, somewhat disagree, somewhat agree, agree, and strongly agree. In these items, teachers were asked to respond to a series of written statements regarding perceptions of their practice. Items were designed to focus on the following themes: physical teaching environment, classroom management, teaching and instruction, curriculum development, communication, challenges, benefits, and successful strategies. Examples of these types of items included statements like “I feel I have adequate time between classes to prepare my cart” and “When teaching from a cart, I approach establishing classroom rules, procedures, and routines the same as if I was in a dedicated art classroom.”

**Open-format items.** The last type of item used on the survey included open-format response items relating to identifying challenges, benefits, and best practices used in the art on a cart practice. Participants were provided unlimited space to write their responses to these items providing them a chance to describe in detail their art on a cart practice and to identify any unknown art on a cart strategies used to navigate their daily practice not addressed in the other closed-form items.

**Survey development and pilot survey.** The online survey was developed using an electronic survey-hosting site called Qualtrics. The selection of Qualtrics as the web-
host was based on recommendations from experienced researchers and faculty at the University of Missouri-St. Louis (accessed from http://www.qualtrics.com/). Qualtrics provided an interface that allowed the researcher to develop both quantitative and qualitative data.

The survey was developed by the researcher (see Appendix A). Because this instrument was newly developed, a field test was required to test content validity, to improve test items, and ensure formatting was user friendly. The researcher asked 15 art educators, all who consented, to test the instrument and to judge the face validity. The sampling criteria for the field test required participants to be art educators who had taught art on a cart or had substantial knowledge of art education classroom management, teaching practices, and approaches. The researcher instructed the respondents who piloted the survey to provide feedback about the clarity, organization, access and survey navigation, directions, typographical and general overall observations. Minimal adjustments were made based on suggestions of the pilot participants. After the survey was field-tested and a few items were adjusted for clarity based on participant feedback, the survey was reviewed through the University IRB process to ensure that human subject protocols were followed. The IRB authorized use of the survey in addition to the interview protocol, consent forms, and announcements of the research.

**Survey Data Collection Procedures**

Data collection of the online survey began in October, 2012, and ended the first week of February, 2013. In October, 2012, the survey was activated and a link to the survey was posted on the research website. During the same month, the announcement and invitation to participate in the research study was published in the National Arts
Education Association’s *NAEA News*. In November, 2012, printed postcards were mailed to NAEA members of the Elementary Division. The survey remained live until January 31, 2013 when it was closed to any further participants.

At the beginning of the survey, each participant was presented with an electronic consent form, which clearly described the study, the value of the research, and the contact information of the researcher. Each participant was provided the opportunity to “agree” or “disagree” to the consent form. Those participants who selected “disagree” were exited from the survey.

**Survey Data Analysis**

This mixed methods study required two approaches to data analysis due to the nature of the data. Data collected during phase one of the study was mainly analyzed using descriptive statistics mainly reported in frequencies and percentages. The phase two qualitative data was analyzed with a modified phenomenological approach explained in detail later in this chapter (Moustakas, 1994). These two approaches were selected to best fit the nature of the data and the research questions.

**Quantitative.** Prior to the statistical analysis of the quantitative survey results, a comprehensive screening of the data was conducted to ensure all respondents met the survey criteria described previously in this chapter. Quantitative survey data was compiled using Qualtrics survey software and Microsoft Excel software to generate basic descriptive statistics and visual depictions of the data including graphs and charts. Because of the study’s descriptive nature, overall comparisons between subgroups were not a major focus. A few questions were selected to examine differences between
subgroups including teachers teaching in their first year of art on a cart and those who are more experienced. Results from these comparisons are shared in chapter three.

**Qualitative.** Open-format comments collected from the online survey were included with the survey results and described in tables. To present these comments in a comprehensive yet effect way, these unique experiences, as identified by reporting participants, were clustered into themes using open and axial coding and then quantified. Due to the amount of data collected through the open-format questions, more extensive responses to several questions can be found located in Appendix D and Appendix E with descriptions of the results in descriptive text and simplified tables within chapter three.

**Phase Two: Qualitative Interviews, Observations, and Photos**

Phase two added an in-depth qualitative component to the study through interviews, observations, and photos of carts. Interviews, intended to expand on the themes and topics of the online survey, were conducted with six, art on a cart educators. Additionally, from this sub-set of six, two teachers were observed teaching in art on a cart settings. With these two teachers, interviews were completed in-person, after the classroom observations. All other interviews were completed via phone. All six of the phase two participants provided photos of carts and/or teaching resources used in their lessons. Table 2.1 shows the qualitative data collected.

<table>
<thead>
<tr>
<th>Identifier</th>
<th>Interviewed</th>
<th>Photos</th>
<th>Observed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debbie</td>
<td>In person with digital audio recording.</td>
<td>Yes</td>
<td>5 class period observations at two school over two days</td>
</tr>
<tr>
<td>Nikki</td>
<td>Via Phone with digital audio recording.</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>
A modified phenomenological interview approach was implemented (see Appendix B) and included “essential” and “probing” questions, expanding on the concepts of art on a cart put forth in the online survey (Berg, 2007, p. 100-101). According to Moustakas (1994), a phenomenological approach to interviews would include broad questions, often limited to one grand question, intending to illuminate vivid descriptions of the participants’ experience of the phenomenon. In this study, the online survey instrument acted as a starting point for gathering a broad description of practice for each of the six teachers interviewed. During the in-depth interview, each of the six teachers were asked to reiterate information from the survey and then further prompted to “tell me more” about a response or a particular aspect of their art on a cart practice. Emphasis was placed on general, broad questions allowing the art on a cart educator to identify and expand upon those details of their practice they identified as significant.

As stated previously in this chapter, a purposeful sampling strategy was used for the interview and observation components of the study (Berg, 2006; Maxwell, 2005). This sampling strategy was chosen because of the unclear occurrence of art on a cart practice and the fact that the research seeks to explore the art on a cart phenomenon in-depth. Six teachers were selected from the participants of the art on a cart survey who

<table>
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<tr>
<th>Teacher</th>
<th>Method of Communication</th>
<th>Recorded?</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lillian</td>
<td>In person with digital audio recording.</td>
<td>Yes</td>
<td>5 class period observations at two schools in one day</td>
</tr>
<tr>
<td>Natalie</td>
<td>Via Phone with digital audio recording.</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Christy</td>
<td>Via Phone with digital audio recording.</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Linda</td>
<td>Via Phone with digital audio recording.</td>
<td>Yes, but only of classroom resources, as image of cart was not available.</td>
<td>No</td>
</tr>
</tbody>
</table>
voluntarily chose to include their contact for follow-up interviews. The in-depth interviews lasted approximately one hour each and an interview question guide was utilized simply as an outline for the conversations (see Appendix B). Seidman (2006) explains that the intention of in-depth interviews is “not to get answers to questions, nor to test hypotheses, and not to evaluate” but to understand the “lived experience of other people and the meaning they make of that experience” (p. 9). These interviews provided descriptions of the experiences of the art on a cart educators in their own words and provided a less structured format that allowed participants to talk to those issues they felt described their art on a cart practice accurately. Each interview was audio recorded with a digital recording device and transcribed verbatim. Member checks were completed with all six participants. Three of the six participants made sight adjustments and changes to the transcripts. Three of the six did not make any changes or adjustments to the transcribed interviews.

Observations of two of the art teachers in action supported the interviews. Selection of the two teachers was based on accessibility to schools and availability of the teachers. Approval was obtained from the administration at each school where observations took place. Since both teachers selected for observations taught at two schools a piece, it was necessary to obtain approval from each independent school administrator. Each teacher was observed teaching five classes (see Table 2.1). Field notes were gathered during the classroom observations and were transcribed and included with the other qualitative data used to describe their practice.

Observations provided detailed information that assisted in validating the voices of the teachers interviewed. In addition, observations of an art on a cart teachers in action
provided detailed field note information concerning classroom management strategies, classroom layout and spatial elements, and information on interactions with colleagues and students assisted in describing the complexities of the art on a cart practice.

Photographs of carts, storage facilities, and instructional resources were collected from art on a cart teachers who participated in the online survey and who elected to share their images through the research website. Only photos from the six, art on a cart teachers selected for interviews were utilized in the reporting of the research. The photos submitted by the six interviewed participants were united with the rest of the qualitative data and added a visual element to further develop the full, rich qualitative descriptions developed in phase two of the study. In one instance, the art on a cart teacher did not have access to an image of a cart she used in the past (see Table 2.1). In this case, the teacher provided visuals of teaching resources she utilized in her art on a cart practice as well as in her dedicated classroom practice.

**Qualitative Data Collection Procedures**

As survey data began to be collected, it was immediately analyzed and a list of possible participants for the qualitative phase of the study was assembled. During this selection process, survey responses from the participants who voluntarily opted to be included in the second phase of the research were closely considered in order to select a diverse sample of art on a cart teachers for the qualitative phase. Seven teachers were contacted to complete interviews and six responded to the call and participated.

Two of the six teachers selected for interviews were also observed teaching art on a cart lessons (see Table 2.1). In one instance, the art on a cart teacher was observed teaching five classes, at two schools, in one day. The second instance, the teacher was
observed teaching five classes, at two schools, on two different days. All teachers selected for interviews and observations were given the opportunity to participate or decline and all completed consent forms as required by the university IRB. Two interviews were completed face-to-face with educators in connection with classroom observations. In-person interviews lasted approximately 60 minutes. The other four interviews were held via phone, were recorded electronically, and lasted approximately 40 to 60 minutes. All interviewees were informed that interviews were being recorded and transcribed verbatim. All interviewees were informed that their identity would remain confidential and that data were kept in a secure location and password protected computer site. Field notes were taken during the in-person interviews and observations as well as during the phone interviews.

**Qualitative Data Analysis**

A modified phenomenological approach of data collection and analysis was utilized for the qualitative portion of this study. Phenomenology seeks to describe the essence of a phenomenon, experience or, in the case of this study, the art on a cart practice. Moustakas (1994) explains in a phenomenological approach, the phenomenon or experience is studied from many angles and experiences are portrayed through thoughtful and comprehensive descriptions. This study aimed to understand the art on a cart practice through a variety of qualitative data including in-depth interviews, observations, and photographs. In this way, using a phenomenological approach ensured the voices of the participants revealed the “essences and meanings” of the experiences of the art on a cart educators (Moustakas, 1994, p. 105).
Textural descriptions of each of the six-selected art on a cart teachers were generated using the online survey responses, transcribed interview data, field notes, and photographs. In the instances of the two art on a cart teachers who were observed teaching lessons, field notes from the observations were combined with the other qualitative data and presented within the textural descriptions. Interviews began with a broad question leading into open-ended comments about their art on a cart practice. The researcher immediately transcribed the interviews, completed member checks, and reread through each transcript while tracking any personal biases in the margins. Quotations used in the textural descriptions within chapter four are cited either “interview” or “survey” depending on the source from which they came.

The process of analyzing the qualitative data using a modified phenomenological approach was selected in order to provide the reader with the most comprehensive and holistic understanding of the art on a cart practice as experienced by the participants. Using the modified phenomenological approach, each relevant statement about the art on a cart practice was identified and treated with equal importance, conscious of the fact that all experiences led to a more defined and detailed picture of the art on a cart practice. Once identified, the experiences were reduced into units described as “invariant constituents” or unique meaning units of the art on a cart practice (Moustakas, 1994). Meaning units and themes were synthesized for each art on a cart teacher into textural descriptions describing the “what” of the teacher’s practice, focusing on direct quotes from the transcripts, adding to the credibility of the findings and conclusions. The textural descriptions were followed with individual structural descriptions or the “how” of the teacher’s practice, a process that summarizes the experience with some
interpretation from the researcher called “imaginative variation,” (Moustakas, 1994, p.122). In this step of the analysis, the focus was to capture the processes and practices unique to each art on a cart teacher. Finally, both textural and structural descriptions were combined to create an art on a cart textual-structural description of the essence of each individual teacher’s art on a cart experience and practice. Textural descriptions for each of the six teachers can be found in chapter four.

**Validity and Reliability**

Validity and reliability are important topics of discussion in research and are approached differently with quantitative and qualitative data. In terms of the quantitative data, content and construct validity were of concern for the researcher. Creswell (2009) describes content validity as a test of whether items on the survey measure the content they were intended to measure and construct validity ensures concepts used within the instrument are understood by participants. To ensure the content validity of the research, the online survey was tested by 15 participants who assisted in clarifying the wording and formatting of items, ensuring that art on a cart educators would be able to navigate and discern the questions as intended by the researcher. Additionally, to ensure construct validity, the researcher-defined concepts throughout the survey including the definition of art on a cart to ensure that participants use of terms were aligned with the intent of the survey. The use of open-ended text boxes where participants could expand on closed-format questions provided the opportunity to describe their art on a cart situation more in-depth and allowed room for clarification. Tests of reliability, whether scores are stable over time when administered multiple times, were not a part of this research plan due to the survey being developed by the researcher for this study.
In terms of qualitative data, validity and reliability take on different meanings than those used for quantitative data. Creswell (2009) notes qualitative validity refers to the number and kinds of safeguards and procedures put in place by the researcher to ensure the accuracy of the findings such as the use of multiple sources, peer review, participatory research, and the rigorous documentation of researcher bias. In this study, a number of these measures were employed to ensure appropriate interpretation and representation of the research participants. Triangulation, or the use of multiple of data sources was a major part of this study and included survey responses, interviews, observations, field notes, and photos. The variety of data sources collected provided a way to confirm themes and findings. In addition, a technique referred to as member checking, where after transcribing the interviews verbatim, transcripts were sent to the six participants for review, ensuring accurate transcription of the interview audio files. This process was completed for all six participant interviews. Three participants refrained from making changes while three made slight changes, noted in parentheses within the document, in order to ensure the accuracy of the data presented. Finally, a research journal was maintained throughout the study documenting the audit trail of the research procedures taken to ensure reliability and consistency of findings included keeping a written record of all of the steps taken in the data collection and analysis processes. This journal was used as a place where definitions and descriptions of themes were recorded and checked regularly for accuracy and consistency.

Limitations

This study was limited in that there was no direct way to reach out to art on a cart teachers as the frequency of the practice is yet unknown. Subject availability was based
on the targeted strategies described previously in addition to the time constraints of the study. In addition, it is acknowledged that each teacher and classroom represents a unique and complex situation. Hence, the data gathered from practitioners of art on a cart are dependent on multifaceted contexts of the participants. The unique situation of each art on a cart teaching experience limits the generalizability of the findings within this study. Part of the design of this study focused on collection data about art on a cart teaching practices through the online survey in an attempt to gather data from as many practitioners as are willing to participate. Through the answers of the survey participants, the study aimed to create a broad based view of the art on a cart practice. These survey results were balanced with qualitative data that produced thick, rich descriptions of the art on a cart practice. This in-depth research allows readers of this study discern whether the themes that emerge are relevant to their own situations (Berg, 2007).

**Personal Involvement and Role of the Researcher**

In qualitative research, it is important to acknowledge the role played by the researcher throughout the study. Moustakas (1994) explains the researcher, not unlike an instrument in the study itself, is never able to completely remove the “self” from the process. Therefore, it is important to keep an awareness of how personal experiences can work as a bias, and can lead to assumptions. In an effort to limit this bias, a reflective journal was kept and written memos of thought processes were assembled during data analysis procedures in order to remain aware of any prejudice or favoritism to the results and/or the participants. The use of triangulation, using of different sources of data, provided another safeguard against bias throughout the process of data analysis.

In addition, it is imperative that I acknowledge and embrace my own experience
as an art educator and how it has brought me to be involved in this study of focusing on the art on a cart practice. I understand that my personal position and experiences, although often seen as a positive attribute in this project, can also work as a bias, a limitation, as it can lead me to assumptions. My past experience as an art on a cart educator working in an informal museum setting partly led me to pursue this research topic. In my practice, carts were a way for me to transport supplies from gallery to gallery. Every day, sometimes two or three times a day, I reassembled my cart to meet the needs of my students as well as the themes of the lessons. I became aware of classroom teachers with whom I worked collaboratively, who used art on a cart in their schools. As a practitioner and researcher, I found myself reflecting about the frequency of the practice, the circumstances that relegate art educators to art on a cart, and how the practice influences curriculum development, instruction, teaching loads, and relationships with other faculty and administration.

Throughout this research process, I have had the opportunity to have many valued discussions with many art educators and researchers. Through these conversations I have found that even my teaching experiences that were not necessarily directly related to art on a cart have been influenced in positive ways. I have come to realize that my own personal teaching experiences have been deepened by my new understanding of the art on a cart phenomenon, the relationships I have built with educators and researchers, and the research process itself; which has benefited me greatly and for that I am most grateful.
Chapter Two Summary

This chapter discussed the research design, instrumentation, data collection procedures, approaches to data analysis, the role of the researcher, and the research limitations. Approval was obtained from the University of Missouri-St. Louis’ Institutional Review Board (IRB) before the study began. Chapter three reports the results from the phase one online survey. Presented in chapter four are the results from the qualitative portion of the study including textural descriptions of the art on a cart practice related to the six teachers who participated in interviews. Chapter five integrates and discusses in detail both the quantitative and qualitative data presented in chapters three and four.
Chapter 3: Phase One Results

The purpose of this study was to explore the perceptions and experiences of elementary art on a cart teachers and to better understand how they provide arts education to their students in their practice. This study utilized a sequential explanatory design in which quantitative and qualitative data was collected in two separate phases. This chapter reports the results from phase one of the study including the responses from 174 elementary art on a cart teachers who participated in the online art on a cart survey over a four-month timeframe. One of the challenges of the study was how to best contact and identify possible art on a cart teachers since the frequency of the practice in the field is unknown. Several strategies were used to reach elementary art educators who might find themselves teaching in art on cart situations including a postcard mailing to 5300 elementary art educators, publications in national and regional art education print journals, and online newsletters. The survey response rate, although considered low, is typical of surveys of this type in addition to the fact that it was unknown how many of the 5300 art educators who received postcards had actually taught or who were currently teaching in art on a cart situations. Based on these facts, this survey does not intend to speculate on the frequency of the practice, but rather aims to describe the practice.

The lack of research and limited literature related to the topic of art on a cart meant that this study in essence is a forerunner of its kind. Findings from the online survey reported here were collected to better understand art on a cart physical settings and environments as well as the benefits, challenges and best practices associated with the art on a cart practice. Additionally, the study sought to explore how teaching art on a cart influences teacher approaches to classroom management and curriculum
development. Finally, the researcher aimed to collect successful strategies used by art on a cart teachers in their daily lessons. Specifically, this study sought answers to the following questions:

1. How does the practice of teaching art on a cart influence how art educators approach curriculum development, instruction, and classroom management?
2. What challenges for students, educators, and schools do art on a cart educators report because of their art on a cart practice?
3. What benefits for students, educators, and schools do art on a cart educators report with the practice?
4. What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their school(s)?
5. How do art educators perceive the art on a cart practice has changed student art experiences and learning?
6. What best practices and curricular adaptations for art on a cart are identified by art educators?

**Review of Phase One Data Collection**

The audience targeted in this study included art teachers who currently or have in the past practiced art on a cart at the elementary level in the United States. As mentioned before, several strategies were used to access the unknown population of art on a cart teachers. The online survey utilized Qualtrics software to develop, pilot, and finally host the online art on a cart survey accessed by art on a cart educators. Most participants accessed the survey through a live survey link posted on the art on a cart research website, others were emailed a direct link to the survey. Before taking the online survey,
each participant was directed to an informed consent screen disclosing details about the research study including the purpose of the research, the types of data collected during the study, how the data would be used, confidentiality procedures, the ability for participants to quit the survey anytime, and how to contact the researcher with questions. At the end of the form, participants were required to select “agree” or “disagree.” By selecting “agree” they acknowledged they had read the consent form, were of at least 18 years of age, and voluntarily agreed to participate in the study. Only one participant selected “disagree” and was exited from the survey.

During the four months the online survey was live, 189 teachers consented to participate in the survey. 70% (n=125) of the participants who answered the question, “How did you hear about this survey?” reported learning about it through the postcard mailing (5290 mailed). This represents a response rate of 1.6% to the postcard mailing. Other participants reported learning about the survey via word of mouth (n=22), an ad in an NAEA publication, a listing on the MAEA Art Bytes digital newsletter (n=4), and through the art on a cart research website (n=5).

Of the 189 consenting survey participants, 15 did not meet the sampling criteria outlined for the research. Responses from these 15 teachers were purged from the survey results. Of these 15 teachers, six were identified as not having taught art on a cart. In these cases, survey logic was able to code participants selecting the answer “I have never taught art from a cart,” and directed them to the end of the survey where they were thanked for their time. After a close inspection of the remaining submitted answers, an additional nine submissions were eliminated because teachers did not teach art on a cart at the elementary level or they failed to complete the survey to the point of identifying
their instructional level. This report details the findings of the 174 participants who in addition to agreeing to participate in the research, and completed all or the majority of the survey, met the criteria set out initially to identify elementary art on a cart teachers including:

- art educators who currently teach, or in the past have taught, art on a cart;
- art educators who work in an elementary K-8 setting; and
- art educators who teach within the United States.

Participants were not required to answer every question on the survey, only the informed consent required a positive response; therefore, the number of responses for each question varies due to some participants having left some questions blank.

**Reporting of Phase One Data**

Due to the large amount of data collected through the online survey, the results are presented in six sections and conclude with a summary of the results. Section one reports the demographic information collected about teachers’ gender, level of instruction, and certification; as well as descriptive data about their general practice and school setting such as level of instruction, school size, and location. Section two reports results from questions aimed at describing teachers’ specific art on a cart situation including whether they are currently teaching art on a cart or have done so in the past, the number of years spent teaching art on a cart, and descriptions of storages space and resources. Section two additionally reports results about what the classroom teacher does when they are teaching the art on a cart lesson. Section three details responses directed at answering the research question “What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their
Section four presents both quantitative and qualitative data when reporting teachers’ responses to several questions aimed at identifying and characterizing the challenges they face in their art on a cart practice. In a similar way, section five reveals commentary by teachers’ aimed at identifying the benefits, if any, associated with the art on a cart practice. Finally, section six of this chapter details the responses to several Likert style questions highlighting teachers perceptions of the art on a cart practice. Due to the number of questions covered in section six, it is organized according to the following themes:

- art educators’ approaches to organization and time management;
- art educators’ attitudes concerning classroom management, instruction, and creating community in the classroom;
- art educators’ perceptions of how art on a cart affects curriculum development;
- art educators’ attitudes regarding communication with peers and administration;
- educators’ thoughts about the influence art on a cart has on their morale and their art education practice.

**Section One: Description of Survey Participants**

This survey asked several questions generating demographic information about participating teachers. Due to the lack of information about the art on a cart practice it was regarded as important for this study to gather details about the location and description of where art on a cart was practiced. Additionally, it was deemed of importance to determine who was teaching art on a cart. Demographic details about the
settings in which art on cart teachers practiced included the state in which teachers taught, the setting and location of the school, how many classes and students taught per week, and if the school is public or private setting. Teachers also were asked demographic information regarding their own teaching history and experience including gender, level of education, instructional level(s), if they hold certification in art, and how many years they have they been teaching art.

In which state do you teach? 171 participants provided a response to the question, “In what state do you currently teach?” as shown in Table 3.1. The most number of responses originated from Illinois at 15% (n=26), Virginia at 9% (n=16), Missouri at 7% (n=12), New York at 6% (n=11), Michigan at 6% (n=10), and Maryland (n=8), and New Jersey (n=8) both at 5% each. The fact so many responses came from these states may have resulted from contacts made with art on a cart teachers working in these regions at a variety of local, regional, and national conferences. Additionally, it is possible that more art on a cart teachers practice in these state than others. There were ten states from which no teachers responded to the survey including Colorado, Hawaii, Maine, Mississippi, Nevada, North Dakota, Ohio, West Virginia, South Dakota, and Utah. There were also no responses from the District of Columbia. It is unclear if these locations had fewer art on a cart teachers of if there were other reasons why existing art on a cart teachers from these areas did not participate in the study.

Table 3.1. Number of Survey Participants by State (n=171)

<table>
<thead>
<tr>
<th>STATE</th>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>4</td>
<td>2%</td>
</tr>
<tr>
<td>Alaska</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>Arizona</td>
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<td>0%</td>
</tr>
<tr>
<td>Arkansas</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>California</td>
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<td>1%</td>
</tr>
<tr>
<td>State</td>
<td>Cases</td>
<td>Percentage</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>Colorado</td>
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<td>0%</td>
</tr>
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</tr>
<tr>
<td>Delaware</td>
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<td>1%</td>
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<tr>
<td>District of Columbia</td>
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<td>0%</td>
</tr>
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</tr>
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<td>Georgia</td>
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</tr>
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<td>0%</td>
</tr>
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<td>Idaho</td>
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<td>1%</td>
</tr>
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<td>Illinois</td>
<td>26</td>
<td>15%</td>
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</tr>
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<td>2%</td>
</tr>
<tr>
<td>Kansas</td>
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<td>2%</td>
</tr>
<tr>
<td>Kentucky</td>
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<td>1%</td>
</tr>
<tr>
<td>Louisiana</td>
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<td>1%</td>
</tr>
<tr>
<td>Maine</td>
<td>0</td>
<td>0%</td>
</tr>
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<td>Maryland</td>
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</tr>
<tr>
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</tr>
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<td>Missouri</td>
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<tr>
<td>Nevada</td>
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</tr>
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<td>New York</td>
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</tr>
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<td>North Carolina</td>
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<td>0%</td>
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<td>0%</td>
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<td>Oklahoma</td>
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<td>1%</td>
</tr>
<tr>
<td>Oregon</td>
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<td>1%</td>
</tr>
<tr>
<td>Pennsylvania</td>
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<td>3%</td>
</tr>
<tr>
<td>Rhode Island</td>
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<td>2%</td>
</tr>
<tr>
<td>South Carolina</td>
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<td>1%</td>
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<tr>
<td>South Dakota</td>
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<td>0%</td>
</tr>
<tr>
<td>Tennessee</td>
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<td>1%</td>
</tr>
<tr>
<td>Texas</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Utah</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Vermont</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Virginia</td>
<td>16</td>
<td>9%</td>
</tr>
<tr>
<td>Washington</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>West Virginia</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>
Gender of participants. Of the 174 survey participants, 151 (87%) reported their gender as seen in Figure 3.1. Female respondents were overwhelmingly the majority, making up 93% of those participating (n=141) while male respondents responded at 7% (n=10).

Figure 3.1 Gender of Educators Participating in the Study (n=151)

<table>
<thead>
<tr>
<th>State</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wisconsin</td>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>Wyoming</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>Total</td>
<td>171</td>
<td>100%</td>
</tr>
</tbody>
</table>

The number of years educators have been teaching art. Of the 174 total participants, 155 (89%) provided the number of years they have been teaching art, whether on a cart or in a dedicated classroom (see Figure 3.2). Over half of the teachers responding to this question were teachers with over eleven years’ experience (n=86, 55%). Of those responding, 24% (n=37) reported teaching for 5-10 years and 17% (n=26) 2-4 years. Only 4% (n=6) of teachers reported being within their first year of teaching. Because the survey was open to teachers who currently or in the past had taught art on a cart, it was not clear from this question if teachers had experience teaching
art in a dedicated classroom prior to their art on a cart teaching. Based on literature and conversations with art on a cart teachers, having any experience teaching prior to practicing art on a cart would be an asset versus starting on a cart as a novice teacher.

Figure 3.2. Number of Years Educators Have Been Teaching Art (n=155)

The educational degrees of art on a cart educators. Art on a cart educators responding to the survey are highly educated (see Figure 3.3). Of the 174 survey participants, 150 provided their level of highest educational degree and the majority (n=91, 61%) hold advanced degrees: Master’s degree (n=54, 36%), Master’s degree plus fifteen hours (n=34, 23%), or doctoral degree (n=3, 2%). Participants reporting they hold only an undergraduate degree totaled almost a quarter of the respondents (n=35, 23%) while those holding an undergraduate degree plus fifteen additional hours followed with 16% (n=24).
Certified to teach art. Of the 150 teachers who responded if they are certified to teach art (see Figure 3.4), over 90% reported “yes” to being certified (n=139, 92%) with the remaining responding “no” (n=11, 7%).

Educational settings where art on a cart educators teach. All 174 (100%) of participants responded to the question asking about the setting of the schools where they
teach (see Figure 3.5). 48% of teachers (n=83) reported teaching in a school within a suburban area with a population between 10,000 and 100,000. This being the largest reporting setting for art on a cart teachers, it could reveal that suburban areas are most likely to have teachers on carts. It is noted that this finding could also be a result of the sampling approach. The rest of the participants were almost evenly divided amongst the other selections. 16% (n=28) responded teaching in a large urban area with a population greater than 1,000,000. 19% (n=33) responded teaching in a school within an urban area having a population between 100,000 and 1,000,000. Finally, 17% (n=30) responded teaching in a school within a rural area described as having a population of 10,000 or less.

Figure 3.5. Educational Setting Where Art on a Cart Educators Teach (n=174)

Public or private school setting. 173 of teachers responding provided information about the kind of school setting they practiced in, public or private (see Figure 3.6). As defined in the response options, teachers were informed that “public schools” included public charter schools and “private schools” included independent and parochial schools.
The option of “other” was included along with an open-text selection where respondents could elaborate or clarify. 89% (n=156) of art on a cart survey participants reported that they teach in a public school setting. 5% of educators reported teaching in private schools, representing a considerably lower rate (n=9, 5%). Several art on a cart teachers selected “other” and reported teaching art on a cart in both private and public school settings (n=11, 6%). This finding aligns with the public to private school ratio seen in the general setting.

