**FOSTERING THE DEVELOPMENT OF SELF-DETERMINATION**

**IN EARLY ELEMENTARY STUDENTS WITH DIVERSE LEARNING NEEDS**

**THROUGH A CHOICE-BASED ART CURRICULUM**

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## ABSTRACT

This action research study investigates how the implementation of a Choice-Based Art curriculum might foster the development of self-determination in pre-kindergarten through first-grade students with diverse learning needs. Through a case study conducted over a ten-week period, the participant-researcher, an art teacher at a non-profit community arts education organization, gathered data concerning self-determined behaviors such as autonomy, competence, and relatedness through observation and interview methods as participants attended Choice-Based Art classes. This study explores childhood development theories regarding non-disabled children as well as children with disabilities, theories and practices in Student-Centered education and Choice-Based Art Education, and studies conducted on the effect that providing choice has on the development of self-determination in people with diverse learning needs. The results of this study demonstrate the positive impact Choice-Based Art Education can have on the development of self-determination for early elementary students with diverse learning needs.

*Keywords:* self-determination, early elementary learners, diverse learning needs, choice-based art education, art education, and student-centered education

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# Chapter I: Introduction

## Background to the Problem

Each and every student who has entered or will enter my classroom carries with their unique learning needs. This holds especially true in an inclusive classroom environment, which offers students of diverse learning needs opportunities to learn together. In an inclusive classroom students with disabilities are alongside their nondisabled peers. As an art teacher working for a community art center whose mission is "to make art accessible to everyone, regardless of economic means, background, or artistic experience" (Our Mission, Vision, and Values, 2018), inclusion is the norm.

In my experience as an art teacher working with students with diverse learning needs in inclusive classrooms, I perceive contention between my attempts to meet student needs and interests while also exerting control over the environment. Often for the sake of classroom management, meeting the academic standards, and assessment, all students are prompted to create using the same art form, materials, and subject matter. All students are not necessarily enabled to develop self-determination through this type of educator-centered pedagogy.

According to Erwin, et al. in their 2016 article entitled "Fostering the Foundation of Self-Determination in Early Childhood: A Process for Enhancing Child Outcomes Across Home and School," "Though the concept of self-determination is not new, its significance during the early childhood years has emerged within recent years" (Erwin, et al., 2016, p. 326). Even though early elementary aged children cannot be fully self-determined, it is important to promote the foundational skills as self-determination develops across a person's lifespan. (Erwin, et al., 2016). As a teacher of young children,

I play an important role in providing learners with "consistent opportunities and responsive environments to build confidence and competence to learn decision-making, problem solving and other important lifelong skills (Erwin, et al, 2009)" (Erwin, et al, 2016, p. 326). A Choice-Based Art curriculum provides this type of framework.

Additionally, research exploring choice opportunity, people with disabilities, and the development of self-determination has shown positive results (Wehmeyer & Abery, 2013). Self-determination is a "characteristic of a person that leads them to make choices and decisions based on their own preferences and interests, to monitor and regulate their own actions and to be goal-oriented and self-directing" ("National Gateway to Self-Determination," n.d.). In my career as an art educator, however, classroom structures, curricula, and the educational environments that I have experienced are not sufficiently conducive to cultivating self-determination through choice.

Though I learned ideas and methods founded in Choice-Based Art Education (hereinafter known as CBAE), my primary training as an art teacher was based on Discipline-Based Art Education due to the extensive use of the practice and its influence on national and state art education standards. Now, I find myself at a crossroads where my ideas for curricula and project-based lessons provide opportunities for student choice but in practice remain largely teacher directed and dictated by the academic standards. Though I design lessons and projects in consideration of my students with special needs, my diverse learners are at times disengaged from the work or struggling to complete projects confidently. I have found that in allowing more choice opportunities for my students with diverse learning needs, their ability to be self-directed and complete more meaningful work increases. Providing broader choice to some but not all students

produces an unbalanced and unfair learning environment. A Choice-Based Art curriculum has the potential to provide the benefits of more choice opportunities to all of the students in an inclusive environment.

Art class provides opportunities for young people to explore, take risks, think creatively, problem solve and learn how to self-express. A solely teacher-directed art class, though, can dampen the constructive learning that should be flourishing in the space. My primary goal as an educator is to support my students in their personal development so that they can work towards realizing full potential. Although it is important for me as an art teacher to share and teach my expertise in techniques and materials as well as hold students accountable, it is equally important for me to respect my students as independent learners and encourage their creative endeavors.