Figure 3.6. Public or Private School (n=173)

Number of art on a cart classes taught per week. Of the 173 teachers who provided information about how many classes per week they instructed, three-quarters reported teaching between 16 and 35 classes: 41% (n=71) taught between 16 and 25 classes, 34% (n=59) taught 26-35 classes per week while 14% (n=35) reported teaching 6-15 classes and less than 5% (n=8) reported teaching 1-5 classes per week. Only 6% (n=10) of teachers responded teaching 36 or more classes per week. Figure 3.7 shows the details of teachers’ responses. The fact that 40% of teachers reported teaching more than
26 classes per week has a direct influence on the amount of time it takes to prepare and organize supplies and materials for larger numbers of classes.

*Figure 3.7. Number of Classes Taught Per Week (n=173)*

**Number of students taught per week.** The number of classes is not the only consideration when determining the amount of time takes to prepare and organize supplies and materials. The number of students a teacher instructs per week dramatically impacts the amount of time it takes to prepare materials in addition to its relation to the amount of space needed to store art projects and supplies. Of the 173 teachers who provided insight into how many students they taught within their classes throughout the week, almost three-quarters (n=124, 72%) related they taught over 251 students per week. 18% (n=31) taught between 101 and 250 students per week, 6% (n=10) taught 51-100 students per week and 4% (n=8) taught less than 50 students per week.
Instructional levels taught by educators. As was required per the sampling criteria, it was imperative that all participants teach at the elementary level. Of the 174 teachers reporting, 76% (n=133) named teaching at the elementary level only (see Figure 3.9). 24% (n=41) reported teaching at more than one instructional level. Of those teaching at more than one level, 17% (n=30) cited teaching at the elementary and middle school/junior high levels only, 6% (n=10) reported teaching at the elementary, middle/junior high, and secondary levels, and 1% (n=1) reported teaching at the elementary and secondary levels only. 10% (n=18) included “other” in addition to teaching at the elementary level. Through submissions in open-text teachers identified “other” to include the instructional levels of “pre-kindergarten,” “university,” “adults,” and “special needs.”
Summary of Section One

Through several demographic type questions, section one described the location, setting, number of classes, and number of students served by teachers responding to the survey. These details provide some answers to where the art on a cart practice can be found, more often in suburban, public school settings. Teachers overwhelmingly reported serving large numbers (75% teaching over 251 per week) of mostly elementary levels students. In addition, the demographic information provided a portrait of the educational backgrounds and experience held by participating art on a cart teachers. Teachers responding to this survey are almost entirely certified to teach art and generally hold a higher level of education with more than half earning advanced degrees. These details assist us in grasping some of the most basic facts about where the art on a cart practice takes place and the backgrounds of the teachers who practice art on a cart.
Section Two: Defining the Art on a Cart Practice

The second section of this chapter focuses on questions describing and defining the art on a cart practice as experienced by the survey participants. Questions with the intent to portray the general logistics of the art on a cart practice included (a) the types of storage and instructional spaces accessible to art on a cart teachers; (b) whether art on a cart teachers only utilized carts, if they used something other than a cart to travel, and/or if they additionally had dedicated classrooms; (c) how many years teachers had been teaching art on a cart; (d) what classroom teachers or home room teachers do during art on a cart lessons; (e) the cause perceived by teachers as to why art on a cart is practiced in their school and/or district.

Identifying art on a cart teachers. Teachers who currently teach art on a cart, as well as those who have taught art on the cart in the past, were encouraged to take part in this research study. This study defines art on a cart as the practice of traveling on a cart, moving from room-to-room, sometimes school-to-school in order to deliver art lessons to students. Teachers participating in the survey were asked to keep this definition in mind when identifying the kinds of spaces they currently or had taught in. Response options were limited to three, a “dedicated classroom,” “traveling on a cart room-to-room,” or “other”. Participants were directed to select “all that apply” and could select one or all of the options. This question was of particular importance to the survey as it identified those participants who may have accessed the survey without art on a cart experience. As stated in chapter two, several participant responses were eliminated from the survey based on the fact they were identified as never having taught art on a cart. The “other” response item was followed with an open-text option where teachers could clarify their
situation and relate any other teaching environments beyond those identified in the response items.

94% (n=163) of the initial 174 teachers responding to the survey selected the “traveling on a cart room-to-room” response within this question. Because the researcher wanted to be sure not to eliminate any responses that meet the research sampling criteria, all responses were examined in detail to ensure all art on a cart educators responses were included. After reviewing open-text descriptions provided by respondents, it was determined that 174 currently or in the past had taught art on a cart and met the sampling criteria set for the research. The 11 responses that did not initially select the “traveling on a cart room-to-room” option identified slight variances to the traditional definition of art on a cart as laid out in the survey question as the practice of teaching from a traveling cart, moving from room-to-room, sometimes school-to-school in order to deliver art lessons to students. Some of these distinctions included teachers who used something other than carts to transport supplies or who clarified their practice was some variation of traveling on carts and/or moving between carts in multiple buildings and alternative spaces not fitting the descriptions of a “classroom.”

Of these 174 identifying they “traveled room-to-room on a cart” or who were identified as meeting the criteria set out at the beginning of this study, 15% (n=26) designated that they had only taught from carts and had no experience with teaching in a dedicated classroom. Over three-quarters (n=148, 85%) of teachers reported having taught both on a cart and in a dedicated classroom (see Figure 3.10). The fact that 85% of teachers had experience teaching in both dedicated classrooms as well as art on a cart was somewhat of a surprise finding. It was not known if teachers participating in the
survey would have had the both teaching experiences in order to compare and contrast a dedicated classroom practice with one placed on a cart. This finding is significant and adds depth of understanding, not originally anticipated, to the participant responses.

Additionally, 28% (n=48) of teachers selected “other” as a designation. Open-text comments provided room for teachers to clarify their art on a cart situation and the responses were divided into three main categories. The first category included teachers who identified spaces where they traveled to teach art that were not traditional classroom spaces. Some alternative spaces named by respondents included libraries, gymnasiums, cafeterias, trailers, portable classroom spaces, stages, multi-purpose rooms, museum galleries, and “an active bus garage.” The second category included teachers who clarified their art on a cart practice involved them traveling to multiple buildings. The third category of “other” responses included a small group of teachers who travel, but do not have carts due to building architecture that included steps or lack of access to elevators. Instead of using carts to move supplies, these teachers describe a practice similar to art on a cart with the exception that they utilize other portable storage containers that do not rely on wheels such as bags, boxes, or crates to transport their supplies.

Figure 3.10. Experiences of Art on a Cart Teachers (n=174)
**Describing the current teaching situation.** Understanding that some of the teachers responding to this survey may not currently be teaching art on a cart and that there may be variations those teaching art on a cart, the question of “what best describes your current teaching situation” was posed (see Figure 3.11). Sympathetic to the complexities of the art on a cart situation, the survey offered five closed-item responses that teachers could select from including (a) “in a dedicated classroom;” (b) “traveling on a cart, from room-to-room within one school;” (c) “traveling on a cart, from room-to-room within multiple schools;” (d) “both in a dedicated classroom and on a cart at the same school;” (e) “teaching in a dedicated classroom and art on a cart in different schools.” The sixth and last option was the selection of “other” followed by an open-text option for clarification.

*Figure 3.11. Current teaching situation (n=170)*

Of the 98% (n=170) of teachers who responded to the question, 31% (n=53) reported currently teaching in a dedicated classroom and 67% (n=116) reported currently teaching art on a cart with several variations of the practice. These variations include the 21% (n=36) of teachers who teach in multiple schools utilizing a dedicated classroom in
one school and art on a cart in one or more schools. This was followed by 16% (n=27) of art on a cart teachers stating they currently were only practicing art on a cart in one school. Teachers working from carts only in several schools represented 11% (n=19) and teachers who worked in both a dedicated classroom and practiced art on a cart in the same school were the least numerous group reporting at 6% (n=10).

The “other” category (n=25, 15%) incorporated several variations of art on a cart not portrayed in the given response items. Teacher comments provided clarifications and expanded on the given items to include (a) teaching in one school with several buildings; (b) teach in dedicated classroom for grades 3rd through 8th and art on a cart for grades 1st and 2nd; (c) teaching in three different schools, one with a dedicated classroom, one on a cart, and one with both. Included in the “other” category were a small cohort of teachers who reported currently being retired from teaching although they taught art on a cart in the past (n=3, 2%). These expanded descriptions of the art on a cart practice reveal that art on a cart is more than the straightforward definition of the practice of traveling on a cart, moving from room-to-room, sometimes school-to-school in order to deliver art lessons to students.

**Number of years educators taught art on a cart.** Figure 3.12 shows the results for the 97% (n=169) of teachers who responded to the item asking how many years they had been teaching or had taught art on a cart. Over half of the participants report teaching art on a cart for a fairly short time period, with 55% selecting 1 to 4 years for their art on a cart experience (n=94). Interpretation of this finding reveals in some instances art on a cart could be a temporary situation as in the case of building reconstruction or influxes of larger numbers of students. Other explanations could stem
from teachers changing positions. The next largest range most selected by teachers included 25% (n=42) who had been teaching art on a cart for 5 to 10 years.

Approximately 20% of teachers report having extensive experience teaching art on a cart with 10% (n=17) teaching for 11 to 15 years, 4% (n=6) reporting 16 to 20 years, and 6% (n=10) reporting using carts for 21 years or more.

Figure 3.12. Number of Years Educators Have Taught Art on a Cart (n=169)

Supply storage, spaces, and resources available to educators. Storage space is a major concern for art on a cart teachers and 96% (n=167) of teachers responded to the survey item describing the kinds of supply storage and other spaces available to them in their art on a cart practice (see Figure 3.13). Participants were encouraged to select all of the options that applied to their situation, and were instructed not to include the kinds of instructional spaces within this item. In addition to selecting from a predetermined list, participants had the option to describe any other storage or resources available to them. An “other” item was provided with an open-text option where teachers could clarify the other kinds of storage, spaces, and resources available in their practice.

The majority of art on a cart teachers describe having access to carts (n=152,
91%) and storage closets (n=131, 78%) in their practice. Half report using drying racks in addition to carts (n=83, 50%). Shared office space (n=66, 40%) and access to computers for lesson planning, curriculum development and research (n=74, 44%) are available to less than half of art on a cart teachers reporting in this survey. Technology for use with student lessons is available to a little over a quarter of the art on a cart teachers (n=49, 29%). Storage within the classrooms where art on a cart teachers teach is limited, (n=48, 29%) and only 14% (n=23) of art on a cart teachers report having access to a private office space.

Several teachers (n=31, 19%) provided descriptions of other storage spaces and resources available through open-text responses. Some (n=19, 11%) mentioned a variation of shared storage often described as a place where other specialist teachers in other content areas such as music and physical education stored supplies or the shared storage was described as a place where other “general” supplies for the school were stored. Limited storage for some teachers meant having to store supplies in their personal vehicles, as well as storing things at home. Personal computers and iPads were also referenced as resources used by teachers in open-text responses.

Figure 3.13. Supply Storage, Spaces, and Resources Available (n=167)
What the classroom teacher does during art on a cart lessons. In an effort to understand what happens in the classroom during art on a cart lessons, survey participants were asked if classroom teachers stayed in the room and participated, used the time as planning time, left the room, or some other option (see Figure 3.14). Of the 99% (n=173) teachers responding to the item, 38% (n=64) reported that as they entered the classroom to deliver art on a cart lessons to students, classroom teachers left the room and returned at the end of the lesson. 22% (n=38) of art on a cart teachers reported that classroom teachers stayed in the room during the lesson, but did not participate in the lesson. Only 2% (n=4) of teachers conveyed that classroom teachers stayed in the room and participated in art on a cart lessons during their instruction time.

*Figure 3.14. What the Classroom Teacher Does During Lessons (n=169)*

For this question, the “other” category was the second highest selection for teachers with 39% (n=67) reporting some other variation of classroom teacher activity during their lesson. Several (n=47, 27%) reported that they experienced both situations, with some classroom teachers staying in the classroom during the lesson and others
leaving and returning at the end. These teachers explained this simply depended on the classroom teacher. One teacher wrote, “Teachers are always welcome to stay and participate. Some stay and use the time to plan, some leave and come back. Very few stay and participate in the lesson” (Respondent nohFhH).

Several teachers’ comments uncovered a challenges faced by art on a cart teachers and stated that in some cases, the classroom teacher stays in the room and becomes a distraction to the students (n=7, 4%). In these cases, teachers report classroom teachers “interrupting” their art lessons to have students finish remedial work or, as one teacher describes, “I often deal with them interrupting my lesson to correct student behavior or not respecting my schedule by starting late or arriving late” (Respondent 6ZnUJD).

Other comments included discussions about how classroom teacher contracts are written, with schools providing in writing classroom teachers with a preparation period/time during the art on a cart lesson. Only a few teachers reported schools requiring teachers to stay in the rooms as relegated by contracts and one art on a cart teacher commented that this policy had changed from teachers being required to stay to then using the time as a preparation period within the time of her career. In a rare instance, one teacher reported that she tries to get the classroom teachers involved by encouraging the teachers to use the time to create art with the class. The teacher did not report how many teachers actually participate in her lessons.

**Summary of Section Two**

This section reported the responses to questions describing and defining the art on a cart practice as experienced by the survey participants. Interestingly, the majority of art on a cart teachers reported having both experience teaching in dedicated classrooms as
well as teaching in the art on a cart situation. This rich point of view held by the majority of the participants allows for a comparative perspective not anticipated in the design of the research study. Although all participants have had experience teaching art on a cart, almost one-third report having done so in the past, and are therefore, it is noted they are reflecting on their art on a cart practice. Finally, over half of art on a cart teachers responding only having taught art on a cart for a limited time frame, between 1-4 years, with one-quarter teaching for 5-10 years, and one-fifth of the respondents having a high level of experience teaching over 11 years. This diversity in the number of years teaching art on a cart adds to the richness of perspectives provided in the survey responses.

Through responses informed by their personal experiences, teachers revealed that the art on a cart practice is much more than simply the practice of art educators, traveling on a cart, moving from room-to-room, sometimes school-to-school in order to deliver art lessons to students. Art on a cart situations include many variations such as (a) one cart one school; (b) carts in multiple schools; (c) dedicated classroom in one school and cart in another; (d) traveling to spaces that are not traditional classrooms such as gymnasiums, cafeterias, and bus depots; and (e) teachers who travel from room-to-room, school-to-school with supplies in bags, boxes, or crates. Adding to the understanding of art on a cart practice, teachers revealed that in most cases the classroom teacher uses the time during art on a cart lessons as a preparatory time and does not engage in the lesson at all.

In addition to the variations in art on a cart instructional situations, it should be taken into account that the spaces available to art on a cart teachers beyond those where lessons take place are essential. Spaces beyond those for instruction include storage for a
variety of media and student artwork, places for material preparation, access to
technology for student lessons, and an office or space where administrative
responsibilities are accomplished. Most teachers report having access to carts and
storage closets, and yet, access to places for administrative responsibilities, technology
for student lessons, and in class storage are accessible by less than half of the teachers
responding to this survey. Many teachers wrote that they must use personal spaces for
storage such as vehicles and spaces in their home for supplies, and many talked of using
personal laptops and iPads for use in their classrooms. The question of “where” supplies
are stored and “where” preparation and administrative tasks get completed has an impact
on any teacher’s daily practice.

Not unlike the descriptions of the various art on a cart instructional situations,
descriptions of storage and education resources available to art on a cart educators expose
a practice that is individualized for very specific educational settings and environments
and should be taken into account when thinking about strategies and best practices for the
art on a cart practice.

**Section Three: Reasons for Art on a Cart Reported by Teachers**

One of the research questions guiding this study included, “What reasons do art
on a cart educators provide for the practice of art on a cart versus the use of a dedicated
classroom space within their schools?” Of the 139 teachers who responded to this open-
text item on the survey, seven themes were identified. More than a majority of the
teachers (n=88, 63%) believed “lack of space” to be the reason their schools or districts
practiced art on a cart. This response was followed by the response “increases in
enrollment and student overcrowding” (n=23, 17%). Other reasons listed at a much
lesser rate included “art is not a priority” (n=12, 9%), “lack of money” (n=9, 7%), “building construction or renovation” (n=3, 2%), “art program was designed to be art on a cart” (n=2, 1%), and “I do not know” (n=2, 1%). Figure 3.15 reveals the responses from art on a cart teachers.

*Figure 3.15. Reasons for Art on a Cart Report by Educators (n=139)*

### Summary of Section Three

By far, the majority of teachers commented that “lack of space” was the main reason they believed they were practicing art on a cart. This response was followed by increases in student enrollment, which is also considered a space issue pertaining to increased numbers of students. One question that arises when thinking about instances where increases in student population lead to art educators practicing art on a cart would be if in these situations any other content besides art also find themselves placed on carts or limited in spacial considerations in any way. It is acknowledged that teachers responding to this question may or may not have access to all of the information used to make these decisions within their school settings. A better understanding about the
reasons why art on a cart is practiced would incorporate data collected from administration and other sources in order to provide a broader perspective into the circumstances regarding such a decision in any particular school setting. Those sources were not a part of this study.

**Section Four: Challenges of the Art on a Cart Practice**

One of the main topics explored in this research study included identifying and detailing the challenges faced daily by teachers as they navigate through their art on a cart practice. Several questions were presented to survey participants in order identify and prioritize the obstacles they face. This section presents the results of the survey participant responses to several closed-format and open-format items aimed at better understanding all of the challenges faced by art on a cart teachers.

To better understand the art on a cart practice, teachers participating in the survey were asked to “identify the challenges you face in your day-to-day art on a cart practice.” The list of 14 challenges provided to participants originated from challenges identified within art on a cart literature and from face-to-face discussions with art on a cart educators. Table 3.2 presents the responses from the 93% (n=162) of participants who answered the question in both frequencies and percentages. Participants were instructed to select all challenges they felt applied to their art on a cart situation. The option of “other” was included in the initial list and was followed by an opportunity for teachers to identify through open-text any challenges not named in the initial list. The open-text box allowed participants to submit their responses with no limits on the amount of text they could contribute.
Teachers face several challenges in their art on a cart practice. Over 90% percent of responding art on a cart teachers identified “managing and storing student artwork including wet materials” (n=150, 93%), “transitions entering/setting up and exiting/cleaning up classrooms” (n=149, 92%), and “transporting supplies” (n=148, 91%) as challenges they face in their art on a cart practice. In fact, of the 14 challenges named, only one “building relationships with other teachers and administrators” (n=73, 46%) was not named as challenge faced by at least 50% of responding teachers, although it was very close.

Table 3.2. Challenges Identified by Art on a Cart Educators (n=162)

<table>
<thead>
<tr>
<th>Challenges Identified by Art on a Cart Educators</th>
<th>n=</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managing and storing student artwork including wet materials.</td>
<td>150</td>
<td>93%</td>
</tr>
<tr>
<td>Transitions entering/setting up and exiting/cleaning up classrooms.</td>
<td>149</td>
<td>92%</td>
</tr>
<tr>
<td>Transporting supplies.</td>
<td>148</td>
<td>91%</td>
</tr>
<tr>
<td>Having to modify projects because they might be too messy.</td>
<td>139</td>
<td>86%</td>
</tr>
<tr>
<td>Display of lesson visuals and resources (posters and prints).</td>
<td>135</td>
<td>83%</td>
</tr>
<tr>
<td>Forgetting supplies.</td>
<td>125</td>
<td>77%</td>
</tr>
<tr>
<td>Lack of time for preparation, organization, restocking between classes.</td>
<td>121</td>
<td>75%</td>
</tr>
<tr>
<td>No sinks or water in the classrooms.</td>
<td>117</td>
<td>72%</td>
</tr>
<tr>
<td>Adapting to different management styles of the classroom teacher.</td>
<td>112</td>
<td>69%</td>
</tr>
<tr>
<td>Lack of supply storage.</td>
<td>109</td>
<td>67%</td>
</tr>
<tr>
<td>Having to modify projects due to lack of time.</td>
<td>106</td>
<td>65%</td>
</tr>
<tr>
<td>Transitioning between grade levels.</td>
<td>100</td>
<td>62%</td>
</tr>
</tbody>
</table>
Limited access to technology for curriculum development. | 90 | 56%
Building relationships with other teachers and administrators. | 73 | 45%
Other | 75 | 23%

“Other” art on a cart challenges. The “other” option was selected by 23% (n=37) of teachers asked to identify challenges in their practice, inferring there existed more challenges in addition to the 14 provided. When asked to identify “other” challenges in a follow-up question 43% (n=75) of teachers responding to the survey opted to share and expand on the list of challenges provided within open-text. Teacher responses were liberal in their use of text and often, the challenges listed fell within the categories provided in the list of 14, but were more detailed in their descriptions. Responses often held more than one, or even two unique identified challenges. From the 75 participants who expanded through open-text about the challenges they face in their art on a cart practice, 188 individual responses were identified (see Appendix D). These responses were coded into seven themes (see Table 3.3).

Table 3.3. Other Challenges Identified by Educators (n=188)

<table>
<thead>
<tr>
<th>Other Challenges Identified by Educators</th>
<th>n=</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of adequate materials, space, and equipment in classrooms.</td>
<td>79</td>
<td>42%</td>
</tr>
<tr>
<td>Transporting supplies and artwork.</td>
<td>37</td>
<td>20%</td>
</tr>
<tr>
<td>Challenges with communicating with peers and administration.</td>
<td>22</td>
<td>12%</td>
</tr>
<tr>
<td>Classroom management challenges.</td>
<td>18</td>
<td>10%</td>
</tr>
<tr>
<td>Curricular adaptations.</td>
<td>14</td>
<td>7%</td>
</tr>
</tbody>
</table>
Teachers wrote most often about the challenges and limitations in the instructional, storage, and preparation spaces (n=79, 42%). More specifically, responses referred to the fact that classroom spaces are not conducive to art making or teaching art in that (a) desks are too small, (b) there are challenges in organizing furniture for lessons and art making, (c) poor lighting, (d) there exists no space in the classroom for visual resources, (e) storage and preparation spaces are limited or nonexistent.

The theme of transporting supplies was the second most mentioned topic with comments related to everything from transporting supplies in bad weather to outdoor portable classrooms, to the fact that carts don’t fit into the classrooms or hallways, or challenges related to traveling on a cart to classrooms on multiple floors (n=37, 20%). Transporting supplies often correlated to the specific details of the physical environment of the school. Some school designs and layouts are more favorable to the art on a cart practice than others. Those teachers reporting having to travel out-of-doors to reach students, having to travel to multiple buildings, or to multiple floors with in one school related finding the act of transporting supplies to and from classes more challenging than others.

The third most written about challenge included issues of communication with peers and administration (n=22, 12%). Communication issues ranged from not being informed about specific policies, schedule changes, or the special needs of specific students. It is clear that traveling teachers are more susceptible to being overlooked in
the natural lines of communication, especially if they lack space or time to check email or communicate with peers and administration on a regular basis.

**Prioritizing art on a cart challenges.** In an effort to identify which challenge art on a cart educators felt was most problematic in their practice, the same initial list of 14 challenges in addition to the “other” option was presented to the survey participants with a total of 94% (n=164) of survey respondents reporting. Table 3.4 presents the ranking of the challenges as reported by art on a cart teachers. Of the responses, 23% (n=38) of teachers selected “transitions entering and leaving classrooms.” This was the item most selected as the primary challenge faced by teachers in their art on a cart practice. When asked to expand in open-text comments about this choice, over three-quarters (n=33, 87%) explained why they prioritized transitions as the number one challenge in their practice. Comments revealed teachers associated this challenge with limited time as a major factor in making transitions at the beginning and ending the lesson. Teachers repeatedly talked about how the time used to transition, set-up, and clean up during their lessons minimizes the time students have for actual art instruction. One teacher describes the situation, “because the minute you walk into the room the students want to start and I am not ready... they are supposed to have 40 minutes for art. With set-up, clean up and building in travel time, they are lucky to get 25 minutes” (Respondent 5khT5r). Other teachers talked about how transitions make them feel “flustered” and “unorganized.” As one teacher says:

> When I am in the dedicated art room, I have time between classes (10 or more minutes) to prepare supplies and materials for a lesson before the students arrive. When I am on a cart, entering regular classrooms, I do not have that time because
I cannot enter a classroom until the scheduled start of class... I must start clean up very early, to ensure that I leave the room as clean as it was when I entered.

(Respondent, HBgHmB)

Teachers named “managing and storing student artwork including wet materials and three dimensional art” as the second most challenging issue in their practice (n=25, 15%). Within explanatory comments, teachers discussed the general lack of storage space for art projects, classroom teachers not wanting projects stored in the classrooms, and the difficulty in transporting art projects to and from classrooms. These issues in managing and storing artwork often led to teachers eliminating more difficult to maneuver media such as clay, three-dimensional art, and/or painting from their lessons, projects identified by teachers as those more difficult to transport and store. One teacher commented:

At first, I tried to do clay with the students, but due to transportation and storage issues, I dropped it from the curriculum. I had a portable drying rack for wet work, but there was a ramp in my building I had to navigate at least twice a day, and managing a cart and a drying rack with only five minutes between classes for travel time, it was too much. (Respondent, lIVtFb)

Another teacher expressed how not being able to store projects means developing mostly “make-it-and-take-it” activities for the students, a circumstance that “doesn’t really foster creativity” (Respondent 09Hkdn). Not all teachers found the challenge kept them from doing wet or messy projects, but they reported that managing and storing the projects was something they struggled with continuously throughout their practice.
The third highest prioritized challenge was the write in option of “other” where teachers could identify a challenge not previously listed as the most difficult to overcome (n=18, 11%). In the write in comments, most teachers wrote that all of the challenges were “equal” or that it was “hard to pick just one.” This response was unexpected and interesting and perhaps illuminates how some art on a cart teachers feel that challenges related to the art on a cart practice are numerous and quite overwhelming.

Similarly to remarks submitted in open-text for the challenge of “transitions” where teachers focused on the challenge of time, the fourth highest ranking challenge selected by some as the “lack of time for preparation, organization, restocking between classes” (n=15, 10%). Teachers provided in-depth comments about this challenge emphasizing that the lack of time between classes creates a situation described by many as “stressful” and “exhausting.” Responses relay information such as, “There are some days when I go to five classrooms in a row with no breaks” (Respondent W1aMhD). Another describes the challenge of not having extra time between classes:

With just five minutes between most classes, it is a challenge to store four different grade levels on the cart at once. In other words, no time to restock, and four classes in a row; grades K, 1, 2 and 6. (Respondent TR4hIp)

Many teachers described having to modify projects for different reasons in the art on a cart practice. Some teachers (n=12, 7%) identified having to make changes to projects, or eliminate certain projects based on the fact that the medium is too messy. When teachers expanded on the topic within open-text comments (n=9, 100%) they talked about how clean up takes longer when on a cart and report classroom teachers
and/or other staff complain and do not want “messy” activities to take place in the classroom. One teacher clarifies the issue:

I am very rarely able to paint and I only use oil pastels a few times a year. I do this because messier projects take longer to clean up and require more work on my part... for the most part classroom teachers are understanding, but some complain when I use messy things like pastels. I do my best to clean up and have the kids clean up, but accidents happen, especially when you are working with young children. (Respondent TYIhiB)

Not having access to sinks or water in the classrooms was a main concern for some art on a cart teachers (n=10, 7%). Of those who identified this challenge as their principal challenge, many commented how they eliminated painting and other projects because hauling water to classrooms was too much to overcome. Teachers share concerns about spilling water through crowded hallways and younger children making “messes” in the classrooms. Some teachers talk about hauling drop cloths for classrooms with carpets and others note that despite the challenge, they still do paint even without sinks, but overall, teachers express concerns as this teacher does:

I am completely limited by lack of sinks. Young kids love to paint and get messy, but doing this in a classroom with no sinks and where sink access is a good distance makes the idea of setting up/cleaning up daunting. It is not as big of a deal with my 4-8 grade students, but with K-3, it is usually a disaster. There are also many projects I would like to do, such as paper mache and fabric/glue batik, but need constant access to water (buckets are not an option). I will have to wait
In addition to modifying or eliminating projects due to messiness and lack of sinks, some teachers identified having to modify art projects based on the limited time they have to present lessons (n=5, 3%). This survey failed to ask teachers how long their classes lasted. Many teachers responded in open-text having between 30 and 45 minutes from lesson beginning to end. One teacher describes the pressure of trying to complete the lesson in a narrow amount of time:

I have 30-minute classes with five minutes in between each. It takes at least 10 of the 30 to calm students, distribute supplies, teach lesson, collect supplies, and clean up... so students only get 20 minutes, if that, of work time. All projects have to be somewhat small or simple, which does not fully challenge students to live up to their potential. (Respondent 5l11c9)

Because art on a cart teachers visit many classrooms, they become familiar with other styles of classroom management and teaching approaches. Several teachers (n=11, 7%) identified this as the most difficult challenge in their practice. One teacher sheds light on the art on a cart classroom management challenge:

It is extremely difficult to establish and maintain my own classroom management plan in a space where I am a "guest." Students depend on and are quite used to the systems that their classroom teachers have set up. These systems and routines are always reinforced within the physical setup of the classroom environment. There is just not space on my cart to bring along all of the classroom management
visual cues (posters, name/behavior charts, etc.) and supplies. (Respondent PY7quN)

In the open-text explanations, teachers talk in-depth about the physical space and classroom management approaches and culture set by the classroom teacher. Not being able to adapt to the classroom teacher’s management style, or failing to get students to follow a classroom management system specific for art lessons was the main reason teachers identified this as their biggest challenge. One teacher wrote, “Having my own personal classroom space makes it much easier to set up my own management procedures. The kids know that when they're in my space, the rules for that time are specific and sometimes different than any place else” (Respondent hLoabz).

Teachers who selected transporting supplies as their biggest challenge (n=7, 4%) wrote that because they were relegated to the few supplies their carts could carry; their curriculum was limited in what that could deliver in class lessons. Responses also included comments about supplies being “bulky” and “heavy” and especially troublesome for those who had to negotiate stairs and multiple levels or taking supplies to multiple buildings. All 4% (n=7) of teachers who selected “forgetting supplies” as their most problematic challenge talked about how this issue is particularly troublesome for teachers who practice in multiple grades throughout one day or for those who teach in multiple schools. As one teacher explains how it is imperative that you have everything you need with you in addition to being “limited” by those few things you carry:

If I forgot something, it would put us behind other classes because we could not complete a certain step. Also we would miss out on some artistic "AH-HAH" moments because I could not just grab something off my supply shelf when we
had a sudden inspiration or cool artistic thought while working on a project we were limited to the supplies I had on the cart. Some great ideas were put on hold! (Respondent 7BbxJ3).

Many teachers also expressed frustration that visual resources such as posters, images, and demonstration visuals were some of the supplies they could not make room for either on the cart or once they got into the classroom. This challenge was selected as the most difficult by 4% (n=7) of those responding. One teacher describes the challenge of trying to use visual resources in lessons:

It is difficult to cart them around from class to class in addition to the cart and art supplies. Some classrooms have every single inch of display space already occupied. You have to set up each time. It does not maintain consistency and provide accessible visuals for students with different learning styles. I feel like I am doing magic tricks - pulling rabbits out of hats and quickly making them disappear in time for my vanishing act at the end of class. I have invested in a portfolio with backpack straps to make it easier for me to lug things around. If I had access to a classroom, then I could set things up once and not have to worry about switching background materials and resources for each grade. (Respondent Ruk9VP)

In what would seem a solution to this challenge of not having the space for visuals, one respondent revealed working with the classroom teacher to carve out a small space in the classroom for art resources, but having enough copies of the posters for all of the classes she served became a bigger challenge, and therefore, she felt it was not a good use of time and energy.
Five of the 14 challenges listed each earned less than 4% when it came to identifying them as the most difficult challenge in the art on a cart practice to overcome including “building relationships with other teachers and administrators” (n=6, 4%), “having to modify projects due to lack of time” (n=5, 3%), “having to transition between grade levels” (n=3, 1%), “lack of supply storage” (n=1, less than 1%), and “limited access to technology for curriculum development (n=0, 0%). Both the challenges of “transitioning between grade levels” and “lack of storage” were identified as challenges by over 60% of teachers in their art on a cart practice, however, they were not selected by many teachers as the primary challenge faced by teachers in their practice.

Table 3.4. Most Difficult Challenge Identified by Educators Summary (n=165)

<table>
<thead>
<tr>
<th>Most Difficult Challenge Identified by Educators Summary</th>
<th>n=</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitions entering/setting up and exiting/cleaning up classrooms</td>
<td>38</td>
<td>23%</td>
</tr>
<tr>
<td>Managing and storing student artwork including wet materials and 3-dimensional art</td>
<td>25</td>
<td>15%</td>
</tr>
<tr>
<td>“Other”</td>
<td>18</td>
<td>11%</td>
</tr>
<tr>
<td>Lack of time for preparation, organization, restocking between classes</td>
<td>15</td>
<td>10%</td>
</tr>
<tr>
<td>Having to modify projects because they might be too messy</td>
<td>12</td>
<td>7%</td>
</tr>
<tr>
<td>Adapting to different management styles of the classroom teacher</td>
<td>11</td>
<td>7%</td>
</tr>
<tr>
<td>No sinks or water in the classrooms</td>
<td>10</td>
<td>6%</td>
</tr>
<tr>
<td>Transporting supplies</td>
<td>7</td>
<td>4%</td>
</tr>
<tr>
<td>Forgetting supplies</td>
<td>7</td>
<td>4%</td>
</tr>
<tr>
<td>Display of lesson visuals and resources (posters and prints)</td>
<td>7</td>
<td>4%</td>
</tr>
<tr>
<td>Building relationships with other teachers and administrators</td>
<td>6</td>
<td>4%</td>
</tr>
<tr>
<td>Having to modify projects due to lack of time</td>
<td>5</td>
<td>3%</td>
</tr>
<tr>
<td>Transitioning between grade levels</td>
<td>3</td>
<td>1%</td>
</tr>
<tr>
<td>Lack of supply storage</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>Limited access to technology for curriculum development</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>
Summary of Section Four

Section four explored the challenges faced by art on a cart educators in their daily practice. Prior to the study, several challenges were identified in face-to-face conversations with art on a cart teachers as well as those cited in art on a cart literature. From these discussions and literature a list was created and used in the survey as a starting point for identifying and prioritizing the obstacles faced by teachers responding to the survey. All of the 14 challenges presented to art on a cart teachers were identified by at least 50% of teachers as challenges they experience in their own practice with the exception of “building relationships with other teachers and administrators” that was identified by nearly half, reporting at 46%. The top three challenges identified by teachers included transitions in and out of the classroom, managing and storing student artwork, and lack of time for lesson preparation and organization. Several teachers found it difficult to prioritize the challenges as they struggled with many of them.

Within the survey questions about the challenges faced by art on a cart teachers in their practice, several opportunities for teachers to share and expand on their responses through open-text items were provided in an attempt to best understand and identify all that art on a cart teachers face daily. Teachers were liberal and generous in the amount of text they shared (see Appendix D). Within their open-text comments, the theme of time as a limited resource was prevalent and linked to several of the challenges listed in the initial group of 14. Whether it was lack of time for setting up the classroom prior to a lesson, little time for cleaning up after a particularly messy lesson, lack of time for preparation of supplies and materials, or limited time between classes to get from one location to the next teachers continuously commented on how the lack of time was an
issue in many instances of their practice. It is of note that many art educators struggle with the challenge of limited time whether it consist of time for preparation, instruction, or administrative duties. However, in the art on a cart practice, time is even more of a challenge when one considers that art on a cart teachers can not set up for a class until they can get into a room or the additional time it takes to complete tasks such as transporting and storing supplies. Much of the preparation and organization that can take place prior to a lesson in a dedicated classroom often must take place in an art on a cart lessons during instructional time. This detail was highlighted in the responses of the participants within this section of the survey.

Section Five: Benefits of the Art on a Cart Practice

This study aimed to identify benefits of the art on a cart practice that impact teachers as well as the students they teach. In an attempt to identify possible benefits resulting from the art on a cart practice, teachers were asked to provide any benefits they associated with the art on a cart practice through an open-text option. 87% (n=152) of teachers responded to the item through comments, many listing multiple benefits. Individual responses were separated and labeled identifying each relevant experience, reduced into unique experiences, and finally clustered according to four distinct themes. Table 3.5 reveals frequencies and percentages showing the occurrence of the themes within the 272 relevant experiences submitted by the 152 teachers responding to the item.

The most noted benefit named by art on a cart teachers included building relationships and collaborating with classroom teachers (n=112, 41%). One teacher wrote, “Because I was in their classroom, we planned closely together, and there was great “buy-in” and respect for the art curriculum,” (Respondent, RelF34). Another
teachers commented, “Now that I have my own classroom, I am not as in touch with what the classroom teachers are studying. I am not as aware of which teacher goes with which students. I would sometimes use the terminology and subjects to connect subjects,” (Respondent, R6ipDE). Most teachers spoke generally and in a positive way about the chance to communicate with classroom teachers. Many described how art on a cart provides the chance to build relationships with teachers and staff in a way that differs significantly from teaching in a dedicated classroom, where the tendency is for the classroom teacher to bring students to the art room in a drop-off, pick-up fashion.

The second most mentioned benefit of art on a cart cited by teachers was the fact that the challenges of the practice itself force teachers to build skills necessary to be successful in the practice including proficiency in classroom management, organization, and communication (n=86, 31%). Many teachers expressed the chance to see many different approaches to classroom management in the classrooms they visited. The ability to see different approaches to instructional organization and classroom management is a unique opportunity and not one often provided teachers with dedicated classrooms. This opportunity is especially helpful to novice teachers new to teaching and in their first few years of a career.

The third benefit named by art on a cart teachers included the freedom from having to manage a traditional classroom including not having to set it up at the beginning of the year or classrooms to take apart at the end of the year (n=40, 15%). Also included in this category were comments from several teachers expressing feelings of freedom and mobility that they felt in their art on a cart practice. One teacher wrote, “I have a lot more variety in my life. I'm not limited to being stuck in one classroom. I
move about, travel from location to location, I have a wider network to work within, I get to work with a variety of age groups, and I feel like I have a bit more freedom in what I am doing,” (Respondent, RcUAvh).

There were a group of teachers who made a point of reporting they did not think there were any benefits of the art on a cart practice (n=24, 9%). Finally, the last theme included a small group of teachers who felt it was important to express that without art on a cart, their students may not have access to art education and create art experiences of any kind (n=10, 4%). Both of these categories, although not technically benefits, are presented here.

Table 3.5. Benefits of the Art on a Cart Practice Identified by Educators (n=152)

<table>
<thead>
<tr>
<th>Benefits Identified by Art on a Cart Educators</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Builds relationships and opportunities to collaborate.</td>
<td>112</td>
<td>41%</td>
</tr>
<tr>
<td>Builds proficiency including organizational classroom management, and communication skills.</td>
<td>86</td>
<td>31%</td>
</tr>
<tr>
<td>Mobility, visibility, and freedom from having to maintain a traditional classroom.</td>
<td>40</td>
<td>15%</td>
</tr>
<tr>
<td>None, art on a cart has no benefits.</td>
<td>24</td>
<td>9%</td>
</tr>
<tr>
<td>Without art on a cart students would not be exposed to art.</td>
<td>10</td>
<td>4%</td>
</tr>
</tbody>
</table>

Summary of Section Five

Section five focused on the benefits of the art on a cart practice as cited by teachers participating in the survey. From the open-text comments, respondents most often identified the opportunity to build relationships and collaborate with classroom teachers as the main benefit of the art on a cart practice. This collaboration can manifest itself through both communication about students’ needs, but also through curriculum
connections and collaboration. Of course, collaboration takes time and effort on the part of the art on a cart teacher in addition to the classroom teacher. If time is already a limited resource for art on a cart teachers, as identified in the challenges section of this chapter, the amount of collaboration with classroom teachers could also be limited not matter how beneficial. However, even if the art on a cart teacher through the practice of entering classrooms is exposed to topics and themes teachers present within other content areas, this exposure is greater than what can be observed by an art teacher in a dedicated classroom practice, and therefore, curriculum connections are still possible.

Art on a cart teachers additionally cite the chance to build a variety of skills in their practice. Due to the fact that art on a cart is a demanding situation and requires extensive organization and classroom management skills to be successful, some teachers report the practice itself demands teachers hone skills in efficiency, organization, and classroom management. Also, the opportunity to see other approaches to classroom management in their practice via classroom teachers is of note. This unique opportunity cannot be overlooked or under valued. Some teachers reported even seeing examples of poor classroom management, although not ideal, are learning experiences of what not to do. Several teachers cited observing a variety of approaches in the many classrooms they visit as an eye opening encounter and a learning opportunity.

The third main benefit connected with art on a cart as identified by respondents included the freedom from having to manage a traditional classroom and the mobility the art on a cart practice provides. However, some art on a cart teachers might be willing to let go of that freedom for a situation that provided a dedicated classroom. Lastly, it is
noted that some teachers cite there are no benefits of the art on a cart practice worth mentioning.

Section Six: Educators’ Perceptions of the Art On a Cart Practice

Survey participants were asked to respond to Likert style items focusing on the many facets of the art on a cart practice and related to the stated research questions. Instructions included the text “based on your art on a cart teaching experiences, select the response that most accurately reflects your practice.” Each statement was followed by a six-point scale including “strongly disagree,” “disagree,” “slightly disagree,” “slightly agree,” “agree,” and “strongly agree.” For presentation in this chapter, the educators’ perception statements have been grouped into five themes including (a) organization, preparation, and management; (b) curriculum development and assessment; (c) classroom management and creating community; (d) communication with peers and administration; and (e) educators’ attitudes about art on a cart and their practice. Tables with frequencies and percentages have been included and are described and interpreted through text.

Organization, Preparation, and Management of Supplies

Organization is an important part of any teacher’s successful practice. In art education, the organization, preparation, and management of art supplies and materials are a significant portion of one’s practice and are responsibilities that require not only time, but also ample access to storage facilities and preparation spaces to be efficient. This segment of section six discusses several questions posted to teachers’ to gage their perceptions about the organization, preparation, and management of materials in their art
on a cart practice. Table 3.6 reveals the responses from teachers’ to six Likert scale type questions focusing on this theme.

Table 3.6. Educators’ Perceptions: Organization, Preparation, and Management of Supplies

<table>
<thead>
<tr>
<th>Organization, Preparation, and Management of Supplies</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I find it useful to have a system for organizing supplies on my cart. (n=161)</td>
<td>2%</td>
<td>1%</td>
<td>2%</td>
<td>4%</td>
<td>7%</td>
<td>84%</td>
</tr>
<tr>
<td>It takes me longer to prepare supplies for my art on a cart practice than if I were in a dedicated classroom. (n=157)</td>
<td>4%</td>
<td>4%</td>
<td>10%</td>
<td>9%</td>
<td>12%</td>
<td>61%</td>
</tr>
<tr>
<td>I feel I have adequate time between classes to prepare my cart. (n=160)</td>
<td>38%</td>
<td>17%</td>
<td>13%</td>
<td>13%</td>
<td>13%</td>
<td>7%</td>
</tr>
<tr>
<td>Although I do my best to remember all of the supplies needed for the day’s lesson, I often find myself having to adapt because of something I forgot to bring to the classroom. (n=159)</td>
<td>5%</td>
<td>14%</td>
<td>14%</td>
<td>20%</td>
<td>17%</td>
<td>29%</td>
</tr>
<tr>
<td>Managing and storing student art is a challenge in my art on a cart practice. (n=160)</td>
<td>6%</td>
<td>6%</td>
<td>7%</td>
<td>7%</td>
<td>21%</td>
<td>53%</td>
</tr>
<tr>
<td>I have adequate space to display student art in my art on a cart practice. (n=159)</td>
<td>41%</td>
<td>11%</td>
<td>14%</td>
<td>10%</td>
<td>6%</td>
<td>18%</td>
</tr>
</tbody>
</table>

Through open-text comments presented earlier in the survey, many teachers emphasized the importance of organization in their practice. Included in the organization and management of supplies includes having a cart that is orderly and thoughtfully set-up in its design. The organization of the cart and storage of supplies on it was referred to as not only useful, but rather, a necessary component of any art on a cart practice. In response to the statement, “I find it useful to have a system for organizing supplies on my cart,” 95% (n=153) of teachers who responded to the statement reported they “strongly
agree,” “agree,” or “slightly agree,” reiterating the value of the cart and its well thought-out arrangement.

Time was recognized as a major challenge for art on a cart teachers in preparing supplies and transitioning between classes. Prior to this study, it was unclear if the amount of time it takes to prepare for art on a cart lessons was more or less than the time it takes to prepare for lessons in a dedicated classroom. In response to the statement, “It takes me longer to prepare supplies for my art on a cart practice than if I were in a dedicated classroom,” 82% (n=128) of art on a cart teachers responded that they “strongly agree,” “agree,” or “slightly agree” (see Table 3.6). Of the 82% that agree, 61% (n=95) “strongly agree.” Due it the fact that an earlier survey question identified that 85% (n=148) of art on a car t teachers responding to this survey have experience teaching in both dedicated classrooms and art on a cart, it can be interpreted that that the teachers responding, with the exception of the few (n=26, 15%) who have not had the experience of teaching in a dedicated classroom, have sufficient background familiarity to provide the depth of experience necessary for this statement. After examining the subgroups, no conclusive difference could be seen in the responses of those who have and who have not taught in dedicated classrooms.

For many art on a cart teachers, transitions between classes can be problematic due to the variations in grade levels, projects, and materials. This matter is especially influenced by the specific environmental factors teachers must navigate in their individual practice. For an educator who teaches in multiple schools, in multiple buildings, or who must travel to classrooms on multiple floors, transitions between classes can be different than for the art on cart teacher who travels to classrooms in the
same hallway. And yet, even for teachers with a fairly simple commute between classrooms, moving art lessons on a cart is still a complex undertaking that requires preplanning and additional time when compared to a stationary classroom practice. 68% (n=108) of teachers who responded to the statement “I feel I have adequate time between classes to prepare my cart,” stated they either “strongly disagree,” “disagree,” or “slightly disagree” (see Table 3.6). This response is not unexpected given the results revealed within the questions focusing on challenges where “lack of time” was a significant problem cited by art on a cart teachers.

Art on a cart teachers reported in open-text items that forgetting a necessary supply for a lesson is problematic as they do not have time or the ability to leave the class and retrieve the supply. Teachers who responded to the statement, “Although I do my best to remember all of the supplies needed for the days lesson, I often find myself having to adapt because of something I forgot to bring to the classroom,” reported that this happens more often than not. Table 3.6 demonstrates that 66% (n=105) of teachers reported that they “strongly agree,” “agree,” or “slightly agree” that adaptations to lessons do sometimes happen due to a forgotten supply. Only 33% (n=67) of teachers reported that for them, forgetting a supply was rarely and issue. It would be interesting to learn for the one-third of teachers’ who reported they disagree at some level with the statement, whether they employ an organizational system, such as an inventory list, that assists to curtail the challenge or if proximity to supplies allows them a chance to retrieve the occasionally forgotten material.

When working on a project that takes several class sessions, if one student’s artwork is misplaced, it can mean that student misses out or gets behind. If a whole class
of artwork is misplaced or forgotten, that could mean the whole class is off schedule.
Managing and storing student artwork has been identified previously as a top concern for
art on a cart teachers (see table 3.2). When responding to the statement, “Managing and
storing student artwork is a challenge in my art on a cart practice” only 19% (n=29) of
teachers reported they “slightly disagree,” “disagree,” or “strongly disagree” whereas
81% (n=131) of teachers communicated they “strongly agree,” “agree,” or “slightly
agree” (see Table 3.6). This response supports comments made by teachers in section
four of this chapter. Best practices in art on a cart instruction would most likely include
an effective management system for student art as well as project materials and supplies.

In addition to managing and storing student artwork, comments from several art
on a cart teachers revealed they found it challenging to find space within classrooms, as
well as throughout the school, to display artwork. Some of these comments discussed not
having space within classrooms where students might share finished products with each
other in informal critique sessions. When responding to the statement, “I have adequate
space to display student art in my art on a cart practice”, 66% (n=105) of reporting
teachers communicated that they “strongly disagree,” “disagree,” or “slightly disagree.”
Conversely, 34% (n=54) of teachers reported having adequate space for student art
display.

**Curriculum and Assessment**

How the art on a cart practice influences curriculum development and assessment
is a point of interest in this study. Curriculum not only comprises what content educators
present to students, but the processes and activities adopted to learn the content. In art
education, curriculum addresses the various forms of art including drawing, painting,
printmaking, and sculpture as well as a wide variety of media. Curriculum must also align with local, state, and national standards leading to the assessment of student learning. In previously presented open-text comments, teachers shared information about the need to modify projects and lessons in order to adapt to specific factors faced in their art on a cart practice including lack of time, storing and transporting student artwork and materials, and altering, sometimes even eliminating lessons, because they are too messy. Art on a cart teachers approach curriculum development with these issues in mind. In addition to considering any modifications and adaptations to lessons to accommodate art on a cart, assessment is additionally a significant part of daily instruction that requires careful planning and consideration within the curriculum development stage of the art on a cart practice.

The following statements were designed to better understand teachers’ perceptions about how the art on a cart practice influences art on a cart curriculum, the curriculum development process, and assessment. Table 3.7 shows the responses of art on a cart teachers in percentages to nine questions addressing a variety of topics related to how at on a cart influences curriculum, how the curriculum is developed, and assessment procedures. The majority of teachers (n=93, 59%) expressed the belief that their curriculum is guided by the art on a cart practice when responding they “strongly disagree,” “disagree,” or “slightly disagree” with the statement, “Curriculum for my program has not been affected by my art on a cart practice.” The results from this general question about curriculum and the art on a cart practice align with statements made previously in this chapter regarding curricular adaptations and modifications.
<table>
<thead>
<tr>
<th>Curriculum &amp; Assessment</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum for my program has not been affected by my art on a cart practice. (n=156)</td>
<td>26%</td>
<td>16%</td>
<td>17%</td>
<td>11%</td>
<td>18%</td>
<td>12%</td>
</tr>
<tr>
<td>I am comfortable developing lessons and projects that use a variety of mediums with my students. (n=160)</td>
<td>13%</td>
<td>6%</td>
<td>14%</td>
<td>10%</td>
<td>29%</td>
<td>28%</td>
</tr>
<tr>
<td>Art on a cart has not deterred me from painting or making 3D art with my students. (n=160)</td>
<td>18%</td>
<td>12%</td>
<td>9%</td>
<td>9%</td>
<td>20%</td>
<td>31%</td>
</tr>
<tr>
<td>I often work to collaborate with homeroom teachers in making connections to curriculum through my art lessons. (n=157)</td>
<td>7%</td>
<td>11%</td>
<td>12%</td>
<td>24%</td>
<td>17%</td>
<td>29%</td>
</tr>
<tr>
<td>Integrating technology in the classroom is something I do on a regular basis in my art on a cart practice. (n=159)</td>
<td>45%</td>
<td>15%</td>
<td>8%</td>
<td>11%</td>
<td>10%</td>
<td>11%</td>
</tr>
<tr>
<td>Dealing with inclusion and working with students with special needs is something I feel I can accomplish effectively in my art on a cart practice. (n=159)</td>
<td>16%</td>
<td>9%</td>
<td>9%</td>
<td>22%</td>
<td>26%</td>
<td>18%</td>
</tr>
<tr>
<td>Assessment in my program has not been affected by art on a cart. (n=157)</td>
<td>15%</td>
<td>10%</td>
<td>13%</td>
<td>12%</td>
<td>17%</td>
<td>33%</td>
</tr>
<tr>
<td>I approach setting learning goals and expectations for my students the same as if I were teaching in a dedicated art classroom. (n=160)</td>
<td>8%</td>
<td>6%</td>
<td>10%</td>
<td>7%</td>
<td>17%</td>
<td>52%</td>
</tr>
<tr>
<td>I feel I am able to appropriately monitor and document my students’ progress and learning in my art on a cart practice. (n=156)</td>
<td>12%</td>
<td>13%</td>
<td>12%</td>
<td>22%</td>
<td>19%</td>
<td>22%</td>
</tr>
</tbody>
</table>

When developing curriculum for art on a cart lessons, over half of reporting art on a cart teachers described feeling comfortable using a variety of media. When responding to the statement, “I am comfortable developing lessons and projects that use a variety of mediums with my students,” 67% (n=108) expressed they either “strongly agree,” “agree,” or “slightly agree” (see Table 3.7). In order to better understand if art on a cart limits the use of certain materials, teachers were asked specifically about the mediums of
paint and clay. When responding to the statement, “Art on a cart has not deterred me from painting or making 3D art with my students,” 60% (n=97) of teachers either “strongly agree,” “agree,” or “slightly agree” that they are not discouraged in using sometimes “messy” materials. Comparing this result to the responses from teachers identifying the challenges they experience in their art on a cart practice, 86% (n=139) of reporting teachers stated that they often modify lessons because they were “too messy” and 65% (n=106) reported modify lessons due to “lack of time” (see Table 3.2). When answering statements such as “I am comfortable developing lessons and projects that use a variety of mediums with my students,” and “Art on a cart has not deterred me from painting or making 3D art with my students,” it is acknowledged that responses most likely include modifications and adaptations specifically created for art on a cart lessons.

When identifying the benefits of the art on a cart practice, teachers cited opportunities for collaboration with homeroom teachers as the number one benefit (see Table 3.5). When responding to the statement, “I often work to collaborate with homeroom teachers in making connections to curriculum through my art lessons,” 70% (n=105) of teachers responded “strongly agree,” “agree,” or “slightly agree” (see Table 3.7). 30% (n=38) of teachers responded that collaborating with homeroom teachers in making connections with curriculum is something they do less often.

Using technology as a resource in art education aligns with national and state standards and is much talked about in the field. Teachers shared previously how incorporating technology into art on a cart lessons is often a challenge due to lack of time, limited access to equipment, and/or broken equipment (see Table 3.2). When replying to the statement, “Integrating technology in the classroom is something I do on a
regular basis in my art on a cart practice,” 68% (n=106) of teachers disagreed. Of those disagreeing, 45% (n=71) stating they “strongly disagree.” This feedback is consistent with the results presented earlier in the chapter and relates that art on a cart teachers struggle to utilize technology in their art on a cart lessons for several reasons.

Making adaptations to lessons and projects when developing curriculum for students with special needs is of concern for teachers all teachers including those teaching in an art on a cart practice. Although few comments were made by teachers about the challenges faced in getting to know the special needs of students and how to accommodate their specific needs, over half of teachers responding to the statement, “Dealing with inclusion and working with students with special needs is something I feel I can accomplish effectively in my art on a cart practice” either “strongly agree,” “agree,” or “slightly agree” with the statement (see Table 3.7). In comments from open-text responses, one of the major factors in being able to accommodate students with special needs included good communication with homeroom teachers and administration. This strategy may be one approach identified as a best practice when addressing the issues of special needs students in the art on a cart practice.

How does the art on a cart practice impact assessment? Teachers were asked to respond to statements exploring how art on a cart influences setting learning goals and how much time teachers have for assessment and administrative tasks. These statements were included in order to better understand all facets of the art on a cart practice including those that may or may not impact student art experiences and learning. When presented with the statement, “Assessment in my program has not been affected by art on a cart,” 62% (n=97) of teachers report that they either “strongly agree,” “agree,” or
“slightly agree” that assessment in their practice has not been impacted by art on a cart (see Table 3.7). However, 38% (n=60) “strongly disagree,” “disagree,” or “slightly disagree” with the statement, revealing that for more than a third of teachers, assessment is influenced by the art on a cart practice.

Based on this finding, it was of interest to consider if and how art on a cart teachers adapted the way they approach setting learning goals for students. When responding to the statement, “I approach setting learning goals and expectations for my students the same as if I were teaching in a dedicated art classroom,” 76% (n=119) of teachers “strongly agree,” “agree,” or “slightly agree” with the statement (see Table 3.7). Of those, 52% “strongly agree,” revealing that a majority of art on a cart teachers approach assessment the same as if in a dedicated classroom. For 24% (n=37) of teachers, assessment is not addressed in the same way. This survey did not pursue questions of how teachers approach assessment differently and this situation presents a topic for further study.

The majority of teachers (n=99, 63%) reported they “strongly agree,” “agree,” or “slightly agree” with the statement “I feel I am able to appropriately monitor and document my students’ progress and learning in my art on a cart practice” (see Table 3.7). Despite having a majority who agree with the statement, 37% (n=57) of teachers reported that they are not able to appropriately monitor and document students’ progress in their art on a cart practice. One possible influence on how assessment is impacted by art on a cart could be the issue of “lack of time.” Having time to monitor and document student progress is a major influence on assessment, although it is not clear from the phrasing of this question whether time or other factors play in the results presented here.
revealing over one-third of teachers feel they are not able to monitor and document students’ progress and learning adequately in their art on a cart practice.

**Classroom Management and Community**

Bloom (2009) defines classroom management as all of the actions and activities developed by a teacher to create a positive learning environment and a cooperative classroom. Art on a cart teachers have the unique experience of teaching art in a space that is either the “home base” for a classroom teacher or space not designated as a classroom at all. Based on comments provided earlier in this survey, we know that sometimes art teachers find themselves leading lessons in places that are not classrooms, including spaces like gyms, cafeterias, libraries, media rooms and even “garages.” How do art on a cart teachers approach classroom management and instruction differently based on the diversity of spaces they teach in? Art on a cart teachers also must consider the pre-existing set of rules and policies put in place by the homeroom teacher. One of the guiding themes of this study is to understand how art on a cart teachers select a classroom management approach when navigating multiple classrooms, each with its own milieu, while also considering the various styles and approaches to classroom management used by homeroom teachers.

Additionally, in relation to classroom management, this study seeks to understand how art on a cart teachers create their own unique art community within the shared spaces they teach. How do art on a cart teachers “pack-up” the creative atmosphere so often found in dedicated art classroom spaces and reconstruct that creative energy in their traveling practice. The following Likert style statements were designed to generate insight into the experiences of art on a cart teachers in regards to classroom management,
instruction, building positive teacher-student relations, and a classroom community conducive to creative learning. Percentages and frequencies are presented in Table 3.8.