Self-determination plays a large part in a person's ability to take control and assume responsibility in life. If choice opportunities are proven to aid in the development of self-determination in my early elementary aged students, whether disabled or nondisabled, then CBAE is an appropriate avenue down which to venture in pursuit of fostering self-determination due to the inclusive setting in which I teach.

A major goal of education is to prepare students to live independent, successful lives as adults. Through my research, I plan to explore how CBAE can provide a supported space for students with diverse learning needs to practice and master the skills needed to become self-determined capable members of society.

**Problem Statement**

The topics explored through this research include childhood development, children with disabilities, the development of self-determination, and CBAE. Here I

explore the relationship of these topics and why this relationship requires investigating. First, I briefly discuss ideas about child development in disabled and non-disabled children. Then, I begin to examine issues surrounding educational interventions for people with disabilities. Next, I share research I have found dealing with positive outcomes of choice opportunity and the development of self-determination in people with disabilities. Lastly, I share personal reflections from my work in inclusive classrooms and ideas about how a CBAE curriculum could create a supportive learning environment, which fosters the development of self-determination in students with diverse learning needs.

Through her research, physician and educator Maria Montessori noted, "The child's conquest of independence begins with his first introduction of life" (1995, p. 83). Montessori's methods demand self-direction for children as they are naturally driven to learn and work towards autonomy from the beginning. Boettcher and Dammeyer (2016) in *Development and Learning of Young Children with Disabilities*, state "Children and families affected by disability will often follow developmental trajectories that differ from those of typically developing children and their families" (p. 113). Based on their research, it was found that young children with disabilities often require early intervention and adaptations in schooling to progress toward the development of self-determination more so than their non-disabled peers (Boettcher & Dammeyer, 2016).

Applied research established methods and interventions for working with students with disabilities. In an article entitled "The Controversy of Autism's Most Common Therapy" Elizabeth Devite-Reaburn responds to one established method, stating:

> Advocates, many of them childhood recipients of ABA, [Applied Behavior Analysis] say that the therapy is harmful. They contend that ABA is based on a cruel premise — of trying to make people with autism "normal," a goal articulated in the 1960s by psychologist Ole Ivar Lovaas, who developed ABA for autism. What they advocate for, instead, is acceptance of neurodiversity — the idea that people with autism or, say, attention deficit hyperactivity disorder or Tourette syndrome, should be respected as naturally different rather than abnormal and needing to be fixed (2016).

Michael Wehmeyer, a Distinguished Professor in Special Education and chairperson of the Department of Special Education at the University of Kansas, focuses much of his research on self-determination in students with intellectual and developmental disabilities. He is a proponent of providing choice to people with disabilities to develop self-determination (Wehmeyer & Abery, 2013). People with disabilities, however, are less likely to be given opportunities to make choices or express preferences in their lives according to Wehmeyer and Abery (2013). Providing choice in education can be considered an adaptation for students with diverse needs. In an art room where learning begins with student choice, acceptance of neurodiversity is innate to a CBAE philosophy. A teacher of a CBAE classroom works to build an accepting classroom climate in which all students' needs are acknowledged and supported (Douglas & Jaquith, 2009).

The blended kindergarten and first-grade art classes I teach at Fleisher Art Memorial are inclusive to students of all ability levels. While instructing and observing my students with varying learning needs, I have found myself struggling with attempts to encourage students to conform to the preconceived products or notions of behaviors

rather than each student's internal need to create and behave in their unique manner. At the core of my research, I look to investigate whether providing choice can foster the development of self-determination in students with diverse learning needs.

Veteran art educators and cofounders of Teaching for Artistic Behavior, Inc., Katherine Douglas and Diane Jaquith (2009), suggest that a CBAE approach provides a student-centered learning environment that is conducive to independent work. Setting up a Choice-Based art class has been shown to provide time, resources, adaptations, as well as a structure, which has the potential to foster self-determination in early elementary students with disabilities. "A well chosen variety of materials kept regularly available, with additional tools and techniques gradually introduced throughout the year, will ensure that there is something every child feels like working with each week, differentiating for varied working styles and attention spans" (Longmore, 2012, p. 58). CBAE is touted to offer all students opportunities to develop self-determination, as they are self-directed based on interest and pace themselves accordingly. Yet, research within the realm of CBAE focuses on the broader development of creative and independent thinking students develop and less on the development of autonomy in all students within an inclusive classroom.