Table 3.8. Educators’ Perceptions: Classroom Management and Community

<table>
<thead>
<tr>
<th>Classroom Management and Community</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>When teaching from a cart, I approach establishing classroom rules, procedures and routines the same as if I was in a dedicated art classroom. (n=159)</td>
<td>9%</td>
<td>9%</td>
<td>5%</td>
<td>12%</td>
<td>20%</td>
<td>45%</td>
</tr>
<tr>
<td>I find it useful to have specific rules for art time, different or in addition to the rules the students must follow when I am not the lead teacher. (n=160)</td>
<td>1%</td>
<td>4%</td>
<td>8%</td>
<td>10%</td>
<td>24%</td>
<td>53%</td>
</tr>
<tr>
<td>I often find it useful to rearrange the room before I begin my art on a cart lessons. (n=159)</td>
<td>35%</td>
<td>18%</td>
<td>15%</td>
<td>10%</td>
<td>9%</td>
<td>13%</td>
</tr>
<tr>
<td>I find using a seating chart helpful in my art on a cart practice. (n=160)</td>
<td>38%</td>
<td>17%</td>
<td>12%</td>
<td>7%</td>
<td>3%</td>
<td>23%</td>
</tr>
<tr>
<td>Maintaining students’ attention and keeping students on task is more of a challenge in my art on a cart practice than I perceive it to be in a dedicated classroom. (n=159)</td>
<td>16%</td>
<td>15%</td>
<td>16%</td>
<td>15%</td>
<td>16%</td>
<td>22%</td>
</tr>
<tr>
<td>Managing student behavior and student discipline is more of a challenge in my art on a cart practice than it would be if I taught in a dedicated classroom. (n=160)</td>
<td>16%</td>
<td>15%</td>
<td>11%</td>
<td>17%</td>
<td>18%</td>
<td>23%</td>
</tr>
<tr>
<td>I sometimes feel students are confused about which teacher is in charge when I am teaching from a cart, the classroom teacher or me. (n=159)</td>
<td>20%</td>
<td>16%</td>
<td>8%</td>
<td>8%</td>
<td>16%</td>
<td>32%</td>
</tr>
<tr>
<td>Even though I do not have my own classroom, I feel I am still able to connect with students and create positive teacher-student relationships in my art on a cart practice. (n=160)</td>
<td>2%</td>
<td>4%</td>
<td>3%</td>
<td>9%</td>
<td>31%</td>
<td>51%</td>
</tr>
<tr>
<td>Teaching art from a cart has no impact on my ability to communicate with students clearly and effectively most of the time. (n=160)</td>
<td>5%</td>
<td>8%</td>
<td>8%</td>
<td>14%</td>
<td>22%</td>
<td>43%</td>
</tr>
</tbody>
</table>

In order to ascertain how teachers approached classroom management in the art on a cart practice, teachers were asked to respond to the statement, “When teaching from a cart, I approach establishing classroom rules, procedures, and routines the same as if I
was in a dedicated art classroom.” In responding to this item, 77% (n=129) responded they “strongly agree,” “agree,” or “slightly agree” with the statement revealing that over three-quarters of teachers address classroom management in the art on a cart practice in a similar way as they would in a dedicated classroom practice.

Teachers overwhelmingly reported that “specific rules” were useful in their art on a cart practice with 87% (n=139) teachers stating that they “strongly agree,” “agree,” or “slightly agree” with the statement “I find it useful to have specific rules for art time, different or in addition to the rules the students must follow when I am not the lead teacher” (see Table 3.8). Having rules specific to art time is one approach to creating a unique art community during art on a cart classes. Teachers who elect not to use specific rules for art class might find the rules set by the homeroom teacher as a more consistent and less confusing approach for students. This point was mentioned in some of the open-text responses and was mentioned as a successful approach especially with younger students who might be confused by multiple sets of rules.

In addition to specific rules, seating charts are a useful strategy used by many teachers in their practice. It is common that art specialists teach hundreds of students over one or two week cycles throughout the year, and for these teachers, seating charts might be a tool used to assist in getting to know students. Art on a cart teachers are no different, except that they are entering another teacher’s space, one in which a seating chart may already be in use. It was thought prior to this research that art on a cart teachers would most likely utilize a seating chart of their own or they would incorporate the homeroom teachers’ chart into their practice. Teachers responding to the statement, “I find using a seating chart helpful in my art on a cart practice,” report more often than
not, they do not. The results show that 67% (n=107) of teachers do not find a seating chart beneficial in their practice (see Table 3.8). The results to this statement came as somewhat of a surprise. In a similar way, when asked to respond to the statement, “I often find it useful to rearrange the room before I begin my art on a cart lessons,” the majority of teachers reported in disagreement with 68% (n=108) stating they “strongly disagree,” “disagree,” or “slightly disagree” (see Table 3.8).

The responses to both statements about seating charts and rearranging the physical space of the classroom seem to contradict art education literature that discusses the significance of preparing the physical environment for teaching art and advises art educators to consider the physical space of the classroom as both an instructional tool and as a behavior management approach (Susi, 1996; 2002). Rearranging the space and seating charts are considered ways of manipulating the physical space in order to achieve the best learning outcomes for students. However, it is noted that the challenges mentioned by art on a cart teachers regarding the physical spaces of classrooms including incompatible furniture, the diversity of layouts in each classroom, and the lack of appropriate equipment or sinks; all in addition to the challenges of limited instructional time, reveal that the practice of modifying and manipulating the physical space before a lesson, although seen as best practices in the field, are unreasonable for the art on a cart practice.

Classroom management is often interpreted primarily as behavioral management. However, in this study, classroom management is recognized as all of the activities that work to create a cohesive learning environment (Bloom, 2009). In order to create a cohesive learning environment, teachers must be able to hold the attention of their
students. Many art on a cart teachers reported having to compete with a variety of distractions in their practice. When responding to the statement, “Maintaining students’ attention and keeping students on task is more of a challenge in my art on a cart practice than I perceive it to be in a dedicated classroom,” teachers’ responses seem almost evenly split with those who agree to some degree coming in slightly higher rate (see Table 3.8). Teachers who selected “strongly agree,” “agree,” or “slightly agree” reported in at 53% (n=84), just slightly higher than those who selected they “strongly disagree,” “disagree,” or “slightly disagree” at 47% (n=75). In responding to the statement, “Managing student behavior and student discipline is more of a challenge in my art on a cart practice than it would be if I taught in a dedicated classroom,” a similar result presided. Teachers’ responses trended to agree at 58% (n=93) than they disagreed at 42% (n=68).

Although the responses to both of these statements report findings that reveal an even split between, it might be the case that these are statements that are highly influenced by individual art on a cart situations and environmental factors. In an effort to understand these responses more fully, subgroups were examined for the responses of the two statements including the number of years teachers had been teaching art. There was no real difference in the responses between subgroups, with the exception of those who responded they had taught for 0 to 1 year. Although this was a very small subgroup (n=6, 3%), the responses from these teachers revealed they believed teaching art on a cart is a more of a challenging situation for managing student behavior and discipline based on the responses to these statements.

Being able to create a distinct art classroom culture within an already established classroom community is a challenge recognized within the art on a cart practice.
Working to build a unique classroom culture and community in one’s own teaching space is a special part of the learning process. One of the questions posed regarding classroom management and the art on a cart practice includes how art on a cart teachers are able to fabricate an artistic and unique culture within a space that already has a predetermined community set by the homeroom teacher. This challenge manifests itself in many of the process of the art on a cart practice including getting students to transition completely from whatever was happening in the classroom before the start of the art on a cart lesson. Several teachers discussed the issue of getting students to transition within the section of this chapter discussing art on a cart challenges. If the homeroom teacher remains in the classroom during the art lesson time, even if the teacher is not engaging students and focusing on planning for other activities, how does this impact the way the students interact with the art on a cart teacher? In an attempt to understand this dynamic, the item was included: “I sometimes feel students are confused about which teacher is in charge when I am teaching from a cart, the classroom teacher or me.” The majority of teachers (n=89, 56%) either “strongly agree,” “agree,” or “slightly agree” with the statement, while 44% (n=70) either “strongly disagree,” “disagree,” or “slightly disagree” with the statement (see Table 3.8). The most selected response was “strongly agree” at 32% (n=51). The fact that the majority of teachers report experiencing this problem and that almost one-third agree strongly, reveal that students may be confused about who is in charge during the art on a cart lesson. This confusion influences the ability for art on a cart teachers to create an environment unique to their curriculum. Even if the classroom teacher is not engaging students during art time, is it a possibility that leaving the class
alone with the art teacher would provide more autonomy for that teacher? Further exploration into best approaches is needed in this area.

Creating classroom community and fostering creative learning is an important facet of classroom management. Art on a cart teachers have the unique situation of being able to see students in their “natural” classroom setting as well as the opportunity to bring a new energy into the classroom. Some teachers talked of “student enthusiasm” as a benefit of the art on a cart practice. In an attempt to understand if and how art on a cart teachers create or bring a unique art culture and community to the students during their art on a cart lessons, several statements about positive teacher-student relationships were posed to teachers for their point of view. When asked to respond to the item, “Even though I do not have my own classroom, I feel I am still able to connect with students and create positive teacher-student relationships in my art on a cart practice.” 91% (n=145) of teachers responded that they “strongly agree,” “agree,” or “slightly agree” with the statement that they are able to achieve positive relationships with their students despite being art on a cart (see Table 3.8). Only 9% (n=15) responded that these positive relationships did not develop in their practice. This finding overwhelmingly states that despite the complexities in constructing a creative and unique classroom culture, art on a cart teachers they feel they are able to overcome these issues at least to a level where they are able to build positive relationships with their students.

In addition to being able to create positive relationships with students, teachers reported that they believe they are able to communicate with their students successfully most of the time. Responses to the statement, “Teaching art on a cart has no impact on my ability to communicate with students clearly and effectively most of the time.” 79%
(n=127) either “strongly agree,” “agree,” or “slightly agree,” while 20% (n=33) report having trouble communicating at times (see Table 3.8). Challenges in communicating within the art on a cart practice can easily be validated through the comments of teachers describe the many challenges they face in their practice. With the limited resource of time, the ability for art on a cart teachers to communicate clearly and effectively with students is a necessary part of practice. At first, the results from this item were slightly unexpected, but when considering many of the open-text responses provided in the art on a cart benefits section of discussed earlier in this chapter, teachers state that one of the benefits of art on a cart is skill building. On explanation could be art on a cart teachers are able to adapt and build effective communication skills that assist them in communicating with their students even under the most challenging circumstances.

Communication with Peers and Administration

Communication with peers and administration is an important element of any teaching practice. One of the benefits cited by several art on a cart teachers is the feeling of being “less isolated” and that their work was “more visible” within the school environment in their art on a cart practice. Still others commented about not feeling “in the loop” about even general school events and policies such as schedule changes, emergency procedures, or logistical information. Earlier in this chapter, 54% of teachers reported having access to office space, shared or solo, and 44% reported having access to computers for curriculum development, research, and communication (see Figure 3.13). It was not known if art on a cart teachers navigate lines of communication with peers and administration in the same way as teachers who are in a traditional classroom. Table 3.9
reveals percentages to several statements designed to better understand how art on a cart teachers perceive communication within their art on a cart practice.

Table 3.9. Educators’ Perceptions: Communication with Peers and Administration

<table>
<thead>
<tr>
<th>Communication with Peers and Administration</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I find it useful to communicate often with other teachers and administrators in my art on a cart practice. (n=157)</td>
<td>4%</td>
<td>8%</td>
<td>8%</td>
<td>15%</td>
<td>24%</td>
<td>41%</td>
</tr>
<tr>
<td>I feel I have the time to communicate adequately with other teachers and administrators in my art on a cart practice. (n=157)</td>
<td>19%</td>
<td>23%</td>
<td>13%</td>
<td>18%</td>
<td>13%</td>
<td>15%</td>
</tr>
<tr>
<td>I am able to participate in most faculty meetings. (n=156)</td>
<td>16%</td>
<td>6%</td>
<td>6%</td>
<td>9%</td>
<td>18%</td>
<td>45%</td>
</tr>
<tr>
<td>Communication with other teachers and administrators has not changed because of my art on a cart practice. (n=156)</td>
<td>15%</td>
<td>14%</td>
<td>12%</td>
<td>19%</td>
<td>19%</td>
<td>22%</td>
</tr>
</tbody>
</table>

Teachers responding to the statement, “I find it useful to communicate often with other teachers and administrators in my art on a cart practice,” find communication with teachers and administration “useful” in their practice (see Table 3.9). Of those responding to the item, 80% (n=124) reporting they “strongly agree,” “agree,” or “slightly agree” while only 20% (n=33) state that they “slightly disagree,” “disagree,” or “strongly disagree” with communication with teachers and administration being useful in their practice. Although many teachers report communication as useful in their art on a cart practice, finding the time to communicate is necessary. Teachers reported “time” being a challenge in many aspects of their art on a cart practice throughout the survey. When responding to the statement, “I feel I have the time to communicate adequately
with other teachers and administrators in my art on a cart practice,” the majority of teachers responded that they do not. Although just slightly more than half, 55% (n=85) of teachers responded they “strongly disagree,” “disagree,” or “slightly disagree” while 45% (n=72) reported they felt they had adequate time to communicate with peers and administration.

Some art on a cart teachers, especially those who travel to more than one school or building, report feeling that they miss opportunities to participate in faculty meetings where information is disseminated. In an attempt to understand if this is the case generally for art on a cart teachers, survey participants were asked to report if they were able to attend “most” faculty meetings (see Table 3.9). Almost three-fourths of responding teachers stated they were able to attend most faculty meetings (n=112, 72%). Of those, 45% reported that they “strongly agree” revealing that perhaps attending faculty meetings was a policy of the district or that they received support from administration in order to attend. Of the 28% (n=44) who stated they were unable to attend regular meetings, 16% reported that they “strongly disagree” revealing a lack of support or some other obstacle that prevented them from attending such meetings.

When posing a general statement about the influence of the art on a cart practice on the ability of teachers to communicate with peers and administration, teachers’ responses varied, reveals a fairly even spread of responses. Overall, 59% (n=93) of teachers reported that art on a cart has not changed communication in their practice while 41% (n=63) commented that art on a cart had changed the communication in their practice.
Educators’ Attitudes About Art on a Cart

Several statements focused on art teachers’ perceptions of the impact of art on a cart on their workloads, quality of their teaching, about being and art on a cart educator all with the aim to better understand the overall impact of art on a cart on them, their students learning experiences, and the field of art education. Table 3.10 presents educators’ perceptions about the influence of art on a cart on them and their practice.

One of the guiding research questions for this study focused on how art on a cart influences the daily instructional practices of teachers. Open-text comments have presented the idea that art on a cart adds to the workload of teachers. In response to the statement, “I believe my workload is no greater because of my art on a cart practice,” 71% (n=113) of teachers commented that they opposed this statement (see Table 3.10). In fact, of the 71%, 45% (n=71) “strongly disagree” revealing that teachers have more work in their art on a cart practice than if their practice was in a dedicated classroom. Only 29% (n=45) of teachers responded that workload maybe relatively the same.

Table 3.10. Educators’ Perceptions: Educators’ Attitudes about Art on a Cart and their Practice

<table>
<thead>
<tr>
<th>Educators’ Attitudes About Art on a Cart and their Practice</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I believe my workload is no greater because of my art on a cart practice. (n=158)</td>
<td>45%</td>
<td>18%</td>
<td>8%</td>
<td>8%</td>
<td>12%</td>
<td>9%</td>
</tr>
<tr>
<td>My teaching and instructional practices have improved because of my art on a cart practice. (n=157)</td>
<td>24%</td>
<td>12%</td>
<td>14%</td>
<td>19%</td>
<td>15%</td>
<td>16%</td>
</tr>
<tr>
<td>My attitude about being an art educator has been positively affected by teaching from a cart. (n=158)</td>
<td>36%</td>
<td>16%</td>
<td>13%</td>
<td>12%</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>Generally, I feel art on a cart has had a positive affect on my art education program. (n=158)</td>
<td>46%</td>
<td>16%</td>
<td>13%</td>
<td>10%</td>
<td>7%</td>
<td>8%</td>
</tr>
</tbody>
</table>
In open-text comments presented earlier in this chapter, teachers identified one of the benefits of practicing art on a cart was the fact that it allowed them to build skills influential in teaching skills of organization and flexibility. Teachers were asked if they thought their instructional practice had improved because of art on a cart and responses to the statement were evenly split (see Table 3.10). Despite this result, more teachers selected the option of “strongly disagree” (n=37, 24%) than any of the other options when responding to the statement, “My teaching and instructional practices have improved because of my art on a cart practice.” These results indicate that although teachers cite building skills as a benefit of the art on a cart practice, this gain is limited in correlation to how much teachers’ perceive their teaching and instructional practice has improved. In addition to not improving their practice, teachers’ responses about the affects art on a cart has had on their attitudes about being an art educator were overall negative. In response to the statement, “My attitude about being an art educator has been positively affected by teaching from a cart,” 65% (n=102) either “strongly disagree,” “disagree,” or slightly disagree” (see Table 3.10). Of those responding, the largest response was “strongly disagree” at 36% (n=57).

Teachers throughout the survey were able to point out both benefits and challenges of the art on a cart practice, but when asked to respond to the statement “art on a cart has had a positive affect on my art education program,” teachers overwhelmingly responded in disagreement. The most selected response to this item was “strongly disagree” (n=72, 46%). Three-fourths of teachers’ responded negatively to this statement, with only 25% stating that art on a cart has been a positive influence on their art education program. One benefit cited by participants about the art on a cart practice is
the fact that if art on a cart was not an option at their school, then students would not have access to art at all. These statements should be considered in view of the 25% who responded that art on a cart had a positive impact on their art education program.

Summary of Section Six

This final section of the online art on a cart survey focused on the responses to Likert style survey items aimed at capturing teachers’ perceptions about the art on a cart practice. The results were presented here separated into five themes including (a) organization, preparation, and management; (b) curriculum and assessment; (c) classroom management and community; (d) communication with peers and administration; and (e) educators’ attitudes about art on a cart and their practice.

Chapter Three Summary

This chapter reported the findings of the online art on a cart survey in which 174 art on a cart teachers shared their experiences and perceptions about their practice. Responses to items were presented in frequencies and percentages. Open-format questions where art on a cart teachers could expand on survey questions were also presented. Chapter four reports the results from phase two of the research including in-depth interviews, classroom observations, and photos of carts from six individual art on a cart teachers and provides detailed portraits of the art on a cart practice that augment the results of a more quantitative nature presented here in chapter three.
Chapter 4: Phase Two Results

This research study used a sequential, concurrent triangulation design, in which multiple types of data were gathered simultaneously to explore the perceptions and experiences of elementary art on a cart teachers. In addition to the online survey, six in-depth interviews and two classroom observations of art on a cart teachers leading student lessons were completed. This chapter intends to be descriptive in nature, reporting the findings from the art on a cart interviews and observations using a modified version of Moustakas’ (1994) phenomenological approach to analyze the qualitative data. This procedure included the following steps for each art on a cart teacher: recording relevant statements, identifying invariant units of meaning, clustering meaning units into themes, synthesizing meaning units and themes into textual descriptions, creating individual structural descriptions, and finally constructing textual-structural descriptions of the essence of each teacher’s art on a cart practice (Moustakas, 1994).

After detailing the qualitative data specific to each of the six individual art on a cart educators selected for in-depth study, the individual descriptions were integrated with survey data and discussed and presented in chapter five. In this way, this chapter contains the results for the qualitative portion of the research study and includes a variety of qualitative approaches to data collection aimed at describing the experiences and perceptions of art on a cart teachers in their own words. Specifically, interview questions, observations, and photos sought to gather data to inform the following questions:

1. How does the practice of teaching art on a cart influence how art educators approach curriculum development, instruction, and classroom management?
2. What challenges for students, educators, and schools do art on a cart educators report with their art on a cart practice?

3. What benefits for students, educators, and schools do art on a cart educators report with the practice?

4. What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their school(s)?

5. How do art educators perceive the art on a cart practice has changed student art experiences and learning?

6. What best practices and curricular adaptations for art on a cart are identified by art educators?

Data Analysis Procedures for Interviews and Observations

For each of the six participants, the researcher conducted semi-structured interviews. In addition to the transcribed interview data, the online survey responses, field notes, and photographs of carts for each participant were a part of the data analysis and included in the textural descriptions of the experiences of the interviewed art on a cart educators. Two of the art on a cart teachers were observed teaching lessons and for those participants, observation field notes were included in data analysis with the textural descriptions.

Two of the interviews were completed with teachers in person; all other interviews were completed via phone captured electronically via a digital recording device. Interviews began with a broad question leading into open-ended comments about their art on a cart practice. The researcher immediately transcribed the interviews, completed member checks, and reread through each transcript while tracking any
personal biases in the margins. Using the modified phenomenological approach, each relevant statement about the art on a cart practice was identified and treated with equal importance, conscious of the fact that all experiences led to a more defined and detailed picture of the art on a cart practice. Once identified, the experiences were reduced into units described as “invariant constituents” or unique meaning units of the art on a cart practice (Moustakas, 1994). The researcher then synthesized meaning units and themes for each art on a cart teacher into textual descriptions describing the “what” of the teacher’s practice, focusing on direct quotes from the transcripts, adding to the credibility of the findings and conclusions. The textural descriptions were followed with individual structural descriptions or the “how” of the teacher’s practice, a process that summarizes the experience with some interpretation from the researcher called “imaginative variation,” (Moustakas, 1994, p.122). Finally, both textural and structural descriptions were combined to create an art on a cart textual-structural description of the essence of each individual teacher’s art on a cart experience and practice. A summary of the six teacher experiences is presented at the end of this chapter.

A purposeful, criterion sampling strategy was used to identify art on a cart teachers for the qualitative portion of the research study. All teachers considered for interviews were self-identified as being willing to take part in follow-up interviews through the online survey. Of the 174 survey participants who met all of the sampling criteria for the study, 114 teachers self-selected to be a part of the qualitative portion of the study by responding “yes” and to a survey questions informing them they might be contacted for a follow-up interview. In addition to clicking “yes,” interested teachers needed to provide contact information where the researcher could contact them to
schedule the interview. In addition to meeting the requirements for the online survey, including having to be art educators currently teaching or having taught art on a cart within an elementary setting in the past, teachers had to meet the following criteria laid out for the qualitative portion of the study including:

1) Participated in the online survey,

2) Provided one or more photos of art cart used in practice (if available),

3) Provided number of years of teaching, and

4) Provided school setting/location.

In selecting the participants for the interviews and observations, the researcher aimed to create a sample that illustrated diversity in specific characteristics including the number of years of teaching experience, setting and location of their school, and whether their teaching situation included teaching art on a cart only and/or in a dedicated classroom as well. From these categories, seven teachers were contacted and six responded and were interviewed and/or observed teaching. All six participated in the online survey and consented to allow the researcher access to their survey responses in addition to completing informed consent paperwork and procedures.

**Participants’ Demographic Background**

The six participants selected for the qualitative portion if this study represent a subsample of the larger sample of teachers participating in the online survey. Demographic data for art on a cart teachers is displayed in Table 3.6.
Table 4.1. Demographic Data for Interviewed Art on a Cart Teachers

<table>
<thead>
<tr>
<th>#</th>
<th># of Years Teaching</th>
<th>Art on a Cart Situation</th>
<th>Setting Location</th>
<th>Highest Degree Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debbie</td>
<td>0-1</td>
<td>2 schools, one cart one dedicated classroom</td>
<td>Suburban</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Nikki</td>
<td>2-4</td>
<td>1 school, 2 buildings, 1 school art on a cart, 1 school art in a box</td>
<td>Large Urban</td>
<td>Masters</td>
</tr>
<tr>
<td>Lillian</td>
<td>5-9</td>
<td>2 schools, 1 art on a cart one dedicated classroom</td>
<td>Suburban</td>
<td>Masters</td>
</tr>
<tr>
<td>Natalie</td>
<td>11-15</td>
<td>4 schools, all art on a cart</td>
<td>Suburban</td>
<td>Masters</td>
</tr>
<tr>
<td>Christy</td>
<td>11-15</td>
<td>Travels to all schools in one district using carts.</td>
<td>Rural</td>
<td>Masters</td>
</tr>
<tr>
<td>Linda</td>
<td>21-25</td>
<td>Retired, 1 school, on cart intermittently over the years</td>
<td>Suburban</td>
<td>Masters +30</td>
</tr>
</tbody>
</table>

Textural-Structural Descriptions for Individual Art on a Cart Educators

Textural-structural descriptions for each of the six art on a cart educators interviewed and observed are presented in order to describe the uniqueness of each art on a cart teacher’s perceived experience. Where the online survey looked at frequencies and percentages for a sample 174 art on a cart educators, this qualitative exploration of art on a cart practice provides an in-depth consideration of the complexities of each teacher’s practice in reference to the questions presented in this research. Quotes in the textural descriptions are cited as to whether they were taken from interviews or from open-text comments from the online survey.
Debbie: Novice Teacher, Two Schools, Dedicated Classroom and Art on a Cart

Debbie teaches both in art on a cart and in a dedicated classroom settings in a Midwest suburban, public school district. She teaches grades kindergarten through sixth, approximately 36 to 40 classes, and serves over 250 students per week. Debbie recently moved into one school where she teaches in a dedicated classroom only, but during the time of her interview and observation, Debbie was on a cart in one school and in a dedicated classroom in another. In addition to completing the online survey Debbie was observed in the two schools, teaching both art on a cart and in dedicated classroom lessons and was interviewed in person after the observations.

At the time of her interview and observation, Debbie was in her very first semester of teaching after receiving her education degree. In the school where she taught art on a cart, there resided a full-time art specialist, with a fully equipped dedicated art classroom responsible for teaching most of the art classes in the school. Debbie was hired to provide art on a cart lessons to some classes in order to accommodate a growing population.

Debbie shares a small storage area with the full-time art specialist and has space to store her cart as well as a metal shelf where she can store class projects and supplies (see Figure 4.1). The cart used by Debbie is a simple two shelved metal media cart. She expresses that not having “storage space readily available” is one of the main challenges she faces in her practice. She also cites forgetting supplies as a challenge, and recommends art on a cart teachers “take the extra time to go over supplies before heading to the classroom” in order to circumvent forgetting something (interview). When describing the limitations of the art on a cart, Debbie reports not being able to use some
kinds of materials, “I don't have a classroom space so it's hard to bring in certain supplies” (interview). Limitations of certain supplies are also relegated by the fact that she wants “to leave the space as clean as or cleaner than when I arrived” but as she explains, “art classes can become messy” and so she limits projects and lesson materials, avoiding more messy media (interview).

*Figure: 4.1. Debbie’s art cart and supply storage.*

On the day of observation, Debbie was scheduled to teach two first grade art on a cart classes back-to-back. While waiting for the classroom teacher to open the door and announce the class was ready for art, she realized that the start time for the class had passed. Ten minutes after the scheduled start time, the teacher still had not come out to the hallway to let her know the class was ready. At this point, she knocked on the door and talked with the teacher. It seemed there was a scheduling conflict and art class would not be happening that day. Debbie was not aware of the scheduling change. She states that
scheduling conflicts are common, especially around testing times and her strategy is to simply “go with the flow” (interview).

For new teachers like Debbie, finding a classroom management approach that is both effective and customized to their own personal teaching style is important and often a process of trying on different strategies, keeping those that work and fit, and abandoning those less effective. She acknowledges the importance of a good classroom management plan, “I think classroom management is where it begins and if you get that down, you can teach, you don't have to worry about a lot of the silly stuff” (interview). She states that she tries to create an environment where “the class and I come to decisions together” (interview). Debbie describes the kind of classroom culture she seeks to create in her art classes:

You know, I feel like just making them feel welcome in the classroom is one way to make sure that they understand that this is a safe environment, that it's a sharing classroom, that I am curious about what they're creating and what they are learning. I do think that art education is very important, but I really want the kids to come in here and feel like it is a home away from home. That is really one of my biggest points in teaching and making that connection, providing a safe environment and I think once that happens the teaching comes a lot easier, you know just having fun educating them about art and I think they have a good time learning about different artist and styles. (interview)

However, creating an art classroom community is at times a challenge Debbie admits struggling with at times in her art on a cart classes. She states, “the hardest classes are the kindergarten and the fifth grade classes because they are large, and that
makes it a harder to connect with kids” (interview). In order to connect with students, she works to communicate both with the group as a whole and on an individual basis. Each student, she explains:

I try to do the “work the room” thing, I don't get to sit down, I try to communicate with the kids, and that's fine with me walking around talking to all the students individually, and if you don't talk to them, they feel like they get left out so I am keeping them busy, getting them on task right away, it helps. (interview)

Debbie also notes strategies like “clapping hands” to get students’ attention is useful and praising them actually works, keeping it positive, um, yelling at them actually does not work, and I realize that so that's why I try not to do that” (interview). She admits she is uncomfortable raising her voice in class, but she realizes that sometimes it is necessary, especially in terms of safety issues, “I hate having to, but sometimes, I have to do it” (interview). Getting students’ attention and managing transitions is a difficult part of the art on a cart practice for her. In response, she tries to plan one activity that lasts most of the class time, around thirty minutes in order to keep from having to transition to another activity.

Debbie acknowledges she feels confusion at times when approaching classroom management strategies in the art on a cart setting. She expresses hesitation about whether to follow the classroom teacher’s rules or “do my thing.” And yet, Debbie feels she has learned a lot in her first year of teaching and she has ideas about how she will approach next year differently, “how I manage my classroom, definitely, a lot of it never ends, but especially as a first-year teacher, I need to be more consistent” (interview). She noted that over the semester she has “relaxed” some of her rules, allowing students to sit
wherever they want, “that just does not work” (interview). She has identified several successful strategies she plans to carry over to the next year, including some that assist in setting up at the beginning of class and others that focus on cleaning up at the end of a lesson. Debbie finds using “routines” such as “cleaning up five minutes before the bell and then the quietest table lines up first” are effective (interview). Observations confirm that Debbie is consistent with this routine. In addition, she found that rewarding students for a positive action can create good habits in the classroom. She gives one example:

My bins were becoming very messy, bordering on disastrous, and so I started giving students stickers when they could get everything in the right place, and they loved that. I only had to do that for a week and it trained them to put things in the right place without giving them the stickers. (interview)

Debbie explains she has a lot of freedom and leeway in developing her curriculum and lessons. She finds the ability to communicate with the classroom teachers helpful when aligning her lessons with other content area curriculum. She expresses her appreciation of the fact her school is one in which she has easily been able to build her skills communication and collaboration and where teachers are open to discussion connections in the curriculum on a regular basis. She explains:

Teachers actually email the specialists with what they are doing in the classroom, and that is very helpful. Because many of the projects we do have been able to match up. I talk to them about it if I do not get an email, so there is communication. Also, you know the school provides their standards and I have the state standards in a notebook and I can glance over, whatever I feel that maybe we need to focus on something, maybe find a way to make it fit more with the
standards. So there is constant checking in and communication with other teachers about what they are teaching not just random lesson planning. (interview)

Debbie feels she is fortunate to have built good relationships with both classroom teachers and administration at the school where she is on a cart. She also relays her gratitude in having access to a veteran, full-time art teacher with decades of teaching experience as an asset. She expresses that art on a cart has benefitted her practice in many ways, “I feel my organization skills have become more enhanced. I also feel that I have improved on my time management and communication skills” (interview).

Debbie is no longer teaching art on a cart. Although she feels the practice helped her build organization and classroom management strategies, she admits, “I personally feel better now that I have my own classroom to create a familiar environment for my students. I still collaborate with teachers, but students have set expectations in my classroom as well as in their own classrooms” (interview).

Nikki: One School with Two Buildings, Art on a Cart and Art from a Box

Nikki teaches art on a cart in the large urban, public charter school located in the northeast part of the country. She teaches grades kindergarten through sixth, approximately 16-25 classes per week serving over 250 students per week. Nikki is excited about the fact that sometime in the near future she will have her own dedicated art classroom. Her school is in the process of construction and will relocate all students and faculty into one building, but for now, she travels between two locations. In one building, she teaches art on a cart and in the other, she does not have a cart or a dedicated classroom, but travels with boxes full of supplies. The two buildings are not in close proximity, and she explains that until the school opens the new building, she is required
to fill copy paper boxes full of supplies and travel on a bus charted by the school to teach in the second “annex” building.

Nikki has her master’s degree and has been teaching art for four years. She taught briefly in a dedicated classroom before taking her current position. This is Nikki’s third year teaching art on a cart in the same charter school and her first year teaching in two locations, one where she uses boxes instead of a cart. She cites the lack of space in the school’s temporary facilities as the reason behind her art on a cart practice, once a new building is opened; she reports she will have a dedicated classroom.

Lack of space is a theme that invades all aspects of Nikki’s art on a cart practice. Because the classrooms she visits are very small, transitions including setting up and cleaning up are very difficult times in her lessons. She describes the classroom spaces as so small she does not have room enough to even push the cart into the classrooms, instead she must make several trips to and from the cart at the beginning of each lesson in order to get supplies into the classroom. In addition, some rooms have the extra physical challenge of having short flights of steps just before entering the room. Cleaning up is no easier for Nikki, as the lack of space makes it difficult for students to move throughout the room to assist, and therefore, she is forced to keep students in their seats rather than have them move through the room. Lack of sinks in the classrooms add to the challenge of cleaning the classroom spaces at the end of the lesson and make clean-up time even more stressful:

I don't have access to any sinks until the end of the day. I have to use the classroom teachers' supply of wet wipes for cleaning hands and desks (because they have storage for these things and I don't) and many times the teachers run out
but don't tell me. I want the kids to be involved but I need things put on my cart in a certain way so that I can find them later and this takes supervision, but I also have to monitor the class as a whole because there are always kids who jump out of their seats the second they hear clean-up time. (interview)

In an attempt to adapt to the challenges of transitions such as setting up and cleaning up, Nikki talks about adding a sketchbook activity to the first ten minutes of her classes. She feels this addition has been effective in not only providing her with time to get ready at the beginning of class, but also allows her students time to transition from traditional class time to art time. In order to ensure students are ready and prepared for art, she created a reward system for the sketchbooks in which she walks around and “whoever is ready gets a sticker in the back of their sketchbook and once they have gotten five stickers they get a little prize” (interview). This incentive is special to her art class time.

Nikki has made some curriculum adaptations in order to accommodate the art on a cart practice. She “strongly agreed” through the online survey that art on a cart had “not deterred” her from using media such as clay and paint in her lessons and she explains “I do everything, I paint, do clay, and printmaking, and I wash everything after school. I have buckets; I bring water to the class” (interview). She explains her extensive lessons using clay with younger students:

I try to do it with the younger kids, first and second grade we do a large unit there is a lot of exploration for maybe six weeks. Every day they have a new challenge and we set it up like that for a few weeks and then they take all of the skills they have learned and they make an animal or a plaque, but the project is really the six weeks of playing and learning how to build. The teachers don’t like the clay, at
the end of the year that is the one thing I hear, and even though we use tablecloths and the kids help clean the tables. I use the self-hardening clay and it gets pretty dusty. We help clean up the floors, but it is somewhat hard to clean. (interview)

Despite continuing to work with somewhat messy media, she reveals this year with her new situation of being split between two buildings, one with boxes and no cart, has made her “focus more on drawing medium than have I had in the past” (survey). Additionally, because storage of student art is such an issue, she reports “I have had to remove a lot of the projects that have to be stored week to week and it has eliminated a lot of the three dimensional stuff” (interview).

In addition to having to adapt projects because of lack of storage or lack of access to sinks, Nikki describes her limited success in collaborating with classroom teachers in making curricular connections:

I have not had a huge amount of success doing cross-curricular projects. Mainly because they [classroom teachers] are kind of caught up in and stressed about teaching very specific skills, such as reading and math, even social studies and science areas are sort of pushed to the wayside and so the curriculum is not as predictable and it is a challenge to integrate. That being said, I do use the social studies and science curriculum to guide me in what they are learning, for instance about habitat, deserts, what kinds of animals live in the jungle. So we happen to be doing sculpture and are doing dioramas representing habitats with a focus on plants, so occasionally it does work out that the project goes with the curriculum. (interview)
Classroom management and creating a unique classroom community is an aspect of the art on a cart practice in which she has worked consistently on to improve every year. She describes one benefit of the art on a cart practice is the opportunity to visit other classrooms and see teachers’ approaches to classroom management and learn best practices. She reports trying to use routines in her practice to create a community culture unique to art time within the classrooms she visits. Unfortunately, she has had limited success:

I have trouble establishing routines because they change from class to class depending on the set-up of desks and the management style of the teacher.

Despite my every attempt to create one, there is sometimes no divide between classroom behavior and art behavior and often issues from the classroom spill over into art. (interview)

In an attempt to create an approach that was more effective, Nikki and the other specialist teachers in her school including the music and gym teachers, created a classroom management approach exclusive to the specialist teachers. This system allowed for constancy between these classes. She explains this tactic has been successful as well as positive in its ability to bring teachers together in a collaborative process.

Nikki also describes several other details that she has added to her lessons in order to build a classroom community that is special to art class. Using aprons and tablecloths to cover tables and protect clothing from paint and clay actually “hide” the regular classroom and assist in transforming it into another space. One approach that she found unsuccessful included initially adopting a place in each room where she could have an
“art wall” with vocabulary words, art examples, and visual resources displayed. Nikki describes the reasons she has left this strategy behind:

I would say within the classrooms the teachers are very territorial because we have very small classrooms and there isn’t much space anyway, the first year I tried doing a little art word wall and we would add artwork to it, but half way through the year, in most of the classrooms the teacher had moved it or it fell down and didn’t get hung back up, or I could not reach it so, it kind of fell by the wayside. (interview)

Another obstacle in her art on a cart practice includes the lack of accessibility to technology in the classroom. This is due in part to the lack of functioning electrical outlets in classrooms and inconsistency of the technology equipment in each of the classroom spaces. Nikki occasionally will check out a projector and use her own laptop in her lessons, but due to the lack of outlets and challenges with access to electrical power, she does not rely on technology as a part of her regular lesson.

In spite of these challenges, she believes the art on a cart practice has made her a better teacher specifically in that she feels she is more organized in her daily practice. Nikki shared a labeled image of her cart illustrating how she has come over the past three years to organize supplies on her cart. Learning how to best prepare her cart was a huge part of first year teaching art on a cart. She talked about how early on, she would prepare for the next day’s lesson by creating detailed lists of supplies the night before. Now that she is in her third year of teaching art on a cart, she no longer uses this technique and admits she occasionally forgets necessary materials. Of course, in her current situation of teaching art on a cart in one school and art from a box in another, she is finding even new
ways of having to adapt to more limitations than when she was simply teaching in one building from a cart.

*Figure 4.2. Nikki’s cart with labels*

Overall, Nikki believes having taught art on a cart has improved her teaching. She also reports that the demands of the practice and its visibility have gaining her a level of respect amongst other teachers and administration:

I absolutely believe that teaching art on a cart has made me a better teacher. I am more organized, more reflective, more patient, and more flexible. I am more creative and am a much better planner. I also think the other teachers at the school see how hard I work and have more respect for me as a colleague than they otherwise might. Nobody says, “It must be nice to be the art teacher.” (interview)
Nikki believes the art on a cart practice has made her a more “tenacious” teacher who advocates for her students more. She relates she has also become a better “problem solver” who does not “make excuses if a lesson doesn't go well” rather, she adjusts and improves from those kinds of learning situations (interview). One of the most constructive strategies she reports using in her art on a cart practice is a reflective journal. She relates how journaling has assisted her in adapting to the many challenges of the art on a cart practice over the past three years:

The first year was the hardest, but it has gotten easier. I believe that knowing the kids has been a huge part of that, but also knowing myself has helped. I keep a journal of every single class where I record what they did, what went well, what behaviors I observed, what could have been better, what I expect them to do next time, etc. I have never been very good at journaling, I didn't do it when I had my own classroom, but I have found it extremely helpful with organizing my thoughts and recognizing patterns in my current teaching practice. (interview)

Lillian: Two Schools, Dedicated Classroom and Art on a Cart

Lillian teaches art on a cart in a Midwest, suburban, public school district. She teaches grades kindergarten through sixth, approximately 25-36 classes and approximately 800 students per week. Lillian currently is not using a cart and teaches in two schools, both in dedicated classrooms. In one school, she shares the classroom with a music specialist and in the other, she shares the classroom with another art specialist. However, it was just months before our interview that she was traveling from classroom-to-classroom on a cart in one of her schools. She states the reason she was teaching from a cart in one school was due to a lack of space in the building. Recently, a classroom was
made available to Lillian and she now shares the space with the other art specialist who teaches in the same building. She is has not gotten rid of her carts and continues to hold on to them and use them in her current classroom “just in case”.

Lillian is certified to teach art, has her master’s degree, and is in her sixth year of teaching. In addition taking the online survey and being interviewed, she was one of two teachers who was observed teaching classes. In the school where she was observed teaching from a cart (and where she now teaches in a shared classroom), Lillian has access to a storage area. This space is shared with the janitor, a physical education specialist, and another art on a cart teacher. It was in this space where she would prepare for her art on a cart lessons (see Figure 4.3). In the storage and preparation area, Lillian has a 6’ by 12’ foot shelving unit where she is able to organize her materials according to class and project. There is a utility sink accessible and enough space for her to store her cart.

*Figure 4.3. Lillian’s Storage Facility*
Because Lillian does not have access to visual display space in all of her classrooms, she found it necessary to have a magnetic board on her cart (see Figure 4.4). She explains, “in my delivery of the lessons I always make sure I have a visual space because I can’t teach a lesson without having the example for the students to see” (survey). In rooms where Lillian had access to a board, she used her own magnets and labeled them with her name in case she left them behind.

*Figure 4.4. Lillian Art Cart*

In the art on a cart classes, she reports that most of the teachers left the room while she delivered her lessons. She explains that in terms of approaches to classroom management in her art on a cart practice, Lillian worked to understand the management style of the classroom teacher and then adjusted “to their style, but if I didn’t know their style, I just stuck with my own” (interview). She reports that during her art on a cart lessons, she regularly utilized the seating chart created by the classroom teacher.

In observations of Lillian leading classes, her style is relaxed yet informative. Observations confirm she starts each 40-minute lesson with a greeting and a smile and
follows the same basic format for each lesson, despite the grade level. Each lesson begins with her leading a five to ten minute demonstration, students then spend time working on their projects, and the last five minutes are dedicated to cleaning up the space. She describes a “count down” method she uses throughout lesson, “I introduce the project, have students help me pass out the materials and I have to leave five minutes for clean-up using a count down; if they don’t hear me, they don’t stay on task” (interview).

In observations of Lillian this is exactly how the lesson works, but she explains things were not always so structured:

My first year teaching the kids were rowdy, the classroom management used by art teachers in previous years was all over the board and students were unstructured, so over the years, students have started to get to know my ways of doing things and so they now of know the expectations. (interview)

She relates how consistency in her classroom management approaches has created a climate where her students to feel “more of an ownership throughout the years” and provide a management structure that she works to build upon year after year (interview).

Lillian stated she often found it difficult to fit her cart into the rooms where she taught art on a cart. The lack of space was confirmed during observations of her teaching. She explains:

There were some rooms where I literally could not have the cart in there it because it was so crowded... I had to make quite a few trips in and out and sometimes the class started a few minutes late...that is just how it had to be. (interview)
Sometimes table space in the classroom would be left for her where she could place materials for her lessons, but not in all cases or classrooms. Not leaving space where she could setup her supplies was a major obstacle in her practice. However, the challenge Lillian identified as being the most difficult for her was “forgetting supplies... that was the issue with traveling, when I am starting a new project at one school and then I think, oh I can get that later, but then I realize, I forgot the stuff at the other school” (interview). Creating supply lists was a way for her to mitigate this issue, nonetheless, it was still the one problem she reported struggling with the most.

Lillian works hard to provide her students with a curriculum that provides a diversity of materials and media. She feels strongly about not cutting specific projects out of her curriculum just because they are more difficult to do in her art on a cart practice:

There are things that are more challenging on a cart; for instance sculpture due to the amount of materials you need (including clay since it is heavy), and painting, because with painting you have to worry about damaging other materials in the other teachers’ classrooms, I told myself these kids need this, meaning they need this in the art curriculum. We may not teach math, reading and science, but we have our standards and I’m going to make sure we meet them. Plus, sculpture is one of my favorite things to work with. It tires me out, but the overall results, with the kids loving it and they remember those projects most often, I make sure it happens. (interview)

However, despite trying to keep some of these more taxing projects in her curriculum, she admits she has been forced to amend her curriculum in spite of her efforts not to:
I do feel that I changed around lessons because I may have been burnt out after a heavy lesson like that… so, maybe after a clay lesson I’ll take it easy and do a marker or a color pencil lesson to get my energy back and have a little break, but that doesn’t mean I’ll cut it the sculpture lesson out. (interview)

There are benefits Lillian cites in her art on cart practice, including being able to create relationships with classroom teachers, “I really liked going to the classrooms because I was able to go and see and talk to the teachers, and now that I’m no longer on a cart, I don’t get to see them as much and I miss that.” She admits that in her art on a cart practice, she found building relationships with classroom teachers was not always easy, "some respected me, some didn't" but overall, she believes she was able to meet more teachers, staff, and administration through her art on a cart practice and expresses joyfully:

When I am sitting in a big room with people from all over the district, I really can’t choose which exact spot to sit in because I know a lot of people. I get a lot of “heys” and waves and just saying hi, and I really do enjoy that I know more people. (interview)

One best practice cited by Lillian is making sure the lines of communication are open with classroom teachers and administration. As an art on a cart teacher, she recommends taking initiative to communicate and clarify with teachers and administration the responsibilities and role of a traveling art on a cart teacher, especially if traveling between multiple schools. She shares insight gained from her first years teaching art on a cart from which she learned how to manage these lines of communication more effectively:
What I noticed was the communication stunk, and I hate putting my district down for it; it was horrible, it wasn’t all their fault, but what I was noticing was they were just all over the place on what they had me do. I had to take initiative and just go to the administration and explain what needed to be done. I mean, not being difficult about it, but really being responsible and advocating for the arts and being respectful to the students. (interview)

Lillian wishes she could do more in her practice for her students. When responding to questions about how the art on a cart practice has impacted her students and their learning, she talks about the amount of time and energy absorbed by the art on a cart practice impedes on her ability to do more for her students. She describes how she wishes she could provide more art opportunities for them, but the lack of time keeps her from it:

I am only there a day and a half so I can only do so much; they don’t get after school art and I wish they could. They the students want it and whenever I do actually have time I can stay after, they swarm at the chance because they really want it. (interview)

Overall, she reports art on a cart has positively influenced her morale and improved her teaching practice. She provides this advice for teachers in their first years on a cart:

It all depends on your attitude. Don't give up. Although the first year is hard, it gets easier with practice. Be the advocate for the arts in your school and share your positivity instead of goggling [sic] about your misfortunes. (interview)
**Natalie: Four Schools, All Art on a Cart**

Natalie teaches art on a cart in a Midwest suburban, public school district. She teaches grades Kindergarten through sixth, approximately 50 classes every two weeks and over 250 students per week. Natalie is one of two elementary art specialists within her school district. Both she and her colleague teach in multiple elementary schools within the district and in the majority of them, they use carts to travel room-to-room. She is currently teaching in four different schools. In three, she travels to multiple classrooms on a cart and in the fourth school; she shares a classroom space with a music specialist.

Natalie is certified to teach art, has her master’s degree, and is in her 13th year of teaching. She participated in a phone interview after completing the online art on a cart survey. Natalie began by talking about the many changes in her practice she experienced just this year. Firstly, she has a new co-teacher who is new to the district. Having a new co-teacher has provided her with the opportunity to “mentor” as well as teach. She explains having a new co-teacher brings new ideas and lessons into the planning of the curriculum for the year. Normally, Natalie explains, “I try to introduce one to two new lessons per grade level per year, and then keep track of what we have done over the years and cycle them in and out” (interview). This is her way of staying fresh. But this year with a new co-teacher, she relates things have been much different and there are many more new ideas and lessons. Although she seems excited by this situation, she also relates, “There have been a few things I have to say “no” to that idea,” she also admits, “I’ve also been working with the new ideas along side him rather than just let him go on his own” (interview).

Another major change for Natalie is that in the eight previous years, she has had
access to an art aide who helped her prepare supplies for all of her art classes. She explains the assistant’s role:

I would fill out a supply list for my two week rotation, three buildings in a week, for instance, the aide would know that I needed six classes worth of 3” x 3” construction paper in blue, and she would cut and prepare each lessons’ supplies. I have a giant three-shelf unit where I lay out the supplies, Kindergarten, 1st, 2nd 3rd all the way through 6th. (interview)

Natalie explains how the assistant would prepare the supplies and lays them out on the three-shelf unit for her to use and on a workbench in the office she shares with her co-teacher, for the co-teachers use. Throughout the week, she would pack her cart daily using these prepared supplies:

I get my supplies off the shelving unit thinking “I need this stack for first grade, enough for one or two classes,” and then I pack my rolling cart and extra bags if needed. I prep the supplies the night before so I have time to think about it and verify, “Did I remember everything I need? Oh, I forgot to pack the paintbrushes!” and in the past, when I had an aide, if we ever forgot anything, I could call her and she would bring it to the building. (interview)

This year however, Natalie has found that she is facing a new challenge. The art assistant position was removed from the budget and she and her co-teacher no longer have the added help they need. This means that all of the preparation of supplies is back on her list of tasks. When asked how not having this support was working, she explains that she was very concerned at first, but “It’s been less chaotic than I thought it would be” (interview). This is partly because she was provided extra time for material preparation
and administrative planning time within her two-week rotation to make up for the loss of the assistant.

*Figure 4.5.* Natalie’s prepared materials for the day.

Not unlike other interviewed art on a cart teachers, she admits if something is forgotten, “I am out of luck since all of my other supplies are in my office at the administrative center and I am out at a building teaching.” Forgetting supplies is of major concern for Natalie, however, she also reports her supplies are heavy, and transporting them is quite a burden (see Figure 4.6). She describes the challenge:

Trying to do quality lessons, especially three-dimensional projects, and getting all of the supplies out to the building. Always trying to do things like sculpture and clay and dealing with transporting the necessary supplies back and forth. I would say that is my biggest challenge. I had thought about downsizing or eliminating the clay projects without the assistance of an aide this year. It has actually gone
better than I expected because of the full days in the office, I had only had an hour or two of prep in a given day previously. (interview)

Natalie reports that in the past, classroom teachers were required to stay in the room during art on a cart lessons:

When I first started, the contract stated the classroom teacher had to stay in the room. That was bizarre, and I'm so glad that they changed our contract and it’s no longer required. Some teachers still choose to stay in the classroom; I don't feel like I have full control of the room when they stay. (interview)

Now, that policy has changed, she explained some teachers stay in the room and others leave. Natalie relates sometimes she has difficulty with interruptions from classroom teachers who choose to stay in the room who are used to having a “pin drop” atmosphere. She describes the challenge:

I will be giving instructions and there is a teacher in the back of the class telling students to be quiet. You're too noisy; you need to listen. I have to say to the teacher, “This is my comfort level, this is my room and if you don't like it you need to leave. The contract says you don't have to stay.” Overwhelmingly, as I've taught year after year the teachers have gotten used to my teaching style and figured out I don't let students get chaotic. I do let them get somewhat noisy as long as it's art talk and it's not too noisy. This is all part of the creative process. (interview)

Natalie likes to utilize the seating charts created by classroom teachers as many of the teachers use name tags and it helps her with the names of students. She makes an effort to send email notifications to teachers in advance of the week’s projects requesting
a specific classroom setup, “For instance if we’re going to paint, I'll state put your desks in groups of four and have newspapers ready” (interview). She gets permission from administration to directly communicate with classroom teachers. She admits, some teachers make preparations but she explains, “It depends on the building I’m in and the individual teacher” (interview).

As far as classroom rules and other classroom management systems, Natalie uses several of her own approaches:

I have five rules for students. My number one rule is try your best! Number two is never say “I can’t” instead always ask for help. Number three is your name and your grade and your teacher on your work or it is an S-. I explain to them I’m not trying to be mean, it is just I have a thousand students and it is impossible to remember whose is whose, so they need to be responsible. Four is raise your hand; don’t yell my name across the room. Five is use your equipment properly. These are very basic rules. I also tell them if they want to stand up and their chairs must be pushed in under their desks for safety. I also require them to wrap their fingers around the blades of the scissors to walk with scissors safely.

(interview)

In addition to these, Natalie tries to be aware of the classroom management style and classroom rules specific to each classroom and likes to incorporate them into her lessons. She explains, “The teachers are all supposed to have them posted because we are doing PBIS (Positive Behavior Intervention System), a lot of them are so similar to mine that I am able to pull them into my lessons.”
Transitions are a particularly difficult part of instruction for Natalie. Setting up and cleaning up leaves very limited time for students to engage in actual hands-on art making. She describes the situation:

Oh it's crazy, I have to have as much of it preset and pre-organized as I can. A bag full of this or a bag full of that, hand it to a student and ask them to pass this out. Head over to another student here past that out. I need to utilize as many student helpers as I can. Because I only have 45 minutes and am expected to be instructing bell to bell, I need time to get the supplies passed out and cleaned up. I need time to get stuff out of my cart and back into my cart because I don't have a room. (interview)

Cleaning up is the trickiest part of the lesson for Natalie, especially with a practice that spans a variety of schedules and classroom logistics specific to four different schools. She describes the different approaches she uses:

I literally have to try to take just the last five minutes to clean up. I do a five-minute, ten-minute maximum introduction, and then I have five minutes cleanup. My students know this is quiet time, hustle, you grab this, you grab this, you grab this, they bring it to my cart. We gather it up where I usually throw it on top and then organize it in the next class while the students are working. Technically in two of my buildings, I have five minutes passing time between classes. In the other two I need to be in each room bell to bell. In the one school where I have a room I have two doors one is the “in” door and one is the “out” door. So as one class is going out the other is coming in. This is hard because I don’t have time for a mental break to think about what I am teaching next. (interview)
Natalie shared a recent conversation she had with co-worker about the unique situation of being an art on a cart specialist teacher:

A new aide noticed me this year, and is fascinated by art on a cart. One day at lunch she said to me, “I never realized that as a specialist you have to be on all the time. As a classroom teacher you have downtime, but as a specialist you always have to be on, there's no downtime.” She asked, “When do you have downtime?” I said, “I don't, maybe at lunch, but honestly I don't.” I had never really thought about this until she made her comment. This is just what I do, and a lot of teachers who I have worked with the past nine years in this district don’t realize it either, although a few do and appreciate what I do as a specialist.

(interview)

When discussing how the art on a cart practice has changed student art experiences and learning, she references some of the difficulties she sees in terms of how art on a cart impacts her curriculum development and what students are able to accomplish in such a limited amount of time:

This is just the mentality of our school district. They want it almost crafty. They want to get the projects done in one class. We push projects to two classes with the older grades, rarely with the younger grades because our schedule is set so we see each classroom 18 times per year if we are not out of school for any reason.

(interview)

Natalie reports she often hears from teachers and administration “they want more projects to put up on the walls,” she also finds frustration in the fact some classroom
teachers cannot find time in the day to allow students to spend ten minutes finishing art projects in their class (interview). She describes the situation:

I have 45 minutes to complete the project. Could you not let the students have 10 minutes to finish coloring in their spare time? This bugs me because a lot of my projects have elements that they have to finish later. Sometimes the teachers will hang the projects unfinished. This really annoys me. (interview)

Despite these situations considered by Natalie as examples of how art on a cart has a negative impact on student experiences, she points out that both she and the students benefit from art on a cart in this way:

We still have art classes at the elementary level. Our district has gone from videotaped lessons, to box lessons and four visits per year from one art teacher to two art teachers - art on a cart and we see the students in two buildings per week. This means they have art class every other week. I have lost my position as art teacher in two other districts because of budget cuts; I am happy to still be teaching art! (survey)

Other benefits Natalie cites with art on a cart include the fact it “requires a great deal of organization, flexibility, and willingness to adapt to a vast array of teaching situations, especially when you have to deal with lack of space, availability of storage, water, and forgotten supplies” (survey). Finally, she relates that art on a cart forces teachers to stay fresh and not fall into the trap of getting “lazy.” She explains:

I was art on a cart in my first school district; then I had a dedicated classroom in the second district I taught in. So I’ve seen both sides. I found when I had my classroom it was very easy to fall into a routine. It was easy to kind of get lazy in
a way. For instance, “Oh well, I have a textbook I'm going to teach the same thing year after year, so I already know my plans. I can pull these supplies out during the week.” With art on a cart, you can’t do that; you always have to be organized. You always have to be prepared. There are no supplies at the ready to pull out on a moment’s notice. (interview)

**Christy: Teaching Art on a Cart to All Students in One District**

Christy is a certified art specialist with her master’s degree in arts integration and teaches in a mixed semi-rural and extremely rural public school district. Her teaching situation is different from the other art on a cart teachers interviewed in this study because part of her job also involves delivering teacher professional development through model lessons. She travels to schools throughout her district seeing students only once or twice a year. She serves as many as 26 schools annually and leads approximately 3600 students per year in art education lessons. When she arrives at a school finding a place to temporarily store teaching supplies is sometimes problematic as schools are crowded, and she is frequently given a cart to travel from room-to-room in order to deliver her lessons. In addition, because parts of her district are located in rural areas that experiences extreme weather conditions; she relates that often just getting to the school can be a challenge:

Four of our schools require a trip on a small plane to get there. This requires careful selection of lessons and materials, condensed packing, and remembering to include all the supplies you might need. One of our schools is arrived at by a four-wheeler or off-road vehicle, which also requires careful packing of supplies and being mindful of weather conditions. (survey)
In addition to teaching art, Christy’s position additionally requires her to provide professional development to teachers in her district. While she delivers art lessons to students, she simultaneously models how to teach and facilitate art lessons to classroom teachers, providing them with the skills, tools, and resources. Christy explains the system, “theoretically the teachers are supposed to be able to deliver the lessons I model with their students the following years on their own.” In addition to providing lessons to students and modeling lessons to teachers, she facilitates teacher workshops at her home base school and develops lesson kits that teachers throughout the district can check out for use in their classrooms.

Although her role is different from other art on a cart teachers interviewed, Christy experiences many of the same challenges and situations in her travels to schools within her district other art on a cart teachers. She recognizes organization as key in her practice. When preparing for a visit to an elementary school, she may need to pack
supplies for as many as ten to fifteen different lessons targeted towards grades pre-kindergarten through sixth. She explains how she prepares her supplies for a school visit that might last up to two weeks:

I have all of my lessons written out and I have a checklist of supplies, it takes me a good week to prepare for a school visit. Well, you know if I am teaching pre-K through sixth that is seven different grade levels and then if I have multiple teachers and up to four more different lessons per grade level. So one thing that helps me stay organized is having check lists that I go through very consciously, you know having to think about things like masking tape and my aprons, making sure I have all of the right kind of materials. It tends to be a very deliberate process, you know, once it has been prepared for I can check it off. (interview)

Christy uses a variety of different kinds of containers to store the items for traveling to the schools, but works to take as little as possible due to the limited space she may have within any particular mode of transport she needs to get where she is going, be it van, plane, or off-road vehicle.