**Research Question**

With the above in mind, I ask the following research question:

*Given that self-determined children are able to make and accept responsibility for choices and decisions, create and achieve goals, advocate for themselves, and develop problem-solving skills (Pennell & Gould, 2008), and Douglas and Jaquith (2009) suggest that Choice-Based Art Education provides a student-centered learning environment*

*conducive to independent work and the development of artistic behaviors in all students, and choice-opportunity has been shown to foster the development of self- determination in people with disabilities (Wehmeyer & Abery, 2013), in what ways might a Choice-Based Art Education curriculum foster the development of self-determination for students with diverse learning needs in an inclusive early elementary art room?*

**Theoretical Framework**

Through the review of literature on various topics related to my research question, I construct a framework of theories on which I built my study. First, I describe and discuss Self-Determination Theory in general and in relation to education. I discuss established child development theories including those focusing on the development of creative, intellectual, physical, and social growth. My focus in this research is on the development of children ages five to seven, which covers the ages of my participant pool who are in pre-kindergarten through first grade. I specifically examine theories regarding the development of behaviors related to self-determination. I have found in my research, as well as through personal experience with young children, that typically developing children begin to work toward autonomy at a very young age. In my literature research, I also explore how students with disabilities develop.

I also discuss educational philosophies, theories, and practices that focus on Student-Centered and Choice-Based learning in general education and art-based pedagogies. I investigate educational approaches that do not focus on choice. For example, Discipline-Based Art Education is a disputed pedagogy in which many art teachers work today. DBAE has been taught to pre-service teachers and cemented into teaching practices for many years. According to Leilani Duke, (1988) DBAE, an

approach that values the art product, enjoys the backing, financially and politically, of the Getty Center for Education in the Arts.

Like DBAE, Choice-Based Art Education is a concept that emerged many years ago, yet today CBAE remains a grassroots organization. Though various pieces of literature espouse the variety of benefits a Choice-Based Art Education provides, this research study looks specifically at the development of self-determination in early elementary students with diverse learning needs within in CBAE curriculum. In support of my efforts, I examine self-determination theory as well as a large body of research on choice and the development of self-determination in people with disabilities. The research study I conducted utilizes many ideas explored through these topics in the development of a Choice-Based art curriculum that I implemented in order to gauge its effect on my students' development of self-determination.

**Significance of the Study**

Since the value of art education is questioned continuously, investigating ways in which CBAE can foster the development of behaviors deemed essential to society, such as self-determination, can aide in proving art education's worth and work toward securing a prominent place for art in schools. The findings of this study may provide further proof of an art educator's value and crucial function in a school community. Art teachers may also benefit as they work to develop teaching philosophy and best practices. This research will also benefit the development of my teaching practice.

The findings of this research may also benefit young learners in that a shift toward Choice-Based educational environments aids in the advancement of positive personal development. Beginning early in education with practices that promote the development

of self-determination can set a foundation on which students hone skills over time. In real world practice the findings of my study may provide supplemental evidence to the push for a shift towards CBAE in schools. The practice of art education overall can benefit as a shift to CBAE philosophy may provide students with a rich learner-directed environment in which students gain invaluable skills needed for success.

**Limitations of the Study**

Multiple parameters define this research to ensure validity within my study. My participant pool was limited to only the kindergarten and first-grade students enrolled in my classes during the Saturday Young Artist's Program's winter 2018 term. I met with my participants once every seven days for ninety minutes over the course of ten weeks. This schedule provided enough time to gather data on the effect a Choice-Based Art curriculum on the development of self-determination.

The fact that I worked with young children for my study presented a few limitations or challenges. First, and foremost, I had to secure parental consent. In asking for the participation consent, I also requested photo permissions for all students in my study.

The families of Fleisher students are not required to disclose information about their children's abilities or disabilities. Therefore, I was limited to the amount of information available for each student. I utilized observations in order to adapt and present the curriculum tailored to individual and diverse needs. Another limitation presented by researching young children deals with necessary considerations I made due to age such as attention span and communication abilities. When gathering data directly through interviews, I carefully crafted clear and concise questions to ensure gathering of

valuable information. Voice recording interviews aided analysis after the interview. Also, considering particular students may have special needs, I planned different ways to communicate in interviews. Time constraints were accounted for in scheduling interviews.