Christy has been traveling like this through the school district for 12 years and through her past experiences, she has been able to master her process for preparing lessons and communicating with schools. Arranging for a school visit is the one part of her practice she considers the most complicated. She describes the process she uses for coordinating with the schools and teachers about the “what,” “when,” and “how” of her visits:

When I work with a school, there is a process. I either email or talk with an administrator; the past couple of years they have been sending me on to someone
in professional development too coordinate the visit. So the first thing we do is we coordinate how many days I need to be there and then I work a schedule that I send to them as a draft that they then tweak it to accommodate their different specials and lunch times and so forth. After that, the teachers sign up on the schedule. In the first couple of years of my practice I allowed them to choose three lessons, what they wanted, but in the last few years I have said, ok this is what I am bringing if you want something different we can try to work it out via email and I can try to accommodate you, but otherwise, this is what I’m bringing. Because it got to be that I was sometimes preparing and teaching 18 different lessons at a school and that was a challenge. (interview)

Once her schedule is completed, Christy then heads off to the school, sometimes a day or two before she begins teaching. She mentions one of the most important things she must communicate with schools before she arrives is mentioning a place where she can set-up and store her materials:

I have to request a place to be, a place to set up, to prep from. I found out if I don’t make that request that I will get there and the school will not have realized, “oh, she needs a spot.” I have been placed everywhere from back closets to old shower rooms to teachers lounges. At one of my schools, if I am in the teachers’ lounge, I have to put signs all over my stuff because, you know, when stuff gets left in the teachers’ lounge it’s like, it’s up for grabs. Yes, I’ve had things taken and then I’ve had to go gather it up again. So you know I have to make sure that I have a space to prep and store materials and I have to make sure I ask for a cart. (interview)
She notes that over the years, as technology has changed, she has found there are fewer audio-visual type carts available in schools for her to use. More recently she has had challenges finding carts at schools and remarks, “often times I am working from a custodial cart and some of them are not very clean.”

*Figure 4.7. Christy’s Supply Storage and Cart*

Christy also talks about the challenge in her practice of going into another teacher’s space to teach:

> When you go into somebody else’s room, they may or may not be ready for you, they may or may not have a place for you to lay out your materials, they may or may not have access to water. Lots of schools don’t have water and I have to bring water to the classroom, so it is a variety of challenges. Now I know because I am familiar with all of their situations, but if was going into a new school that would be on my list of questions to ask. (interview)
She notes that in her situation, because the teachers are also learning and observing the lesson, classroom teachers are required to stay in the classroom while the lesson takes place. She says teachers are “very good about playing an active role” (interview). As far as classroom management approaches, Christy tries to use a combination of the classroom teacher’s approaches and her own. She notes:

What I try to do is become familiar with the techniques that the teachers are using for getting the students’ attention or holding their attention. If they I need to get their attention. Plus I have come up with a couple of strategies, like countdown strategies if we are having a conversation in front of a work of art, or if we are sharing with each other or having them think silently and then raise their hand. But if you don’t know, sometimes it is asking a teacher what they do to get their students’ attention, so sometimes it is “give me five” sometimes it is a clap, whatever, asking those teachers really helps.

She cites that her decades’ worth of experience, teaching art on a cart has become a real asset in her practice, “I feel like I have all of the kinks worked out” (interview). Plus she notes one of the benefits she experiences in her particular situation is the opportunity to deliver the same lesson many times over the year. This allows her to perfect the lessons, not only in terms of the best way to instruct lessons so that students learn the most, but also taking into consideration the best way to present the content and instructional approaches to teachers who will facilitate the lesson on their own in the future. Often, once she has facilitated the lesson, she will create a lesson plan and kit that teachers can then check out for use with their students.
Christy notes technology has changed during her time teaching art on a cart and being able to place lesson plans, images, and other resources on a flash drive that she can then display on a SmartBoard is a huge improvement. Physical posters and visual resources no longer have to be packed and transported with other supplies. She talks about how she has created a database of images that both she and teachers throughout the district can access. This database contains images connecting many of the lessons she presents at the schools. This technological advancement not only assists her in accessing resources for the lessons she leads, but is used by all of the teachers throughout the district as they then teach the lessons with their students.

When it comes to building relationships with teachers and administration, Christy remarks that she sometimes feels like an outsider in the sense that she doesn’t have a permanent classroom at any one school. Having been in the district for some time, she has been able to build ongoing relationships with many teachers over the years and continues to create new relationships with new teachers. However, she admits her situation has both positive and negative aspects to it when it comes to creating relationships and feeling like a part of the team:

I do feel a little left out because I am not in any one school for any real length of time, but on the other hand, because I am outside I have built relationships with teachers and they are able to tell me things, and we can have discussions about school climate that they maybe wouldn’t have with anyone else, so it is kind of like a good outside perspective that they are able to vent a little bit. I visit and see the whole district, so everything from the very small village schools, our one-room schools, to rural schools, to the larger schools, and it does give a different
perspective on the bigger picture than a teacher who is in one school with the same kids year after year. (interview)

In terms of working with administration, Christy likes the fact that they have a “hands-off” approach to her practice:

My administrators know me; I can walk into the school and half the time they don’t even know I am there. I go and they leave me alone; they don’t question what I am doing. Sometimes they stop in and say “oh how’s it going” you know, those kinds of things, but for the most part they are very hands-off and for the most part I just go in and I do the job that needs to be done, and they do their thing. (interview)

She feels administrators are “very supportive” of having arts in the schools, but “they have the whole AYP (Annual Yearly Progress) and the achievement type stuff that they have to deal with and making sure teacher curriculums get met, so there is a push-pull there” (interview). Although she likes the “hands-off” approach of her administration, that does not mean she does not make an effort to communicate with them and other staff at the school:

I will try to pop in and say hi, I like to at least do that, then they don’t think I am ignoring them and it is good practice to touch base with your administrators, your school secretaries and custodians. I try to be extra nice to those three. If you have a good relationship with a custodian at a school they will do everything they can to assist you and if you are not regularly in that school, you need that assistance. (interview)
Christy understands that her situation is different from many art on a cart teachers in that she has a dual role of teaching students and providing professional development for teachers. However, she does think the type of program she provides has some less than desired characteristics when it comes to student learning experiences. She points out she is not able utilize clay as a medium due to the limited time she has with students and the lack of materials and equipment teachers have access to. In addition, the lack of expertise in the field of art education means students are not exposed to the level of expertise that might have available to them if there was a full time art educator accessible. She mentions that in terms of student impact, art on a cart means a less rigorous experience for students in her district:

The lack of consistency from across the district with what is being offered as far as student skills, lack of student skills, being able to offer a consistent, scaffolded program, there are huge gaps. (interview)

Despite this, she notes that the fact she is able to build relationships with teachers and the contact she has with them is a benefit to the students in some ways. She relates:

A couple of our schools have part-time art specialist and there isn’t as much interaction between the classroom teacher and the specialist as I think should be happening, there isn’t that integration piece. The art specialist does their thing and the teachers are content to let them do that. With the teachers I work with at the schools who do not have a specialist, I feel a lot more buy in from the teacher about the importance of the arts and wanting to provide those opportunities for their students and knowing they are the ones to do it, so they will seek out my
help and training so I have over the last 12 years watched teachers become proficient because they had to. (interview)

According to Christy, being visible to teachers and administration even just once or twice a year, means she can advocate strongly for arts programs in her district. She relates this is partially due to the fact of her one-on-one relationship with the classroom teachers. She notes that organization and communication are the most important skills for an art on a cart teacher to have:

The advice I would give would be you need to be extremely organized, and then figure out who your point of contact is at each school, figure out who you need to talk to and contact them before, and make sure that they know what you need. I need a cart. I need a sink. I need an x, y, z and I need this amount of time. I think that is probably the most important thing and to get to know your teachers. You know, art teachers tend to be really good at teaching art and what they tend to be less good at is communication, so what they can do is to figure out who are the people I need to be talking to and make sure you send over a list of needs. A point of contact; that is what it takes. (interview)

**Linda: Teaching Art on a Cart During Building Renovation or Construction**

Linda is a recently retired art teacher who taught in a Midwest suburban, public school district. She taught grades kindergarten through fifth, approximately 40 classes per week and 400 students. She is certified to teach art and has her master’s plus 30. Linda participated in a phone interview after completing the online art on a cart survey. Although Linda was not currently teaching art on a cart, she was selected for an interview because of the fact that she had familiarity teaching art on a cart several times throughout
her career during renovation and construction phases in addition to her having veteran experience. Due to the fact that she was not currently teaching art on a cart during the time of the interview, photos of her cart were not available, although she provided several photos of visual resources which she describes are similar to those used when she was on a cart. Linda was full time in her position and was not able to accommodate all of the students in her school so she shared the responsibilities teaching art classes with one other art part-time art specialist. The part-time art specialist did not have a dedicated classroom and taught classes solely from a cart. The two shared a storage facility and some supplies.

Although she taught in a dedicated classroom most of her career, Linda relays that she experienced several phases where she was moved from her dedicated classroom to teaching art on a cart during times of construction or renovation at the school. She also mentioned she had the experience of teaching art on a cart early in her career. She explains in one instance during a school renovation, she found her practice in the situation of moving back and forth between classrooms and a mobile trailer parked on the school grounds:

We literally have had two trailers during our renovation because there was nowhere else for us to go. Two trailers held four classrooms. So every week you would be out there you would pack up what you needed for that one week and then pack it all up again at the end of Friday. (interview)

Linda also describes not only traveling from classroom to classroom during her art on a cart days, but also having students come to her in a temporary space. In one instance, she shared the temporary space with the music teacher and there were times
when their schedules overlapped. She talks of the strategies she used to accommodate having to teach while music class was taking place next door, making it a challenge for students to hear her instructions.

    The music teacher was right next door, so they are singing and I am trying to talk above the singing. So I developed the clicker system, so I had a cute little frog clicker on a necklace and when the students heard the click it meant “look up” and two clicks meant “now do it” and they worked on it, then “click” they would look up and we would go to the next step. (interview)

Linda talks of refining classroom management approaches over her 24 years of teaching. She explains how students learn her management strategy over several years, and each year they know more and understand art class expectations better. She talks about how routines and art rules are presented from the beginning of the school year:

    The very first day they're here, the very first day of the school year, I have a sheet that I go through while they're drawing and coloring whatever picture they want. I say, “I know you guys can work and listen to me but you don't have to be looking at me all the time,” and so I go through all of the different things of what my rules are being in the art room, such as if I'm standing you're sitting. And if I have somebody who just moved, then I try to fill them in, and if they were in first grade they were here for kindergarten, so there is a lot of carryover. I start with the Kindergartners and then we just continue up to the grades, and then you build upon that, some more each year. (interview)

These rules (Figure 4.8) have helped Linda through the times when she was working from a cart and she tried to keep the art class rules as consistent as when she students
visited her in the art classroom. One of the foundations of her management approach is a simple reward system where students can earn an “art award” or a small prize for exhibiting good behavior over several classes (see Figures 4.8 and 4.9). When it comes to approaches to rules she reports:

I think of myself as having some basic guidelines in art, we can have fun, but not the silliness. I gave them rewards for good behavior, for following directions and so my art room was probably quieter than the majority of art rooms. (interview)

*Figure 4.8. Art Rules Poster*

One of the main challenges noted by Linda in her practice is the issue of time; this was especially an issue when she was on a cart. She notes that even with a regular prep period, she finds that many of the tasks she needs to complete are done before or after the bell rings.

The time factor, all the things that I have to do before classes even begin, arranging where art supplies are going to be, that they're handy but that they're not
in the way, so everything needs a strategic place and that helps me in my time because there is no time in between classes. (interview)

Linda states that organization is a necessity in any practice, and especially in the art on a cart practice. She notes that her first year of teaching she was on a cart and during that year, she learned a lot about planning for projects and how to manage materials and supplies. She notes that when working from a cart:

You have to downsize the size of projects that they make because you won't have a drying rack in the room, so you have to plan with the classroom teacher where would be a strategic place where you can put some paintings or some artwork. (interview)

Managing student projects and artwork is cited as a challenge for art on a cart teachers. Linda developed a system for managing student artwork that worked well for her all her career no matter what her teaching situation, “I have folders for each table in the classroom, but not only folders for each table, but a folder for the whole classroom, a management system is very important” (interview). She also remarks that routines are helpful, but it is necessary to consider the students and classroom dynamic when making decisions about having students assist with handing out supplies and cleaning up at the end of a lesson. In her practice, each class is looked at as an individual community one in which she must adapt to, she explains:

Making decisions about whether I as a teacher would pass supplies out or whether I had a helper past them out, it just depends on the dynamic sometimes, and I have had classes where, just this year I had three of my kindergarten classes paint watercolors but one class I did not do watercolor with because they just couldn't
handle it, they weren't ready for it, knowing your students. (interview)

Being a veteran teacher who has experienced several different teaching scenarios including art on a cart, Linda had several pieces of advice for teachers who find themselves in the art on a cart situation. She reflects:

For the new teacher, your first year is learning what doesn't work and the second year you're coming up with other ways to make the kids feel like they belong, like you are really seeing them as them. What are their interests? What do they do after school? And you are, um, finding out what will and what won't work with a particular age group. After 20 years, you finally begin to feel that you're getting your feet standing on the ground and not quicksand, and, um, you just improve upon what you have already done and learn from the past. (interview)

Linda also suggests seeking out someone who has taught in a similar teaching situation and observing their practice. Talking and observing other teachers in action she explains, is a great way for teachers at all levels to learn new ideas and approaches:

Find somebody else and pick their brain about whatever they're doing, what is working, try to visit other classrooms and see it in action and see what's going on in those classrooms, um, research what are some new methods and new ideas of connecting the learning that you're doing with the learner. (interview)
Chapter Four Summary

The individual textural-structural descriptions for each art on a cart teacher reveal the variety of situations and experiences of teachers who find themselves in the art on a cart practice. Teachers were selected for interviews and observations in order to reveal the distinctiveness of each art on a cart teaching situation. Regardless of the differences in location, setting, or particular characteristics of each art on a cart teachers’ circumstances, similarities in approaches and perceptions of the practice were revealed. Teachers expanded in detail on many of the challenges identified in chapter three including transitions; managing, storing, and forgetting supplies; lack of access to technology; spaces not adequate for teaching art; communication with peers and administration, and classroom management. Teachers also detailed many strategies they
used in navigating through their practice. Teachers revealed overall that they have been to mediate many of the challenges they face in their daily practice through hard work, innovation, persistence, and sometimes through simple trial and error. Although these strategies assist them in successfully delivering art programs to their students, educators for the most part communicate that if given the choice, they would choose a practice that is in a dedicated classroom over an art on a cart practice.

This chapter presented the results of the qualitative portion of the mixed methods study. Chapter five will integrate the quantitative and qualitative data through and in-depth discussion of the findings and recommendations for future actions.
Chapter 5: Discussion

Summary of the Study

The purpose of this study was to better understand, through the experiences and perceptions of art educators, how teaching art lessons from a cart versus having a dedicated classroom influences educators’ approaches to curriculum development, instruction, and classroom management. The study also collected the perspectives of teachers who teach art on a cart on how they believe the practice changes or shapes the learning experiences of their students.

A review of the literature revealed limited experiential articles describing the art on a cart practice. Although these articles confirmed the existence of the practice in the field of art education and provided a cursory definition and explanation of challenges faced by art on a cart teachers, they provided no in depth understanding of the practice or its frequency in the field. No formal research on the topic was found. Due to the lack of research and in-depth exploration of the topic, art on a cart educators have limited resources detailing strategies and best practices for navigating what is described by practitioners as a very challenging teaching circumstance (Basso, 1985; Boykin, 2007; Cappetta, 1993; Clark, 2012; Costello, 1988; Jaquith, 2009; Kerry, 2011; Muhlheim, 2010; Main, 2006; May, 1993; O’Hanley, 2011 September 29; 2011, September 16; Reed, 2009; Stalker, 2009; Worman, 1992). This mixed methods study expands the narrow body of art on a cart literature and research by illuminating the perceptions and experiences of art on a cart teachers and by spotlighting the circumstances, challenges, benefits, and approaches they describe and associate with their art on a cart practice.
The methodology for this study utilized a sequential explanatory design for collecting both quantitative and qualitative data in two consecutive phases. Phase one consisted of a national online survey collected from a sample of 174 self-selected art on a cart practitioners. Responses to online survey questions were collected over a four-month period and are presented in chapter three of this document. Phase two collected qualitative data including in-depth interviews, observations, and photos a sub-set of six art on a cart teachers responding to the survey. Observations collected from two of the six teachers, along with photos from all six, were analyzed in conjunction with the interviews and are presented in chapter four of this document. This chapter presents an integrated discussion of the findings reported in chapters three and four, providing a comprehensive depiction of the art on a cart practice as portrayed by art educators who have in the past or who currently find themselves teaching art on a cart. The study focused on these guiding research questions:

1. How does the practice of teaching art on a cart influence how art educators approach curriculum development, instruction, and classroom management?
2. What challenges for students, educators, and schools do art on a cart educators report with their art on a cart practice?
3. What benefits for students, educators, and schools do art on a cart educators report with the practice?
4. What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their school(s)?
5. How do art educators perceive the art on a cart practice has changed student art experiences and learning?
6. What best practices and curricular adaptations for art on a cart are identified by art educators?

**Major Findings**

Having previously summarized the findings from the two sequential research phases, the following conclusions focus on what the findings mean for art on a cart teachers and the field of art education.

**Teachers reporting in this study are highly qualified, have diverse teaching experiences that inform this research, and are dedicated to improving their practice.**

Respondents to this study were primarily females (93%) who hold graduate degrees (61%) and are certified to teach art (93%). The responding teachers are predominately highly skilled teachers’ with over eleven years of teaching experience (56%). When it comes to understanding the art on a cart practice, the group expressed a wide range of expertise deriving from professional experiences from a variety of settings and situations.

As a group responding to this study, teachers expressed themselves as professionals committed to providing quality creative learning experiences to their students. In an effort to best understand the art on a cart practice, many opportunities were provided within the survey where teachers could clarify and expand upon closed format questions through open-text options. Teachers’ showed a genuine willingness to expound upon their situations and used the open-text liberally, assisting in creating a portrait of the art on a cart practice never before assembled. Their enthusiasm and openness to sharing their experiences honestly and professionally illustrates a concern and understanding of how the art on a cart practice has influenced their art programs and students’ learning experiences. The ability for art on a cart teachers responding here to
remain flexible, adaptable, and innovative as they negotiate the challenges reported in their practice in order to continue providing programs to their students demonstrates a genuine commitment and dedication to their field. Their enthusiasm to participate in this study displays an eagerness to improve their practice as well as advancing the whole field of art education.

One slightly surprising finding of the survey showed most of the teachers completing the survey have experience teaching in both dedicated classrooms and in art on a cart settings (85%) allowing them to contribute a comparative perspective that provides insight into both modes of practice. These diverse experiences draw attention to the ever-changing environment and conditions of the art on a cart teaching practice specifically, and teaching in general and highlights the need for teachers to be flexible and adaptable in whatever environment they find their practice to be in. In this sense, many of the situations, recommendations, and strategies described by the teachers participating in this study are applicable to teachers practicing in dedicated classrooms as well as in art on a cart settings.

Additionally, many of the challenges detailed by the teachers participating in this study are not limited to the art on a cart practice only. It is true that even in a dedicated classroom practice teachers experience similar difficulties concerning time management, lack of storage, and many of the other challenges named within the findings of this study. However, this study spotlights how teaching art from a cart versus having a dedicated classroom space often compounds the challenges faced by art educators in their practice and sometimes creates unique working conditions not usually experienced within the walls of a dedicated classroom practice.
Art on a cart is a practice that exists, yet it endures unrecognized and undefined without a realistic awareness of its frequency, cause, or impact. No research or literature could be found reporting the frequency of the art on a cart practice, and this study did not attempt to determine the frequency of the practice currently in the field. The fact that the frequency of the practice is currently unknown and current art on a cart teachers remain unidentified made finding participants for this study something of a challenge. Nevertheless, over the four-month period of data collection, this study found 174 teachers who said they currently or in the recent past have taught art on a cart and who agreed to participate in the study.

Several teachers shared their observations of how the art on a cart practice is perceived within the field and described a stigma associated with the art on a cart practice. Teachers recounted their experiences with teachers reluctant to admit they practice or have practiced art on a cart. In spite of this fact and based on the responses and results of this study, it seems that teaching art on a cart is a situation experienced not just by a few art educators, but is a reality for a significant number of teachers for a portion of their teaching career. Additionally, the study confirms for some educators, art on a cart is a permanent mode of operation for their entire career. This being said, the field of art education barely addresses the topic in literature and research leaving those who find themselves in art on a cart situations without guidance, acknowledgement, or support addressing the needs and circumstances of their art on a cart practice.

Reasons for the practice. One of the guiding questions presented in this study asked, “What reasons do art on a cart educators provide for the practice of art on a cart versus the use of a dedicated classroom space within their school(s)?” Based on teachers’
insights, the main reason art on a cart exists is due to space limitations (63%) followed by student population increases (17%). It is noted that there are many factors and reasons for why a school or district may choose art on a cart versus a dedicated classroom practice. Because this research employed only the voices and experiences of art educators, it provides only their perspectives and explanations of why art on a cart exists within their school settings.

**Defining art on a cart.** For the purposes of this study, the art on a cart practice was defined as the practice of teachers moving art supplies on a cart room-to-room, class-to-class, and sometimes school-to-school in order to deliver lessons to students in lieu of having their students visit them in a designated art classroom. However, as the results presented in chapter three indicate, descriptions of the practice constitute characterizations affording many variations expanding on the original definition. Teachers’ responses reveal art on a cart is not simply one cart in one school, rather it is more often described as a mixed approach where art teachers practice in multiple schools, some where they teach in dedicated classroom and some using art on a cart. Other characterizations of the practice include those who teach art on a cart and in dedicated classroom within the same school. These descriptions are just a few of the most cited variations described by teachers within this study and many other variations unique to each teacher’s situation were reported within open text comments.

Teachers also confirmed that the art on a cart practice exists in a variety of locations throughout the country and related art on a cart is not just a phenomenon practiced in one region or one type of school setting. Based on responses to the online survey, art on a cart is practiced within the majority of states in the United States. It is
found mostly in suburban settings (48%), although it also exists in urban (19%), rural (17%), and large urban (16%) settings. The art on a cart practice is not limited to public schools; yet, the majority of the responses to this study came from teachers working in public schools (90%).

Literature did not reveal if the art on a cart practice was more often a temporary situation for teachers lasting just a few years, or if it was more likely to be a permanent situation spanning whole careers. The majority of teachers reported teaching art on a cart for 1-4 years (55%). Based on this result, it would seem that art on a cart is not a situation faced for the sum of an entire career; rather art on a cart for the majority of teachers reporting is a temporary situation. It is not clear why this is the case; potential causes could include teachers leaving art on cart positions for other more desirable jobs, changes within schools, or possibly art on a cart is simply a situation experienced more often by teachers early on in their career for a limited time. Despite the unidentified causes, the study confirms teachers are more likely to experience art on a cart for a limited period versus the span of an entire career.

The art on a cart practice creates a number of challenges for educators that negatively influence instruction, curriculum, and learning experiences for students. Art educators face many challenges in their daily practice. Based on the study responses, art on a cart teachers face many of the same challenges experienced by art educators working in traditional dedicated classroom settings. This point was highlighted by many of the teachers who reported having teaching experience in both dedicated classroom and art on a cart settings. However, accounts from the teachers responding to this study reveal that challenges are amplified in the art on a cart practice due to the unique
circumstances and complexity of teaching lessons and storing materials in not one, but a number of different spaces. Teachers also report having access to fewer resources and support in order to overcome these increased challenges. This is in light of the fact that art educators in general report having limited access to the resources of time, space, and money as cited by Mims and Lankford (1995).

The conditions of having to transport supplies and materials to classrooms with numerous variations in physical environments, changing instructional levels, and a multitude of management approaches exponentially increases the complexities of the art on a cart daily practice in comparison to art teachers working in dedicated classroom spaces. For example, a dedicated classroom teacher may need to develop an approach to transitions from one class to another within their art classroom. These transitions are not effortless and can be very complicated in that they often require switching from one grade level to another, changing projects and materials, and cleaning and setting up in a limited amount of time. In comparison, the art on a cart teacher must develop similar approaches to transitions, addressing many of the same details, all the while including considerations for the number and variety of spaces visited within a day or week in addition to including time for transporting materials and many other obstacles specific to a practice of being relegated to a cart. This demonstrates how educators teaching in both settings face similar challenges with the exception that those teachers who find themselves practicing art on a cart must also consider many additional complexities associated with a traveling practice.

Many of the challenges identified by art on a cart teachers influence how they approach instruction. Teachers identified transitions entering and exiting classrooms as
the primary challenge in the art on a cart practice (23%). Transitions are commonly a difficult part of practice for all art educators and require much preparation, planning, and organization. Time is a limited resource even within a dedicated classroom practice; and yet, in the art on a cart practice, comments shared by teachers disclose the true divergence between a dedicated practice and the art on a cart practice when it comes to transitions. The limited access to instructional spaces prior to instruction can make transitions seemingly impossible and chaotic. The real issue is one of limited time. The very nature of transitions in the art on a cart practice overwhelmingly decreases the amount of time teachers are able to dedicate to other parts of instruction such as time creating art, discussing aesthetics, integrating collaborative activities, and allowing students time for in-depth exploration. Transitions, and more importantly their ability to decrease instructional time, are a major consideration for the art on a cart practitioner and can influence approaches to instruction and can significantly impact student experiences.

Identifying the challenges faced by teachers in their art on a cart practice was a major focus of this study. It was thought that by identifying the challenges, a line of differentiation between a traditional practice within a dedicated art classroom and the art on a cart practice would be established. Through the review of the literature and conversations with art on a cart educators prior to the study, a list of 14 challenges was identified. In prioritizing these challenges, 50 percent of participating teachers selected 13 of these 14 challenges as ones they experience in their practice. The findings showed art on a cart teachers face many of the same problems as dedicated classroom teachers, with specific challenges ranking as more difficult to address within the art on a cart practice. Survey participants ranked the challenges in the following order according to
those they identified as most problematic and predominant in their practice:

1. Transitions entering/setting up and exiting/cleaning up classrooms;
2. Managing and storing student artwork including wet materials;
3. Lack of time for preparation, organization, and restocking between classes;
4. Having to modify projects because they might be too messy;
5. Adapting to different management styles of the classroom teacher;
6. No sinks or water in the classrooms;
7. Transporting supplies;
8. Forgetting supplies;
9. Display of lesson visuals and resources (posters and prints);
10. Difficulties building relationships with other teachers and administrators;
11. Having to modify projects due to lack of time;
12. Transitioning between grade levels;
13. Lack of supply storage; and
14. Limited access to technology for curriculum development.

When expanding and clarifying the challenges they face through open-text comments, teachers became very specific about their individual art on a cart situations. Despite the details pertaining to a specific practice, comments held similarities that revolved around issues including lack of space, lack of appropriate storage for supplies and artwork, issues of time management, and teaching in classrooms and physical spaces not adequately equipped for teaching art. These issues are a major concern for art on a cart educators and currently there is limited discussion or resources aimed at assisting educators in addressing these challenges.
The challenges identified by participants assisted in informing other guiding research questions outlined in this study including “How does the practice of teaching art on a cart influence how art educators approach curriculum development, instruction, and classroom management?” Although some teachers do their best to introduce a variety of materials and media to students within their art on a cart practice, many report that issues of not having access to sinks, the space to store artwork, and the overall limited class time directly impact the kinds of lessons they can accomplish. The majority of teachers comment they often modify lessons and projects because they are messy (86%) or because of time limitations (65%). And yet, teachers state they are comfortable developing lessons using a variety a media (67%) and report issues such as lack of time and messiness have not completely deterred them from using media with these inherent qualities (60%). These findings reveal that educators are continuously changing and modifying curriculum due to obstacles in the field rather than what is the best option for their students.

One of the most striking findings of the study was how significantly the use of technology within curriculum is diminished in the art on a cart practice. Teachers report not using technology in their lessons due to lack of time and lack of access to the proper, working equipment (68%). The limited use of technology in art on a cart situations is unfortunate. Some example of teachers integrating digital media into the art on a cart practice proved useful in addressing some of the other challenges presented including how to present visual resources and images in classroom with little space. Digital media can be less cumbersome than physically carrying and managing posters and visual aids to and from classrooms. However, with the exception of some teachers, the majority of art
on a cart educators were discouraged in their use of technology as a resource in their practice directly influencing curriculum.

Taking into account all of the challenges and obstacles discussed, it would seem that art on a cart teachers do their best to adapt and modify lessons in order to provide diverse learning experiences to their students. Prioritizing what to keep, what to adapt, and what must be eliminated within the curriculum in order to accommodate the uniqueness of the art on a cart practice is a standard part of practitioners daily routine. One cannot deny the impact the art on a cart practice has on art education curriculum, instruction, and student experiences in these situations.

Classroom management is an important and complex part of any teaching practice and art on a cart teachers face specific challenges in terms of classroom management. Not unlike a traditional practice, when designing a classroom management approach art on a cart teachers must consider the organization of space and facilities, equipment and materials, and time; student-teacher communication and the building of relationships; and the creation of a classroom culture unique to their art class. Responses from art on a cart teachers’ participating in this study confirm the challenge of visiting multiple classrooms each with their own multifaceted culture and classroom management approach.

Interestingly, art on a cart teachers stated overwhelmingly that they approach classroom management in art on a cart classes the same as they would if they were teaching in a dedicated classroom (77%). Literature emphasizes the benefits of manipulating physical spaces and providing structures such as seating charts to assist with classroom management, and yet the majority of teachers reported they do not to rearrange rooms or move furniture in the spaces where they teach (68%) nor do they
utilize seating charts in their practice (67%). Despite not applying these approaches in their art on a cart practices, the majority of teachers did state they employ a specific set of rules during art time (87%). The strategy of using rules specific to art time assist in contributing significantly to creating a unique culture within the classroom during art on a cart lessons differentiating art time from time spent on other content areas.

The ability to transform a classroom into an art room is something many teachers reported struggling with in their practice and overall, the findings from the study reveal mixed messages about how teachers approach and feel about the topic of classroom management within their art on a cart lessons. Teachers related feeling as if they often compete with classroom management approaches set by the classroom teacher and that students often show confusion with who is in charge during art on a cart lessons. Several teachers reported integrating approaches and strategies used by the classroom teacher with their own art guidelines as a helpful method, for others, this approach might add to the confusion for students. The fact that many of the classroom teachers stay in the room during the art on a cart class, although sometimes welcomed by the art teacher, may also add to student confusion. Despite these results, teachers responded that art on a cart has “no impact” on their ability to communicate with students clearly and effectively most of the time (66%), but the ability to design and implement classroom management approaches that distinguish art time from time spent on other content areas is not easily accomplished in the art on a cart practice.