Another limitation that I faced was space. The classroom is a shared space in which other classes run throughout the week. This situation forced me to be strategic in organizing my Choice-Based centers and the resulting artworks so that everything was easily accessible during class but put away neatly and quickly afterward.

Being the lead teacher in the room can limit my ability to focus on data collection, as I am responsible for teaching and maintaining control of the class. Also, since I know many of the students from previous classes, I had to be reflective of my preconceptions of how these students might perform within a Choice-Based Art environment. I paid close attention to this limitation on my impartiality.

**Definition of Terms**

**Choice-based art education/CBAE.**

- "A choice-based learning environment provides space, time, varied materials and instruction, and a climate that is conducive to independent work and the development of artistic behaviors" (Douglas, Jaquith, 2009).
- "Teachers map and differentiate curriculum, align it with visual arts standards, and utilize multiple formative assessments to measure growth. The constructivist setting in the choice based art room promotes child-centered learned by meeting students at their own developmental levels" (Douglas, Jaquith, 2009).

**Diverse learning needs.**

- "[Students] bring with them a unique background, set of skills, and educational needs. No two students learn the same because of these traits. Diversity in the classroom does not just refer to cultural diversity but also refers to diversity in skills, knowledge, and needs." ("Understanding Diverse Learning Needs," 2018)

**Child with a disability.**

- As defined by the Individuals with Disabilities Education Act (2004), "the term 'child with a disability' means a child—

  (i) with intellectual disabilities, hearing impairments (including deafness), speech or language impairments, visual impairments (including blindness), serious emotional disturbance (referred to in this chapter as "emotional disturbance"), orthopedic impairments, autism, traumatic brain injury, other health impairments, or specific learning disabilities; and

  (ii) who, by reason thereof, needs special education and related services."

**Self-determination.**

- "refers to a *characteristic of a person* that leads them to *make choices* and *decisions* based on their own *preferences* and *interests*, to monitor and regulate their own actions and to be *goal-oriented* and *self-directing*" ("National Gateway to Self-Determination," n.d.).
- "Self-determination is a general psychological construct within organizing structure of theories of human agentic behavior" (Wehmeyer and Abery, 2013).

- "Self-determination is viewed as a dispositional characteristic (enduring tendencies used to characterize and describe differences in people). Self-determined behavior refers to "volitional actions that enable one to act as the primary causal agent in one's life and to maintain or improve one's quality of life' (Wehmeyer, 2005, p. 117)" (Wehmeyer and Abery, 2013).

**Student-centered learning.**

- "The term student-centered learning refers to a wide variety of educational programs, learning experiences, instructional approaches, and academic-support strategies that are intended to address the distinct learning needs, interests, aspirations, or cultural backgrounds of individual students and groups of students. To accomplish this goal, schools, teachers, guidance counselors, and other educational specialists may employ a wide variety of educational methods, from modifying assignments and instructional strategies in the classroom to entirely redesigning the ways in which students are grouped and taught in a school" ("The Glossary of Education Reform", n.d.).

**Assumptions to be Debated**

- Given that evidence exists that providing choice to people with disabilities fosters the development of self-determination and it is assumed that a CBAE curriculum offers choice to all students in an inclusive classroom, the issue of whether a CBAE curriculum can foster the development of self-determination in students with diverse learning needs is debated.
- Given that students with disabilities may develop atypically and assuming that children with disabilities can develop some aspects of autonomy, the

development of self-determined behaviors in young children with diverse learning needs in an art classroom is debated because as an art teacher the art room is my context for research.

**Assumptions NOT to be Debated**

- Given that the Individuals with Disabilities Education Act defines a child with a disability as "a child—(i) with intellectual disabilities, hearing impairments (including deafness), speech or language impairments, visual impairments (including blindness), serious emotional disturbance (referred to in this chapter as "emotional disturbance"), orthopedic impairments, autism, traumatic brain injury, other health impairments, or specific learning disabilities; and who, by reason thereof, needs special education and related services" (uscode.house.gov, 20 U.S.C. § 1401(3), 1975) and it is assumed that my students with disabilities fall into one or more of these categories, the issue of exploring alternate definitions of disability is NOT be debated because I followed the above definition due to my research in the field of art education.
- Given that US law mandates the availability of free appropriate public education to eligible children with disabilities throughout the nation and ensures special education and related services to those children and it is assumed that "disability is a natural part of the human experience and in no way diminishes the right of individuals to participate in or contribute to society" (uscode.house.gov, 20 U.S.C. § 1401(c), 1975), the value of an

inclusive classroom environment is debated because inclusion is a right for my students with disabilities.

- Given that there are many art educational pedagogies in practice and assuming that many of these educational models employ choice in some respect, the issue of alternative educational models is debated because I am solely researching CBAE's potential to foster self-determination in students with disabilities.
- Given that I had access only to the students in my two classes, and that I may have been further limited by potential refusal to participate, the issue of the relationship of my study to all children with disabilities is not debated because a small sample is not representative of all children with disabilities.
- Given that I am an art teacher and not a child development psychologist, the issue of childhood development is not debated because the evidence I present surrounding child development comes from well-known child development psychologists and researchers.
- Given that this study was conducted within an inclusive classroom, and assuming that the classes include students of varying ability levels with both non-disabled students and students with disabilities, it is not debated whether or not individual students in this research study have diverse learning needs.

**Plan of Chapters**

Through this research study, I investigated how the implementation of a Choice-Based Art curriculum impacts the development of self-determination for a diverse student population within an inclusive classroom. The development of self-determination in

people with diverse learning needs is vital for the transition from life in school to life as an adult. As noted in the article "Self-determination and the Education of Students with Disabilities", "Special education research has shown that students with disabilities who left school more self-determined were more than twice as likely as their peers who were not as self-determined to be employed one year after graduation" (Wehmeyer, 2002, p. 3). Through study, I inquired whether providing choice within the art classroom can foster the development of self-determination in an inclusive classroom, and therefore, start students off on a positive course toward an independent future.

The next chapter lays out literature that shaped my research question and methods. First, I explain Self-Determination Theory. Then, I review Choice-Based educational models and define Choice-Based Art Education. Next, I summarize articles written by teachers regarding the impact of CBAE on learner autonomy. Then, I share relevant child development theories considering the potentially abnormal development of children with disabilities. Lastly, I explain research conducted on people with disabilities, self-determination, and choice.

In the third chapter, I outline my methodology while describing the design of my study, research and data collection methods, and planned methods of data analysis. This case study included visual and verbal data collection through pre and post interviews, as well as activity and artwork observations. The data collected through these methods was compared against a list of pre-determined behaviors and actions relating to self-determination. I analyzed the data to reveal whether change occurred in my students over the course of the study and how any change was affected by the implementation of the Choice-Based Art curriculum.