Classroom management, often seen as a very individualistic part of practice, is an area much in need of researched best practices and approaches specific to the art on a cart practice. Most art on a cart teachers responded that they felt they are able to “create
positive teacher-student relationships” in their art on a cart practice (79%) and several teachers described successful approaches and strategies they use to creating an art culture within the art on a cart classroom. Reward systems of various kinds were described by some teachers as invaluable tools within their art on cart practice. These approaches are behaviorist in nature, and are effective in assisting students in learning routines and reinforcing students’ positive behavior. Applying a social constructivist approach to classroom management within the art on a cart practice tends to be more of a struggle for teachers, as there is pressure to maximize efficiency. Responses confirm art on a cart teachers work to emphasize time on task creating art which leads to limited time for student collaboration, communication, and sharing during art on a cart lessons.

This is not to say that the constructivist approach is not compatible with the art on a cart practice, but working collaboratively and including students in building routines and classroom culture could be seen by some art on a cart educators as too much of a challenge. Most recently, Broome (2013) discussed the design an art room that included a social constructivist approach to classroom management. His research focused on an art teacher who was given the opportunity to design an art classroom that considered not only the types of activities that would take place in the space, but also integrated how classroom management in art education played into the design as well. Themes including (1) “security and shelter,” (2) “social contact,” (3) “symbolic identification,” (4) “task instrumentality,” and (5) “growth” expose the ideal setting for creating rich and engaging creative learning experiences (Brome, 2013, p.45). The lack of control and limited time in the art on a cart practice make creating an environment with these themes in mind seemingly impossible. Nonetheless, this most recent research exploring the design of
creative spaces and approaches to classroom management within art education exposes how extreme the challenges are for art on cart educators as they work to develop a unique and creative atmosphere within multiple shared spaces that are not designed with these issues in mind.

**Educators use a variety of strategies specific to their particular art on a cart circumstance in order to navigate successfully in their practice.** One of the aims of this research was to identify best practices used by teachers in their art on a cart practice. Throughout the study, within open-text comments and interviews, teachers were enthusiastic and eager to share approaches to cart design and supply organization, classroom management, curricular and instructional modifications, and communication. Teachers responding to the open format question “If you could give one piece of advice to a new art on a cart teacher, what would it be?” were liberal in their responses (see Appendix E) and teachers participating in phase two of the study provided numerous examples of how they, on a daily basis, learn how best to teach in the art on a cart practice. Although it is acknowledged that not all strategies can be applied to every practice, and that the strategies presented here are not a “one size fits all” circumstance, it is true that many of these examples can be adopted by other art on a cart practitioners who find themselves in similar situations.

**Educators report limited benefits or positive influences on educational programming in connection with the art on a cart practice.** Art on a cart teachers cite one major benefit with the art on a cart practice that directly shapes curriculum development as the insight gained into what students are learning in other content areas (41%). Research indicates that teachers may be more likely to make connections in their
curriculum as it pertains to other content areas in the art on a cart practice due to the increased awareness and communication with teachers. This benefit may become even more profound with the adoption of the Common Core standards and the use of the visual arts as a tool to integrate content areas. However, time is a major factor identified already as a limited resource for most art on a cart educators, even with increased access to homeroom teachers and insight into general curriculum presented in the classroom, many teachers may not actually have time to integrate ideas or even communicate directly with classroom teachers.

Other benefits cited by teachers included building skills (31%) and freedom of mobility of their practice (15%), but at what cost. Based on the results presented in chapters three and four, the number of teachers who would elect to have their practice on a cart versus having it within a dedicated classroom space would be limited. Art on a cart educators are resourceful and creative professionals able to adapt to the challenges they face in their practice. It is admirable that many are able to craft positive learning experiences for the students they teach despite not having adequate resources. Teachers relate the art on a cart practice has a profound negative impact on student learning experiences because of the way it decreases the amount of time students have to create art and participate in creative learning experiences. One art on a cart teacher explains, “students suffer because they don't have enough to time to accomplish anything during short classes. It leaves them dissatisfied” (Survey respondent, C5Zxwp). Several teachers commented that they understand that the art on a cart experience, although not ideal, is perhaps the only way their students would have access to art education and creative learning experiences. This last point, although cited as a benefit of the art on a
cart practice, is less of a benefit and more of a relinquishment or concession.

In general, educators have negative attitudes about the overall impact of art on a cart on their art education programs and in relation to their own practice.

Teachers overwhelmingly expressed art on a cart had increased their workloads, had a negative impact on their art education programs, and negatively impacted their feelings about being an art educator. Although teachers cited one of the benefits of the art on a cart practice was the fact that it allowed them to build skills influential in teaching such as the skills of organization and flexibility, half reported no improvement of either teaching or instructional practices because of the art on a cart practice. Even more disheartening, teachers openly shared their attitudes about being an art educator have been negatively impacted by the art on a cart practice (65%). These responses communicate that overall, despite the ability for teachers to adapt, be flexible, and stay positive in the face of the challenges presented through the circumstances of the art on a cart practice, teachers acknowledge the fact that the practice diminishes not only the quality of programs they provide students, but that art on a cart also prevents them as educators from attaining their highest level of performance and directly influences their morale and perceptions of themselves as educators in a negative way.

Unexpected Findings

During the development of this research, it was not clear if art on a cart teachers participating in the study would have taught in both art on a cart and dedicated classroom settings. Findings show the majority of teachers (85%) of art on a cart teachers participating in the study also had experience teaching in dedicated art classrooms. This significant and somewhat unanticipated finding reveals most of the teachers reporting do
so from an informed position of understanding both contexts.

One of the most unpredicted findings of this study was the diversity of circumstances experienced by art on a cart teachers. Literature did not allude to the variations of the art on a cart practice as revealed by participants in the study. Although the working definition of art on a cart used for this study consisted of the practice of art teachers moving art materials on a cart from room-to-room, class-to-class, even school-to-school to deliver elementary art lessons in lieu of having students come to them in a dedicated art based classroom, the range of actual art on a cart situations was significantly more diverse and complex than anticipated. Literature referenced situations where teachers practiced art on a cart in one school or in multiple schools, but this study revealed situations where teachers practiced art on a cart and in a dedicated classroom in the same school, a situation much unexpected. Other unexpected teaching circumstances included teaching art on a cart in rooms that were not classrooms including gyms, lunchrooms, and even a bus garage; and situations where teachers could not use carts, but instead used boxes, crates, and rolling luggage due to architectural designs.

Art on a cart teachers cited several benefits of the art on a cart practice. The notion that the art on a cart practice must provide some benefit to teachers and students was assumed, yet it was not clear from the literature what those benefits would be beyond providing art education to students who might not otherwise have access to art if art on a cart was not an option. The top three benefits cited by teachers participating in the study included the following:

1. Entering classrooms provides insight into potential curricular connections and offers opportunities for creative cross planning;
2. Art on a cart conditions force teachers to build strong organizational and classroom management skills;

3. Carts instead of classrooms mean no daily maintenance of a permanent classroom space including set up and clean up at the beginning and end of the year.

Following these three most reported positive attributes of the art on a cart practice, although it was not a benefit, one sixth of responding teachers cited no benefit with the practice.

There were a few examples within this study where the art on a cart practice was a preferred over a dedicated classroom practice or where dedicated classrooms were not ideal or not feasible. Models of successful art on a cart practices do exist. In these situations, accommodations are made to address many of the challenges mentioned by art on cart teachers within this study. The art on a cart practice is not in and of itself a lesser form of art education, it is the expectation that art on a cart teachers can do all of the things art educators in dedicated classrooms can do while navigating through a system not aligned for a practice on a cart that is the issue. More research into what art on a cart best practices are and how art on a cart experiences can be successful and rewarding are needed.

**Recommendations for Future Action**

This study provides an understanding of the art on cart practice not before revealed. The research is informative in that it offers insight into the environmental and physical factors teachers must address as they adapt to the art on a cart practice as well as the factors that influence student learning experiences specifically through the issues of curriculum, instruction, and classroom management. This study highlights the fact that
the art on a cart practice is a complex reality for many art educators in the field today. Based on the findings the following recommendations are offered.

**The art on a cart practice must be formally acknowledged by the field of art education.** The field has not acknowledged the art on a cart practice and its application in the real world of education. Despite experiential literature, albeit limited, that describes the practice generally and details some of the challenges faced by art educators who find themselves teaching from carts, the field of art education has mainly turned away from teachers who find themselves in this less than ideal practice. This has resulted in many art on a cart educators to feel disenfranchised and abandoned. They have nowhere to go to find answers to challenges unique to their daily practice.

Not only has the lack of attention influenced how educators feel about and approach their art on a cart practice, but moreover, it has left many questions such as “How does the art on a cart practice influence educational programming and student learning?” and “Can art educators appropriately address visual art standards given the limits of the art on a cart practice?” unanswered. Questions such as these were not answered in this study and should be of concern for the field of art education as well as the general field of education as it would apply not only to art, but also to any other subject that practices from a cart. The fact that there has existed a population of art on a cart educators for several decades without the focus or research on how the practice impacts the field of teaching and students should be of tremendous concern.

**The art on a cart practice should be the focus of a comprehensive study that determines the frequency of the practice and includes a variety of voices and perspectives.** The research presented here is the product of 174 art on a cart practitioners
who were willing to share insights into their art on a cart teaching experiences. Through their straightforward accounts, there now exists a portrait of the art on a cart practice that was not in existence prior to this study. However, more research is needed. It is still not known how frequent the art on a cart practice is or if it is on the rise or decrease. Findings indicate that most teachers only spend a limited time on a cart, is this because they are relocated to a dedicated classroom or because they find other more appealing positions? Finally, many more voices need to be accessed into in order to provide a full understanding of the art on a cart narrative. Perspectives from administrators, classroom teachers, and students are all important voices not explored in this research.

Art educators must be provided research based professional development and tools, specific to the art on a cart practice that will expand their knowledge and skills for providing quality art education. Professional development for art on a cart is non-existent and no compilation of best practices is readily available for reference. This study has collected some successful strategies used by educators, but for the most part, art on a cart teachers have few resources available to them and are relegated to having to reinvent the art cart wheel over and over again. This is especially taxing on novice teachers who not only lack the experience of teaching art on a cart, but also have limited experience in teaching in any environment.

Based on conversations with art on a cart educators at local, regional, and national conventions, it is clear that what is needed in the field are resources that provide strategies and best practices for teachers practicing art on a cart. During the course of this research, teachers shared ideas, strategies and frustrations about the challenges they faced in their practice with each other. Their passion for learning from each other as well
as providing the best arts education programs and experiences for their students was evident. Professional development opportunities where art on a cart teachers could collaborate and learn would be most beneficial to their individual practices as well as to the field as a whole. Other tools such as web blogs and discussion boards for art on a cart teachers where they can share ideas, strategies, and lessons would be another way to reach out and support the art on a cart audience.

**Art on a cart educators must be given the resources they need in order to deliver to students quality arts education programs.** In addition to professional development and tools, art educators who are placed in art on a cart situations cannot be expected to deliver lessons in the same amount of time and with less resources as teachers who have dedicated art classrooms. Accommodations for time and resources need to be discussed and negotiated with all parties involved including art on a cart teachers, administrators, and classroom teachers. Time to accommodate for art on a cart activities including transitions, travel between classes, supply management, administrative tasks, communication and collaboration, and assessment need to be considered and included. Adequate spaces for storage, art display, administrative activities, and the preparation of materials need to be made accessible to art on a cart teachers. This being said, it is not clear how the art on a cart practice influences budgets. Once carts and resources are purchased initially, it is not clear if art on a cart requires the same amount of resources financially or perhaps if it costs more. Research into this area of cost effectiveness of the art on a cart practice would assist administrators and teachers in planning for programming and perhaps assist in deciding whether the art on a cart practice is efficient in terms of a budgetary point of view.
Art educators must advocate to the best of their ability the value of visual arts in their schools and continue to be a resource for creative learning opportunities and experiences. Based on the responses to this research, art educators who find their practice on a cart have shown themselves to be a resourceful, skilled, innovative, and passionate group of art educators motivated by their desire to share art and creative learning experiences and art with their students and communities. It might be the case that with the adoption of the Common Core initiatives, art on a cart teachers are positioned for better opportunities for integration of content areas through art. It is important for art educators to continuously advocate the assets of the visual arts and perhaps to use the unique opportunities of the art on a cart practice to promote more art integration. Although the complexity of the practice of art on a cart may not be recognized and realized by administrators, classroom teachers, or even the field of art education, art on a cart educators continue to provide valuable experiences to their students despite the challenges they face in daily practice.

As a researcher and art educator, I have been inspired by the enthusiasm, determination, and positive attitudes of the teachers who participated in the research presented here. It is my hope that the collective portrait of the art on a cart practice assembled here can be used by teachers to learn new strategies and approaches in their practice as well as provide insight into the challenges faced by other teachers with similar experiences. As much as I hope this research increases the awareness and discussion of the art on a cart practice between educators, administration, and researchers, there is the realization that the best advocate for art education within any particular school, district, or community is the voice of the art teacher. Art on a cart educators need to continue to
use their voices, just as they have done here by sharing in this research, to communicate with all stakeholders the importance of art education in the lives of the students we serve.
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Appendix A: Web Based Survey

Research Study Title: Art on a Cart: A National Mixed methods Investigation of Art Teacher Experiences and Perceptions

Informed Consent Form for Web Based Survey

Purpose of the Study: You have been invited to participate in this research study because you teach elementary school art grades K-8. If you currently use a cart, or have used a cart at some point in your teaching career to deliver art lessons, this study seeks your perceptions and experience to better understand the art on a cart practice. Art on a cart is defined in this study as the practice of art teachers using traveling carts instead of dedicated classrooms.

The questions guiding this study include:
How does the practice of teaching art on a cart influence curriculum development, instruction and classroom management?
What challenges do educators report with the practice of art on a cart?
What benefits do educators report with the practice of art on a cart?
What reasons do educators provide for the existence of art on a cart within their schools versus the use of a dedicated classroom space?
How has the art on a cart practice changed student art experiences and learning? What best practices for art on a cart are identified by art educators?

What the study will include: This study will use an on-line survey, in-depth interviews, photos and classroom observations to describe the practice of art on a cart. The survey includes general questions about your art on a cart teaching practice and will focus on the topics of curriculum development, classroom management and relationships with students and staff. Other questions will identify challenges associated with art on a cart and will identify art on a cart best practices. It is estimated the on-line survey will take 30 minutes to complete.

After completing the questionnaire, you can send a photo of your cart if you choose to the researcher. Photos will be useful in providing a detailed understanding of your practice. Instructions on how to send your photo can be found on the research website at www.artonacartresearch.com or by emailing the researcher at artonacart@att.net. In-depth interviews will also be a part of this study and will be used to complement survey data for a full and rich description of the art on a cart practice. If you would like to be considered as a participant for a 40-60 minute in-depth interview, you may include your contact information at the end of the survey.

Benefits of this Study: Despite its commonplace presence in art education, the practice of art on a cart has never been formally studied before. The goal of this study is to provide research collected from practitioners to assist in understanding the art on a cart practice and to support those teachers who currently teach from carts.
Confidentiality: Your responses will be kept completely confidential. Your address will not be stored with data from your survey. Instead, you will be assigned a participant number, and only the participant number will appear with your survey responses. At the end of the survey, you have the option of providing your contact information if you would like to be considered for the interview phase of the study. The names and email addresses of possible interview participants will be stored electronically in a password-protected folder; a hard copy will be stored in a locked filing cabinet. At the end of this survey, we will ask your permission to use quotations from your responses and photos (if uploaded) for professional presentations and publications. If you agree to let us use quotations and/or photos, no identifiers will be included.

Decision to quit at any time: Your participation is voluntary; you are free to withdraw your participation from this study at any time. If you do not want to continue, you can simply leave the survey website.

How the findings will be used: The results of the study will be used for scholarly purposes only. The results from the study may be presented in educational settings and at professional conferences, and the results may be published in a professional journal in the field of art education. Any publication, presentation or write-up from this research will protect the identity of the participants and pseudonyms will be used.

Contact information: If you have concerns or questions about this study, please contact primary researcher Heidi Lung at artonacart@att.net. This research has been approved by the University of Missouri-St. Louis IRB procedures for research involving human subjects. By beginning the survey, you acknowledge that you have read this information and agree to participate in this research.

Electronic Consent: Clicking on the "agree" button below indicates that: you have read the above information you voluntarily agree to participate are you are at least 18 years of age If you do not wish to participate in the research study, please decline participation by clicking on the "disagree" button.

• Agree (1)
• Disagree (2)

Thank you for agreeing to participate in this national study of art on a cart.

In which state do you currently teach?

At what instructional level do you teach? (Select all that apply.)
Elementary
Middle School/ Junior High
Secondary
Other ___________________

Describe the setting/location of your school
Large Urban Area (population greater than 1,000,000)
Urban Area (population between 100,000 and 1,000,000)
Suburban (population between 10,000 and 100,000)  
Rural (population under 10,000)

How many classes do you currently teach per week?  
1-5  
6-15  
16-25  
26-35  
36-40  
41 or more

How many students do you currently teach per week?  
1-50 students  
51-100 students  
101-150 students  
151-200 students  
201-250 students  
more than 251 students

Do you teach in a public or private school?  
Public (including charter schools)  
Private (including parochial schools)  
Other ____________________

Art on a cart is defined by this study as the practice of teaching from a traveling cart, moving from room-to-room, sometimes school-to-school.

Keeping this definition in mind, please answer the following questions. Now or in the past have you ever taught art (select all that apply).

In a dedicated classroom.  
Traveling on a cart from room to room.  
Other ____________________

If you currently have a dedicated classroom but have taught art on a cart in the past, how long has it been since you taught art on a cart?  
1-4 years  
5-10 years  
11-15 years  
16-20 years  
21 or more years  
I have never taught art on a cart

How many years have you taught art on a cart?  
1-4 years  
5-10 years
11-15 years
16-20 years
21 or more years

What best describes your current teaching situation?
In a dedicated classroom.
Traveling on a cart from room to room, within one school.
Traveling on a cart from room to room, within several schools.
Both in a dedicated classroom and art on a cart at the same school.
Teaching in dedicated classroom and art on a cart at a different school.
Other ________________

What grades do you teach? (Select all that apply.)
Kindergarten
1st
2nd
3rd
4th
5th
6th
7th
8th
other ________________

Describe the kinds of supply storage and other spaces available to you in your art on a cart practice (excluding classroom space, select all that apply).
Cart(s)
Portable drying rack
Storage closet(s)
In classroom storage
Shared office
Office Solo
Computer for curriculum development and research
Technology for use with student lessons
Other
If "other" please explain:

During your art on a cart lessons, the classroom teacher:
Stays in the room but uses the time for planning.
Stays in the room and participates in the lesson.
Leaves the room for most of the lesson and returns at the end of the lesson.
Other ________________ If "other" please explain: ________________
Identify the challenges you face in your day-to-day art on a cart practice (select all that apply).

Adapting to different management styles of the classroom teacher
Transitions entering/setting up and exiting/cleaning up classrooms
Transporting supplies
Forgetting supplies
Lack of supply storage
No sinks or water in the classrooms
Managing and storing student artwork including wet materials and 3-dimensional art
Having to modify projects due to lack of time
Having to modify projects because they might be too messy
Display of lesson visuals and resources (posters and prints)
Lack of time for preparation, organization, restocking between classes
Transitioning between grade levels
Building relationships with other teachers and administrators
Limited access to technology for curriculum development
Other

Please list any other challenges not listed above: ______________________________

What would you prioritize as your number one most difficult challenge to overcome in your art on a cart practice?

Adapting to different management styles of the classroom teacher
Transitions entering/setting up and exiting/cleaning up classrooms
Transporting supplies
Forgetting supplies
Lack of supply storage
No sinks or water in the classrooms
Managing and storing student artwork including wet materials and 3-dimensional art
Having to modify projects due to lack of time
Having to modify projects because they might be too messy
Display of lesson visuals and resources (posters and prints)
Lack of time for preparation, organization, restocking between classes
Transitioning between grade levels
Building relationships with other teachers and administrators
Limited access to technology for curriculum development
Other

Why? Explain: _______________________________________________________________

As an art educator, what benefits do you identify that are unique to the art on a cart practice?
Based on your art on a cart teaching experiences, select the response that most accurately reflects your practice.

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<tr>
<th></th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Slightly Disagree</th>
<th>Slightly Agree</th>
<th>Agree</th>
<th>Strongly Agree</th>
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<tbody>
<tr>
<td>I often find it useful to rearrange the room before I begin my art on a cart lessons.</td>
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<td>I find it useful to have a system for organizing supplies on my cart.</td>
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<td>I feel I have adequate time between classes to prepare my cart.</td>
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<tr>
<td>It takes me longer to prepare supplies for my art on a cart practice than if I were in a dedicated classroom.</td>
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<td>I have adequate space to display student art in my art on a cart practice.</td>
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<tr>
<td>Although I do my best to remember all of the supplies needed for the days’ lesson, I often find myself having to adapt because of something I forgot to bring to the classroom.</td>
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<td>Managing and storing student art is a challenge in my art on a cart practice.</td>
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<td>Integrating technology in the classroom is something I do on a regular basis in my art on a cart practice.</td>
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<td>I am comfortable developing lessons and projects that use a variety of mediums with my students.</td>
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<tr>
<td>Art on a cart has not deterred me from painting or making 3D art with my students.</td>
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<tr>
<td>When teaching from a cart, I approach establishing classroom rules, procedures and routines the same as if I was in a dedicated art classroom.</td>
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<tr>
<td>I find it useful to have specific rules for art time, different or in addition to the rules the students must follow when I am not the lead teacher.</td>
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<tr>
<td>Maintaining students’ attention and keeping students on task is more of a challenge in my art on a cart practice than I perceive it to be in a dedicated classroom.</td>
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<tr>
<td>I find using a seating chart helpful in my art on a cart practice.</td>
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<tr>
<td>Even though I do not have my own classroom, I feel I am still able to connect with students and create positive teacher-student relationships in my art on a cart practice.</td>
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<tr>
<td>Managing student behavior and student discipline is more of a challenge in my art on a cart practice than it would be if I taught in a dedicated classroom.</td>
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<tr>
<td>I sometimes feel students are confused about which teacher is in charge when I am teaching from a cart, the classroom teacher or me.</td>
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<tr>
<td>Teaching art from a cart has no impact on my ability to communicate with students clearly and effectively most of the time.</td>
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</tbody>
</table>
Dealing with inclusion and working with students with special needs is something I feel I can accomplish effectively in my art on a cart practice.

My relationships with my students have not been affected by art on a cart.

Curriculum for my program has not been affected by my art on a cart practice.

I approach setting learning goals and expectations for my students the same as if I were teaching in a dedicated art classroom.

Assessment in my program has not been affected by art on a cart.

I am able to maintain my administrative responsibilities effectively in my art on a cart practice.

I feel I am able to appropriately monitor and document my students’ progress and learning in my art on a cart practice.

I find it useful to communicate often with other teachers and administrators in my art on a cart practice.

I feel I have the time to communicate adequately with other teachers and administrators in my art on a cart practice.

Communication with other teachers and administrators has not changed because of my art on a cart practice.

I am able to participate in most faculty meetings.

I often work to collaborate with homeroom teachers in making connections to curriculum through my art lessons.

I believe my workload is no greater because of my art on a cart practice.

My teaching and instructional practices have improved because of my art on a cart practice.

My attitude about being an art educator has been positively affected by teaching from a cart.

Art on a cart has had a positive affect on my morale.

Generally, I feel art on a cart has had a positive affect on my art education program.

Open-ended Art on a Cart Questions Complete all applicable items. Provide as much information/detail as you would like. Text is unlimited unless stated otherwise.

What benefits have you and your art program experienced because of art on a cart, if any.

What disadvantages have you and your art program experienced because of art on a cart, if any.

What do you believe are the reasons for having art on a cart at your school?

If you could give ONE piece of advice to a new art on a cart teacher, what would it be?

Is there anything else you would like to share about your art on a cart practice?
Are you willing to be contacted for an in-depth interview? Part of this study includes interviewing art on a cart teachers in order to further describe the art on a cart practice. If you would like to be considered for an interview, please select YES and add your email address in the space provided. All personal information will be protected and kept confidential by the researcher.

- Yes, my email where I can be contacted is: ____________________
- No

How did you hear about this survey?
- word of mouth
- art on a cart research website
- ad in NAEA publication
- MAEA Art Bites
- Art on a Cart postcard
- other (please list below) ____________________

How many years have you been teaching art?
- 0 - 1 year
- 2 - 4 years
- 5-10 years
- 11-15 years
- 16-20 years
- 21-25 years
- 26 or more years

What is your gender?
- Male
- Female

What is your highest level of degree?
- Undergraduate Degree
- Undergraduate Degree +15
- Masters Degree
- Masters Degree +15
- Doctoral Degree
- No

Art you certified to teach art?
- Yes
Appendix B: Interview Guide

Art on a Cart: A National Mixed methods Investigation of Elementary Art Teacher Experiences and Perceptions

Primary Researcher: Heidi Lung     Faculty Advisor: Dr. Louis E. Lankford

Research Question:
The purpose of this research study is to investigate the practice of elementary art teachers who utilize carts for the delivery of art lessons, including how the practice alters instruction, student learning and curriculum development. The practice of art on a cart is defined by the researcher as the practice of art teachers moving art materials on a cart from room-to-room, class-to-class, even school-to-school to deliver elementary art lessons in lieu of having students come to them in a dedicated art classroom. The questions guiding this study include:

1. How does the practice of teaching art from a cart influence how art educators approach curriculum development, instruction and classroom management?
2. What challenges for students, educators, and schools do art on a cart educators report with the practice?
3. What benefits for students, educators, and schools do art on a cart educators report with the practice?
4. What reasons do educators provide for the practice of art on a cart versus the use of a dedicated classroom space?
5. How do art educators perceive the art on a cart practice has changed student art experiences and learning?
6. What best practices and curricular adaptations for art on a cart are identified by art educators?

Sample interview questions for an in-depth interview lasting approximately 60-90 minutes.

1. How do you prepare for your art on a cart lessons?
2. What challenges you face in your day-to-day art on a cart practice?
3. Describe the strategies you find helpful in overcoming the challenges of teaching art from a cart.
4. When teaching from a cart, how do you approach establishing classroom rules, procedures and routines?
5. Do you feel you are able to create what you consider to be a classroom community when teaching art on a cart?
6. Do you feel you are able to communicate effectively with your students, other teachers, parents and administrators? Does being on a cart make you feel more or less connected to the school culture? Why?
7. Describe how curriculum for your art program has been affected by art on a cart.
8. Describe how instructional practice in your art program has been affected by art on a cart.
9. What disadvantages have you and your art program experienced because of art on a cart.
10. What benefits have you and your art program experienced because of art on a cart.
11. Is there anything else you would like to share about your art on a cart practice?
Appendix C: Informed Consent for Participation in Research Activities

Division of Teaching and Learning
Heidi Lung
426 Tiffin Avenue
Ferguson, MO 63135
314-803-5634
E-mail: hkl34c@umsl.edu

Title: Art on a Cart: A National Mixed methods Investigation of Elementary Art Teacher Experiences and Perceptions

Participant:___________________ HSC Approval Number ___________________

Principal Investigator: Heidi Lung PI’s Phone Number: 314-803-5634

1. You are invited to participate in a research study about classroom management practices in art classes conducted by Doctoral Candidate, Heidi Lung and Faculty Advisor, Dr. Louis Lankford. Please read this form and ask any questions you may have before agreeing to be in the research. Your participation in this research is voluntary. If you decide to participate, you are free to withdraw at any time.

2. The purpose of this research is to 1) describe the art on a cart practice, 2) describe the challenges faced by art on a cart teachers in their day-to-day practice 3) describe the strategies used to negotiate and overcome challenges, and 3) to identify art on a cart best practices.

3. If you agree to participate in this research, you can expect to participate in one to two audio-recorded interviews discussing your perceptions and beliefs regarding teaching from an art cart as well as the strategies you use in your day-to-day practice. Each interview will last approximately 30-90 minutes.

   Interview questions will focus on classroom management strategies, challenges and successes, available resources, environmental factors and physical spaces and carts used.

   Transcripts and field notes will be provided to participants for reader review.

   The interviews will be audio-recorded and will take place at your school or in a setting of your choice. It will be arranged in advance for your convenience. Approximately 6-12 elementary art teachers from elementary schools may be involved in this research.

4. There are no anticipated risks associated with this research.

5. There are no direct benefits for you participating in this study. However, your participation will contribute to the knowledge about elementary art on a cart strategies and may help society. This study will not cost you anything. You will not be paid for your participation.

6. Your participation is voluntary and you may choose not to participate in this research study, or to withdraw your consent at any time. You may choose not to answer any questions that
you do not want to answer. You will NOT be penalized in any way should you choose not to participate or to withdraw.

7. We will do everything we can to protect your privacy. As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study. In rare instances, a researcher's study must undergo an audit or program evaluation by an oversight agency (such as the Office for Human Research Protection). That agency would be required to maintain the confidentiality of your data.

8. If you have any questions or concerns regarding this study, or if any problems arise, you may call the Primary Investigator, Heidi Lung 314-803-5634, or the Faculty Advisor, Dr. Louis Lankford, 314-516-7296. You may also ask questions or state concerns regarding your rights as a research participant to the Office of Research Administration, at 516-5897.