## Chapter II: Literature Review

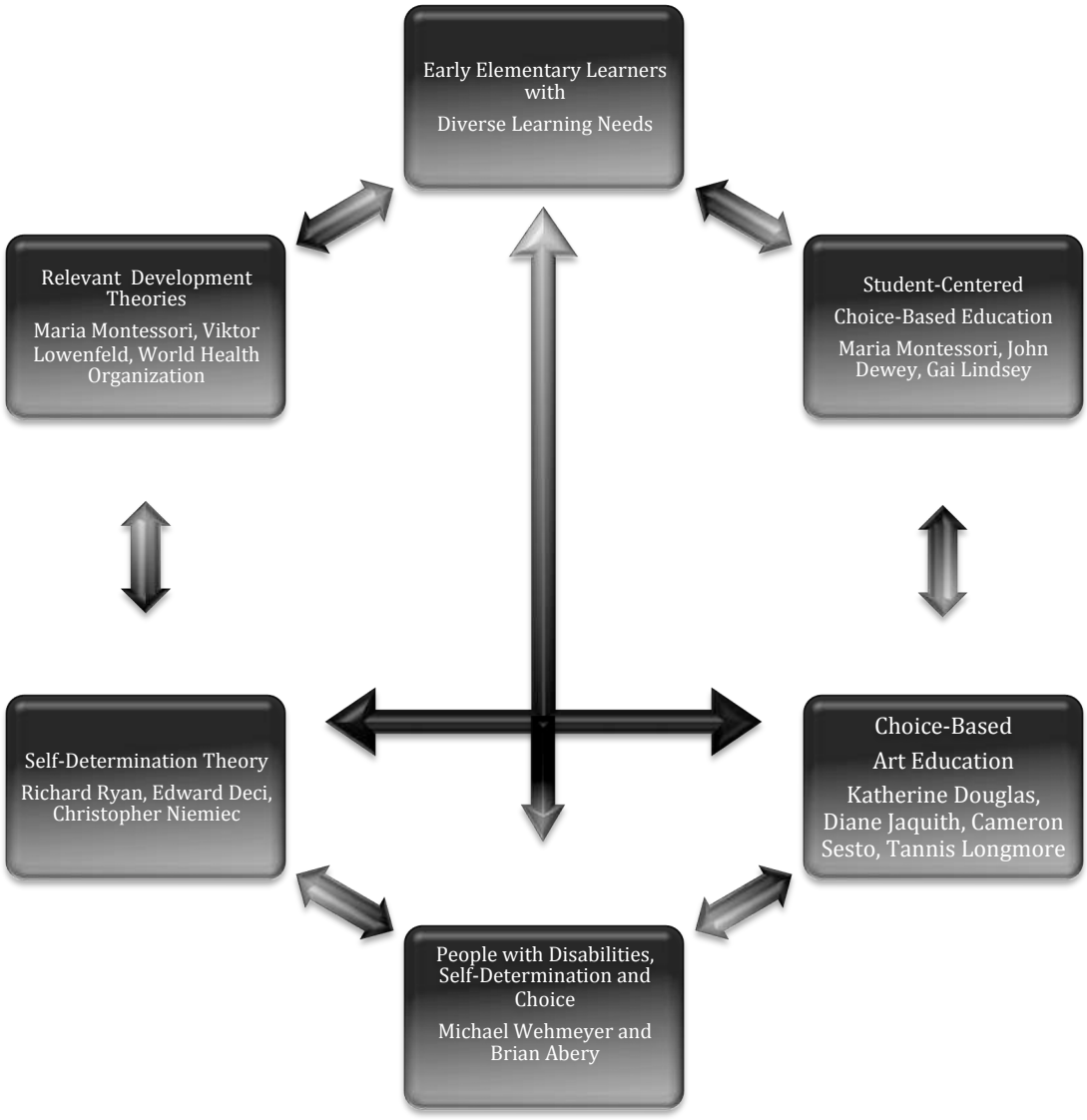



*Figure 1.* Literature Review Concept Map

## Introduction

Plenty of existing research works to prove the positive impact of choice in education and CBAE on the development of autonomy, the ability to think and act independently for learners across the K-12 spectrum. Acting autonomously is a significant component and essential need for the development of self-determination. Embedded in a well-designed CBAE curriculum and classroom environment are tools, adaptations, and supports for students with diverse learning needs along with a reflective and responsive teacher (Douglas & Jaquith, 2009). These practices may promote the development of independence in students. However, there are few specific studies on fostering the development of self-determination for early elementary students with diverse learning needs in an inclusive classroom through a Choice-Based art curriculum.

In this chapter, examine existing literature concerning various student-centered education and CBAE practices. I use this literature to consider how early elementary art classes employ choice opportunity as well as the potential for the development of self-determination through a Choice-Based Art curriculum. I describe Self-Determination Theory and how it relates to education. I examine and share pertinent child development theories focusing on the age range of my participants, the development of self-determination, and developmental considerations for children with disabilities. Lastly, I discuss prior research conducted on the development of self-determination in people with disabilities through choice opportunity.

## Self-Determination Theory

Self-Determination Theory (hereinafter known as SDT) is a widely accepted theory, which offers a broad framework for the study of human motivation: “the

prototypic manifestation of the human tendency toward learning and creativity" (Ryan and Deci, 2000, pg. 69). SDT was developed by Richard M. Ryan, a Professor at the Institute for Positive Psychology and Education at the Australian Catholic University in Sydney, Australia, and Edward L. Deci, a professor at the University of Rochester in the Department of Clinical and Social Sciences in Psychology in Rochester, New York ("Home", 2018, p. 2). In their 2000 article "Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being," Ryan and Deci note "...research guided by self-determination theory has focused on the social-contextual conditions that facilitate versus forestall the natural processes of self-motivation and healthy psychological development" (Ryan & Deci, 2000, p. 68). They also point to the importance of research guided by SDT as it aid in the development of "the design of social environments that optimize people's development, performance, and well-being" (Ryan and Deci, 2000, p. 68).

SDT assumes that people are inherently curious and interested in learning. Through research, Ryan and Deci (2000) were led to suggest basic psychological needs for autonomy, competence, and relatedness. When these three basic needs are satisfied a person can experience self-motivation. Additionally, they theorize that intrinsic motivation is imperative to a human's inherent drive to learn and must be sustained by the satisfaction of the three psychological needs.