I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.

<table>
<thead>
<tr>
<th>Participant's Signature</th>
<th>Date</th>
<th>Participant’s Printed Name</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Signature of Investigator or Designee</th>
<th>Date</th>
<th>Investigator/Designee Printed Name</th>
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</thead>
</table>
### Appendix D: Other Challenges Identified by Art on a Cart Educators

#### Art on a cart Online Survey

<table>
<thead>
<tr>
<th>Survey Responses</th>
<th>n=</th>
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</thead>
<tbody>
<tr>
<td>Challenges in rearranging furniture to create groups for sharing supplies.</td>
<td>6</td>
</tr>
<tr>
<td>Moving from classes and building to building in bad weather, rain, and wind.</td>
<td>6</td>
</tr>
<tr>
<td>Traveling to classrooms in multiple buildings.</td>
<td>5</td>
</tr>
<tr>
<td>No space for visuals, materials, and finished artwork or display of artwork for student critiques.</td>
<td>5</td>
</tr>
<tr>
<td>Not enough room to maneuver cart through classrooms or hallways.</td>
<td>5</td>
</tr>
<tr>
<td>Furniture is not conducive art making.</td>
<td>5</td>
</tr>
<tr>
<td>Not enough or no travel time built into schedule between classes.</td>
<td>5</td>
</tr>
<tr>
<td>Limited time in classroom</td>
<td>4</td>
</tr>
<tr>
<td>Teachers keeping or taking students from for remedial lessons or to do errands because my art class was less important.</td>
<td>4</td>
</tr>
<tr>
<td>Traveling to classrooms with supplies on multiple floors with no elevators.</td>
<td>4</td>
</tr>
<tr>
<td>Traveling to classrooms outside in portables.</td>
<td>4</td>
</tr>
<tr>
<td>Lack of communication about crucial details such as schedules, testing times, emergency drills.</td>
<td>4</td>
</tr>
<tr>
<td>Assessing large numbers of students (500-1000) in a limited amount of time, hard to do properly</td>
<td>3</td>
</tr>
<tr>
<td>Having to make modifications to projects to accommodate space, time, and travel.</td>
<td>3</td>
</tr>
<tr>
<td>Classroom teachers not allowing use of tables or other classroom furniture for art.</td>
<td>3</td>
</tr>
<tr>
<td>Having to completely eliminate art projects such as clay, 3-D.</td>
<td>3</td>
</tr>
<tr>
<td>Finding and organizing student art.</td>
<td>3</td>
</tr>
<tr>
<td>No sinks.</td>
<td>3</td>
</tr>
<tr>
<td>No chalk board/white board to write on because there isn’t one or it is used by the classroom teacher and teacher I cannot erase it.</td>
<td>3</td>
</tr>
<tr>
<td>Any change in the classroom space or reconfiguration of the classroom requires adjustment and flexibility that often takes time away from lesson.</td>
<td>3</td>
</tr>
<tr>
<td>Art on a cart is exhausting, physically tired.</td>
<td>3</td>
</tr>
<tr>
<td>Issue</td>
<td>Rating</td>
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<tr>
<td>----------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>No space for lunch or prepping of supplies, inadequate workspace for teachers.</td>
<td>3</td>
</tr>
<tr>
<td>Struggling to get to know the students in multiple classrooms, buildings.</td>
<td>3</td>
</tr>
<tr>
<td>Overcrowding, No freedom to move.</td>
<td>3</td>
</tr>
<tr>
<td>Classroom teachers making negative comments or getting mad about certain kinds of projects seen as being “too messy”.</td>
<td>3</td>
</tr>
<tr>
<td>Lack of budget, often spent personal money to make adaptations to cart and materials.</td>
<td>3</td>
</tr>
<tr>
<td>Classroom teachers do not want or do not allow certain materials or mediums used in their room.</td>
<td>2</td>
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<tr>
<td>Cart too heavy, bulky, barely fits in elevator.</td>
<td>2</td>
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<tr>
<td>Feeling like a visitor or sitter service for the &quot;real&quot; teacher, not considered “real teacher”.</td>
<td>2</td>
</tr>
<tr>
<td>Classroom teachers late in returning to class or don't have the kids ready for art time.</td>
<td>2</td>
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<tr>
<td>Classroom teachers would throw away art projects (they were in the way).</td>
<td>2</td>
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<tr>
<td>Classrooms too far apart.</td>
<td>2</td>
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<tr>
<td>Too many distractions for students in their homeroom, including their teacher.</td>
<td>2</td>
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<tr>
<td>Classrooms not art friendly.</td>
<td>2</td>
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<tr>
<td>Art materials get mixed up with the student's personal materials, classroom materials.</td>
<td>2</td>
</tr>
<tr>
<td>Art on a cart is stressful.</td>
<td>2</td>
</tr>
<tr>
<td>Desks too small for larger projects.</td>
<td>2</td>
</tr>
<tr>
<td>Constantly loading and unloading of materials, constantly moving and transitioning.</td>
<td>2</td>
</tr>
<tr>
<td>Lack of technology.</td>
<td>2</td>
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<tr>
<td>Technology not working properly, broken.</td>
<td>2</td>
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<tr>
<td>Difficult to use and transport technology.</td>
<td>2</td>
</tr>
<tr>
<td>No communication about/or access to students who have IEP's/504's.</td>
<td>2</td>
</tr>
<tr>
<td>Lack of administrative support.</td>
<td>2</td>
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<tr>
<td>Noise levels too high</td>
<td>2</td>
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<tr>
<td>Accommodating children who have special needs.</td>
<td>2</td>
</tr>
<tr>
<td>Issue</td>
<td>Count</td>
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<td>----------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Traveling to classrooms on multiple floors via elevators.</td>
<td>1</td>
</tr>
<tr>
<td>Classroom posters instruct students to illustrate their writing in ways that contradict approach to art making.</td>
<td>1</td>
</tr>
<tr>
<td>Disruptions from the classroom teacher coming in and out of the room.</td>
<td>1</td>
</tr>
<tr>
<td>Having enough supplies for all of the students.</td>
<td>1</td>
</tr>
<tr>
<td>Traveling to rural schools/classrooms via plane, 4-wheeler or off-road vehicle requires careful planning and packing of supplies.</td>
<td>1</td>
</tr>
<tr>
<td>Teaching different grade levels back to back.</td>
<td>1</td>
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<tr>
<td>Broke leg, practicing art on a cart with a wheelchair.</td>
<td>1</td>
</tr>
<tr>
<td>Safety issues with too many exits in cafeteria space.</td>
<td>1</td>
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<tr>
<td>No windows or natural lighting.</td>
<td>1</td>
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<tr>
<td>Having enough room to even push my cart into the room.</td>
<td>1</td>
</tr>
<tr>
<td>Students able to set up their work area.</td>
<td>1</td>
</tr>
<tr>
<td>Lack of a storage space for the cart.</td>
<td>1</td>
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<tr>
<td>Keeping the cart tidy.</td>
<td>1</td>
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<tr>
<td>Moving furniture is frowned upon.</td>
<td>1</td>
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<tr>
<td>Balancing large projects on students’ desks.</td>
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<tr>
<td>Getting students to transition from class time to art time when they are in the same space.</td>
<td>1</td>
</tr>
<tr>
<td>Rules are made and discussed but students (specially younger ones) do not follow them like they do in a designated art room.</td>
<td>1</td>
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<tr>
<td>Art aide/assistant position eliminated.</td>
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<tr>
<td>Hard to make relationships with peers.</td>
<td>1</td>
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<tr>
<td>Different policies, procedures for each building.</td>
<td>1</td>
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<tr>
<td>Working with multiple administration due to working in multiple schools within one</td>
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</tr>
<tr>
<td>Issue</td>
<td>Count</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td>Supplies scattered in too many different storage areas. Had to maintain a 15 page list detailing the location of my supplies.</td>
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<tr>
<td>School wide assemblies, benchmarks, and testing use potential class time.</td>
<td>1</td>
</tr>
<tr>
<td>Not having a key to the building in case of emergency drill.</td>
<td>1</td>
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<tr>
<td>No space for personal belongings such as a coat or bag.</td>
<td>1</td>
</tr>
<tr>
<td>Fighting to keep your job in the midst of huge budget cuts</td>
<td>1</td>
</tr>
<tr>
<td>Transporting clay projects up and down between 3 different levels of building.</td>
<td>1</td>
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<tr>
<td>New lessons are demanding.</td>
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<tr>
<td>Perception of subject content by non-art colleagues seems diminished when on a cart.</td>
<td>1</td>
</tr>
<tr>
<td>Communicating with classroom teachers about procedures, storage, or special projects.</td>
<td>1</td>
</tr>
<tr>
<td>Creating a positive relationship with parents of students who have a &quot;traveling&quot; on a cart teacher.</td>
<td>1</td>
</tr>
<tr>
<td>Art on a cart trivializes the value of art.</td>
<td>1</td>
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<tr>
<td>Spending more time setting up than teaching the lesson.</td>
<td>1</td>
</tr>
<tr>
<td>Cart too small to hold all supplies needed.</td>
<td>1</td>
</tr>
<tr>
<td>Seating arrangement that are not flexible. Can’t move desks.</td>
<td>1</td>
</tr>
<tr>
<td>Teachers see me and treat me as prep time for them/filler.</td>
<td>1</td>
</tr>
<tr>
<td>Working in an active bus garage with constant dust over everything.</td>
<td>1</td>
</tr>
<tr>
<td>Classroom teacher waiting at their door if art class is running late.</td>
<td>1</td>
</tr>
<tr>
<td>Classroom teachers distracting students with comments or management suggestions.</td>
<td>1</td>
</tr>
<tr>
<td>Adjusting to schools different cultures.</td>
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<tr>
<td>Feeling judged by classroom teachers about the type of art you can create on a cart because projects are limited to certain materials.</td>
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</table>
Appendix E: Advice from Art on a Cart Teachers

Open format responses from the Art on a Cart survey to question: “If you could give ONE piece of advice to a new art on a cart teacher, what would it be?”

Don't give up. Although the first year is hard, it gets easier with practice.

Back up ideas...students could have their own sketchbook that you keep for them always available if they finish project early. / Lots f handouts for students to complete or learn from about project or area of study...design sheets...poetry writing sheets......drawing technique sheets...color exercises....

A list of supplies to always have on your cart.

Organization Look around the classrooms carefully that you will be in what types of displays will you be able to put up fast. For example magnets, push pins tape even clips or pant hangers to put up examples have white board markers. Clean up wipes for the tables on your cart......wipes for the kids hands...or dip paper towels in water and leave the other half dry to let them wash hands. 2 buckets for water when you paint. 1 empty and one with fresh water or a jug with water. You put cups for painting and tray pass out to the tables or desks and then go around the room and fill with the jug or if using the bucket dip the cup in and fill with water. When cleaning up dump dirty in bucket to remove from the room. have a drying rack on wheels......bungee cord to the main cart.......carry visuals in a portfolio and bungee cord to the side of your cart. use shelves to add storage to your cart. Have big buckets of crayons pastels etc and then fill with cups that you can stack on the cart. Having trays to pass out supplies to students is helpful....label your supplies so when you leave them behind you can find them ....magnet a schedule to your cart so you can keep on track........cheap dollar store table cloths can be good to quickly cover tables to keep clean. A timer to keep u on schedule........A few books to go with lessons in case you finish early. Plasticine clay in a basket and paper plates for fast finishers to sculpt with when extra. Time. Or mini sketch pads you can keep on your cart.

Remember how crucial art instruction is for the children you teach and focus as much as you humanly can, on the interactions you have with each of them. They need you, they need exposure to the arts, to the experience of making art and try to let all the rest of the obstacles you encounter throughout your day, to fall away. Hopefully your purpose, your mission will sustain you. Laugh with the children as much as you can. Humor is a gift that can take the sting out of the absurdities and the insults which come your way.

STAY ORGANIZED. You cannot have too many buckets and boxes, having a list of how many students you have per class/grade/section, and make a list of all the supplies you will need for the day. Double- and triple-check that you have everything before you leave for classes. Start clean up early until you can easily estimate how much time a class needs - "I spy" or free-draw works well if you have a few minutes left over. Also, make sure students know you are the teacher in charge - having your own rules (specific to art) helps a lot. If it's an elementary class with their own behavior chart, don't be afraid to ask students to "change their card" while you're teaching (I always make sure their classroom teacher knows at the end of class).

Be as organized as possible..... Communicate with classroom teacher

Be organized!

I don't know.... I don't recommend a position like this for anyone with a serious fine arts background or a career as a professional artist because I ended up feeling degraded. Some art teachers are not serious artists themselves and can better handle this position.

Arrive early before school starts and organize your cart for the whole day.

Have fun and enjoy the fact that you get to help develop and support your students' creativity!
<table>
<thead>
<tr>
<th>Have fun and enjoy the fact that you get to help develop and support your students' creativity!</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORGANIZE YOUR CART AND DON'T LET STUDENTS TOUCH YOUR CART!</td>
</tr>
<tr>
<td>Be flexible and organized!!!</td>
</tr>
<tr>
<td>Find something that works for you. Luckily a teacher had a luggage box on wheels he donated to me that has saved me. Our assistant principal ordered us carts once an elevator is installed, but for now my box is the best for me. Once you have your means of transportation, find a home. Nothing makes you feel more welcomed at a school then finding a place to hang your coat. I started in the teachers’ lounge, and from there many teachers offered me a little nook to make me feel more welcomed! (Whoops! That's two!)</td>
</tr>
<tr>
<td>Be organized like you have never been before in your life! It will make your life so much easier! Utilize students to help with passing out supplies, collecting artwork that is drying in the hall, Have them help move supplies/cart to next class if possible. Even though being on a cart stinks and its stressful at times ALWAYS keep a positive attitude and a smile on your face! The students do not want to work with a cranky art teacher!</td>
</tr>
<tr>
<td>Be organized</td>
</tr>
<tr>
<td>Be extremely organized. Expectations on what and how much you can do will change.</td>
</tr>
<tr>
<td>It teaches you to be organized, but don't do it for long.</td>
</tr>
<tr>
<td>Establish good relations with the teachers in the buildings so you have cooperation with your program, storage, cross-curricular studies, etc. Stand up for yourself when necessary but try not to be confrontational. Always frame your arguments in terms of what is best for the students.</td>
</tr>
<tr>
<td>KEEP THE FAITH BABY! MAKE NEW FRIENDS. BE ASSERTIVE ABOUT YOUR NEEDS. / MOST IMPORTANT: HELP the classroom teacher relieve stress with their own art project!!!!!!</td>
</tr>
<tr>
<td>Patience &amp; remember WHY you became an art educator!</td>
</tr>
<tr>
<td>Be organized which means: Make sure you have everything for plan A, B and C and it is easy to access and locate. Have simple and effective systems for grading and behavior management. Plan well in advance.</td>
</tr>
<tr>
<td>Keep it simple.</td>
</tr>
<tr>
<td>Visit someone who has done it before, they will have a lot of pointers.</td>
</tr>
<tr>
<td>Make sure you pack for travel: accurately, organized, and with &quot;sharing&quot; in mind.</td>
</tr>
<tr>
<td>Think simply, example: Kindergarten kids don't know how to write their name on the first day, don't waste time trying to teach them! Tell them to mark it so they can find it in a week! They will! Likewise they can have lessons on pencil driving, paint brush driving scissor driving and receive their license when they pass the test! Start where your kids are and go as far as you can travel in the time you have! You don't teach Art you teach kids! Art is the reason you get to teach kids!</td>
</tr>
<tr>
<td>I wouldn't take the job - although, mine didn't start out that way. But if walking away is not a choice, I would make it very clear to your administrators that their students are not getting the best out of you. Because anyone that tells you that they are as good a teacher on a cart or off is kidding themselves. I'm in my 17th year and nothing would make me go back to that, because I know that if someone would do that to me, it shows me just how little they think of my program - it's an embarrassment. Art on a cart should always be handled as a temporary solution to a district problem and should be a priority to fix.</td>
</tr>
</tbody>
</table>

Simplify everything. Teach 1 and 2 the same and upper level (3, 4, 5) the same. Leave the drying rack in the hallway or on the top of the cart.

Be prepared to spend a massive amount of time preparing your lessons... being prepared has a major impact on your effectiveness as a teacher.

Chill out, it isn't the end of the world. Do the best you can - your attitude will show so make it positive.

Prepare your materials in advance as much as you can. You want to be ready to instruct and hand out materials as soon as you walk through the door.

Talk to others who have done it before. Connect with your professional organization and seek out help. I requested a PD day and followed around a teacher from another district who is doing it so I could see how it could work. Get on art teacher blogs and look for ideas. If you actively seek for solutions, you may not have to sacrifice quality as much as you imagine. There are solutions.

Make sure you know where all your supplies are, and what are available to you in the regular classroom.

PLAN ahead! Be prepared! and smile! You have what you have and make the best of it!

Lower your expectations on what you can accomplish.

Maintain excellent detailed lesson plans, noting at what point in instruction you end each day. Become very organized with individual containers for scissors, etc. Room with no sinks - 5 gal. pickle buckets - smiley face on one for clean water, frowning face for dirty water. Use maintenance sink to empty and refill. Before leaving each evening be totally ready for the next day. Have all students prepare a large 18" x 24" personal folder of folded poster board and decorate with their name and hour. Customize your cart in any way you can to make it more functional. Try to obtain some kind of table in the hall for your "desk."

Make sure you stock in your storage space, paint (watercolor and cake tempera) and paper. I suggest buying SAX Biggie Cake Temperas these are great for painting and last a long time with no mess and have the same look as liquid tempera. Send in monthly news to be published in the schools newsletter so that principals, parents, and staff know what students are doing.

Keep it simple. Make lesson plans that teach several aspects of art and use mediums that can be easily transported and cleanup will be more efficient. Be prepared to change to another lesson plan or two should some event going on in the school interrupt your plans. Never let yourself run out of paper and finally, don't let other teachers use your supplies. You should have a designated supply closet that locks and don't get sucked onto constantly volunteering your expertise because eventually they will consider it your job without pay. :-)

Run while you can

PLAN, PLAN, and PLAN some more!!! I kept my cart very organized, which helped not waste time.

Organize and label EVERYTHING with name/art.

BE ORGANIZED and PLAN AHEAD!

Give it time - it get's easier after a few years and the key is being organized and keeping lists

Embrace each teacher’s strengths and differences and use the already established classroom groupings or systems to your advantage. Smile, smile, smile in the hallway!!!!!! Ask for help as the kids pass by or loiter after school (they can crank out about 20 tape loops for art display while waiting for their ride!). Sorry, that's more than one.
<table>
<thead>
<tr>
<th>Be organized!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be prepared to be organized and flexible.</td>
</tr>
</tbody>
</table>

| Get a nice big cart that you can keep away from your computer and projector. Be very very organized. |

| Plan ahead and be organized. Be prepared for classroom teachers who are not receptive to giving up their space. |

| Organize! Once you figure out what you need -not want- organize it!. |

<table>
<thead>
<tr>
<th>Be organized.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be flexible and kind to fellow teachers, aides, cooks, janitors, secretaries, etc. It will go a long way when you need something.</td>
</tr>
</tbody>
</table>

| Use two carts, one for wet media and the other for dry, and keep a few anchor supplies (tape, pens, dry markers etc.) on both carts. Oh, and prepare to be flexible. |

| Always keep enough basic tools on your cart at all times. |

| Stick it out, it is great experience, and keep applying for other jobs- if you can survive on a cart, you can thrive and ROCK IT in a classroom! I'm a much better teacher because of my experiences of being on a cart- it wasn't always pretty and it wasn't what I would do in a regular classroom, but I learned so much and can now THRIVE in my current classroom! |

| Three words- Flexibility, organization, and communication! |

| Learn to organize materials. |

| Be organized in your supplies. Keep inventories up to date. Enjoy the challenge. Learn to be flexible, resourceful, and adaptive. |

<table>
<thead>
<tr>
<th>Preparation!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visualize yourself in each space and plan ahead.</td>
</tr>
</tbody>
</table>

| My advice is to be passionate about art education and do not let ANYONE burst your bubble! Take each new obstacle as a challenge and overcome it with your creative and innovative ideas. Watch what is going on around you, never miss an opportunity to build working relationships with colleagues while never letting anyone marginalize your passion for arts education. |

| Find a new profession. Art on a cart is more like babysitting. Art should have authentic art experiences that involve material choices, extended time, and not thinking about messes. |

<table>
<thead>
<tr>
<th>Organize</th>
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</thead>
<tbody>
<tr>
<td>be organized / have a back up plan</td>
</tr>
</tbody>
</table>

| Get organized!!! Think through each step of the lesson. Get some inexpensive plastic organizers to store supplies and paper. This makes it much easier to see what you have for each prep. |

| Organization is the key and if you got that down then you can teach anything like you we're in the classroom. |

<p>| View this as an OPPORTUNITY and use it to learn from the best teachers at your school. |</p>
<table>
<thead>
<tr>
<th>Be organized for your supplies. Keep staple supplies on your cart at all times (pencils, scissors, markers, crayons, etc.). Use a second cart for painting if possible.</th>
</tr>
</thead>
<tbody>
<tr>
<td>You must be extremely organized. Know which materials you'll need.</td>
</tr>
<tr>
<td>Be flexible!</td>
</tr>
<tr>
<td>Be very organized. Label everything. Always have extra supplies.</td>
</tr>
<tr>
<td>Be organized and flexible!</td>
</tr>
<tr>
<td>Be organized and stay consistent with student expectations. Communicate concerns to administrators as often as you truly see the need but keep appropriate and level headed.</td>
</tr>
<tr>
<td>Embrace it! It will make you a better teacher.</td>
</tr>
<tr>
<td>Keep Calm and Carry On!</td>
</tr>
<tr>
<td>Get organized.</td>
</tr>
<tr>
<td>Simplify - simplify / / ask “what do they need to learn” simplify</td>
</tr>
<tr>
<td>Have all classes work on the same project, or use the same materials.</td>
</tr>
<tr>
<td>Organizing is key with your storage room, your cart, your time. also communicating your needs in a positive way to the classroom teachers is important too. All must be clear and simple. I believe if you bring a quality program and work on your public relations to exhibit the work you do, it lays the groundwork for administration and the community giving an art room a priority.</td>
</tr>
<tr>
<td>Be flexible in everything you do.</td>
</tr>
<tr>
<td>Work to build positive relationships with the classroom teachers. Do not assume they understand the art education teaching practices.</td>
</tr>
<tr>
<td>Go back and get another endorsement; this is on its way out!</td>
</tr>
<tr>
<td>Learn to be organized!</td>
</tr>
<tr>
<td>Start organized and stay organized. Once you let your organization slip, it takes SO much time to get it back.</td>
</tr>
<tr>
<td>Find a school that does have a room. Don’t do it!!</td>
</tr>
<tr>
<td>Be present and enjoy what you can.</td>
</tr>
<tr>
<td>Get organized! Have a system of how to store student work as well as for organizing art supplies. Have your own rule system and enforce it in every classroom.</td>
</tr>
<tr>
<td>be organized and have back up plans always available</td>
</tr>
<tr>
<td>Get some cardboard soup boxes from a grocery store and label one for each grade level. Its a lot easier to prepare in the morning by grade level and when you enter the classroom all you have to do is grab the box for the grade you are in.</td>
</tr>
<tr>
<td>You have a job! It is to teach students art. Be positive about your experience!</td>
</tr>
<tr>
<td>Plan, plan, plan - expect to put in some of your own time (after school, etc.)</td>
</tr>
</tbody>
</table>
Prepare to spend at least two extra hours a day organizing your cart so you are absolutely ready for everything.

**Organization is the key.** Also, insist you have appropriate storage space and a place to prepare for the day.

Scale back in size but don't neglect to teach to the standards. You can still do painting and 3-D work, just make it smaller.

Glom onto your colleagues and learn from and be inspired by them.

Hang in there

Find something else ASAP!!

Organize, organize, organize. As you prep for each lesson, put your supplies in the lid of a copy box and then make a list of supplies, visuals, books, etc. that will be needed for the lesson and double check that list several times.

**BE ORGANIZED.**

ORGANIZE and perhaps get 2 or more sets of brushes to expedite clean-up.

Have fun letting the kids observe, imagine, explore, being engaged, choosing, expressing, creating, and reflecting.

Have your principal buy you a very good cart, they are saving so much $ not having you in a classroom so they can afford it.

Be organized and willing to adjust on the move.

Create an organizational plan from the start and stick with it!!!! Organization is key!

Be organized, enthusiastic, patient, consistent and think positive!

**ORGANIZATION AND LESSON PLANNING IS ESSENTIAL.** Try to do painting lessons for all grade levels at the same time and work out a storage area with the homeroom teacher before the week begins. This lesson similarity from grade to grade should be the same for all intense lessons like printmaking, ceramics, and sculpture. Plan to begin lessons on time and end lessons in plenty of time clean up before you have to dash away. The homeroom/classroom teacher also needs to cover all of his or her curriculum requirements for the day as well. It is important to remember that the classroom teacher can and will be your best friend. They want your influence on the students to be a good one, too.

Wear good walking shoes with support.

Ask if every teacher could give you a space in the classroom to store their students work and portfolio.

Think everything through.

Make the best of the experience, laugh a lot, and don't let the young artists you serve feel they are getting anything less.

Package your lessons per class, per day.

Organization and planning is the key to success. In the beginning make lots of lists of the materials you need to teach each lesson / carry with you ideas for activities that can be initiated at a moment's notice / never rely on the school having what you need in the form of supplies if you are able to bring from your own office stock.

Get a good cart for the main materials and one for students work and supplies the can use without special permission.
Be sure to have a cart on every floor where you have classes. I did not and it made carrying art supplies for each lesson very stressful on the mind and body.

Organization!!! I had to be quite diligent in planning, preparing to move rapidly from one room to another. All daily Supplies were carefully organized and in order. Disorganized teachers fell apart quickly in our district!

Organization!!! Your plans for the week are cut, stacked, laid out with your lesson plans and schedule taped to your cart.

Be organized, if you can smoothly flow from one project to another that will make you life easier. Probably limit the amount of dirty projects going on in one day. I also had a “Bankers Box”, or the like in each classroom (bulletin board storage boxes) to store students art work as I went, this kept me from keeping all the work and it created a by in form the classroom teachers.

NEVER complain to anyone about being on the cart. In the end, you will learn positive things about yourself and be a better teacher because of the experience. All teachers should have to experience the cart for at least three months. Puts a lot of things into perspective!

Have all your ducks in a row all the time.... and continue to believe in the power of art to change a child's day or even a child's life, because that is really true.

Take vitamins, get plenty of rest, have no expectations of personal space, demand a storage closet large enough for supplies, the art cart, a small desk and your body. Hopefully there will also be a door that can be locked!

Stay organized! Teach the kids routines of how to do things and you can do it.

Be involved in Organizing everything - materials; get a cart that is large enough to hold a day's worth of materials. Plan your schedule to allow for travel, bathroom breaks, restocking. Make friends with the support staff, Janitors etc. Don't use glitter in another person's room unless it is in glue or paint. Sorry there is not just one thing!

Retain the certainty that what you are teaching is of life-long value to the / people that you are teaching and worth all of the flexibility that your circumstance will require of you.

Find a new job with a classroom or a different career. For real.

Share your passion, be flexible, inspire everyone, be a communicator, but most of all BE ORGANIZED!

Plan and organize well! Try to make sure you know what you are doing a week ahead and what supplies can carry over on the cart from one week to the next if need be. / Try VERY hard to gain the respect of your colleagues and don't be afraid to speak up if you aren't!

Be organized!!!

STAY ORGANIZED

Be flexible and advocate for your program!

Be flexible. Keep your focus on how important art is in school and let go of the complaints about your situation. You chose to be an art teacher, so go teach art, wherever!

Get organized!

Have more than one cart if you are going to work with clay. It gets everything messy and dirty and dusty. I have 3 carts. One for clay, one for glazing, and one for everything else.
<table>
<thead>
<tr>
<th>Run</th>
</tr>
</thead>
<tbody>
<tr>
<td>My one school bought me a cart that locked. I still use it in my classroom. It is now my desk and a perfect height for my tall stool and computer. My private things and purse fit snuggly inside.</td>
</tr>
<tr>
<td>Don't do it if you are not highly organized.</td>
</tr>
<tr>
<td>Plan carefully. Try to group lessons for each day that need the same supplies. Much easier to get a painting project for each grade out of the way by carrying paint for one day rather than having to load it and unload it several times in a week.</td>
</tr>
<tr>
<td>As much as you possibly can, keep your rules and procedures consistent. Do not try and adapt to each set of classroom rules.</td>
</tr>
<tr>
<td>Take a deep breath and try to be flexible. Do not get discouraged and talk to those in similar situations. Students need the arts to survive. We are doing it all for them!</td>
</tr>
<tr>
<td>Organize, organize, organize! And seek the advice of a veteran art on a cart teacher.</td>
</tr>
<tr>
<td>Clean/organize/restock cart everyday.... no matter what.</td>
</tr>
<tr>
<td>Do a test run of even the simplest projects to determine how long they will take and what materials will be needed and bring extra.</td>
</tr>
<tr>
<td>If you can do this...anything is possible. You make the best of what you can with what you have. You learn to be creative and set realistic goals. Because the delivery method sucks, you don't have to!</td>
</tr>
<tr>
<td>Be very, very organized! If possible, have a basic stock of &quot;usual&quot; supplies on the cart (pencils, erasers, scissors, crayons, markers, glue, etc.)</td>
</tr>
<tr>
<td>Use separate folders and files for each class.</td>
</tr>
<tr>
<td>Take the extra time to go over supplies before heading to the classroom.</td>
</tr>
</tbody>
</table>