Concerning education and the classroom setting, Richard M. Ryan and Christopher P. Niemiec (2009) review applications of SDT in educational practice in the article "Autonomy, Competence, and Relatedness in the Classroom, Applying Self-Determination Theory to Educational Practice." From their perspective, educators should

harness their students' innate curiosity and desire to learn rather than introduce external controls and rewards to ensure student learning. Research recapped in this article has demonstrated that "children assigned to autonomy-supportive teachers, relative to those assigned to controlling teacher, reported increased intrinsic motivation, perceived competence and self esteem over time" (Ryan and Niemiec, 2009, p. 135). There are numerous options for supporting student autonomy in the classroom. Niemiec and Ryan (2009) suggest minimizing external pressures and maximizing students opportunities to have "voice and choice" in the classroom and curriculum which can increase a students ability to internalize learning. Supporting relatedness is also crucial for facilitating students' internalization of motivation for learning activities.

Ryan and Niemiec (2009) conclude their ideas about SDT in the classroom by stating:

> Strategies for enhancing autonomy include providing choice and meaningful rationales for learning activities, acknowledging students' feelings about those topics, and minimizing pressure and control. Strategies for enhancing competence include providing effectance-relevant, as opposed to norm-based evaluative, feedback and optimally challenging tasks. Strategies for enhancing relatedness include conveying warmth, caring, and respect to students (p. 141).

In sum, Self-Determination Theory sets up a framework for the study of motivation, both intrinsic and extrinsic. Within this theory, Richard Ryan and Edward Deci (2000) suggest that there are three basic psychological needs for autonomy, competence, and relatedness that must be satisfied for a human to facilitate the intrinsic motivation and

support overall well-being. Our intrinsic motivation relates to our innate drive to learn and develop.

**Student-Centered Choice-Based Education**

Maria Montessori, Italy's first female physician, developed the Montessori method in the early 1900s. Although psychiatry was the focus of Montessori's medical practice, according to the American Montessori Society's website: "She developed an interest in education, attending classes on pedagogy and immersing herself in educational theory. Her studies led her to observe and call into question, the prevailing methods of teaching children with intellectual and developmental disabilities" ("Maria Montessori Biography," 2018, p. 8). Montessori started her first school in 1907, which offered a student-centered approach. Drawing from past experiences and observations of young children, as well as observations in the school setting, Montessori designed an environment utilizing materials that tapped into a child's natural desire to learn. Considering her observations of children learning through her method, Montessori (1995) posits that learning is not a result of the teacher's action but a process, which naturally occurs within a person. She states: "It is not acquired by listening to words but in virtue of experiences in which the child act on his environment" (Montessori, 1995, p. 8).

In regards to children with diverse needs, the American Montessori Society's website explains how students of all abilities can thrive in a Montessori setting as students are engaging all of their senses while participating in experiential learning. For students who benefit from physical activity, freedom of movement is encouraged. Also, students are free from strict time parameters, which allows an individual to learn at his or her appropriate pace ("Benefits of Montessori Education," 2018). As students work their

way through sequential lessons, they are not only building skills and knowledge but also "developing qualities with which they'll approach every future challenge: autonomy, creative thinking, and satisfaction in a job well done" (Montessori Education and My Child," 2018, p. 6).

Following a similar thread, John Dewey (1976) wrote in 1938 about a "rise of new education and progressive schools" (p. 18) in response to traditional education. "Common principles" (p. 19) among the progressive schools about which Dewey writes include an emphasis on:

> …expression and cultivation of individuality…free activity…learning through experience…acquisition as means of attaining ends which make direct vital appeal…making the most of opportunities of present life…acquaintance with a changing world (1976, p. 19-20).

Though, in his book *Experience and Education*, Dewey (1976) warns against the complete rejection of traditional schooling. He firmly believes that education comes out of an experience. Regarding progressive education Dewey states: "There is, I think, no point in the philosophy of progressive education which is sounder than its emphasis upon the importance of the learner in the formation of the purposes which direct his activities in the learning process" (p. 67). This quote signals to me that he understands self-determination and experiential learning as paramount to an individual's education.

Also in the realm of experiential learning exists the Reggio Emilia educational project first developed in the 1940s. The Reggio Emilia project is "internationally renowned for an early childhood pedagogy that centralizes visual arts as a graphic language within multi-disciplinary projects" (Lindsay, 2016, p. 21). Founded in Reggio

Emilia, a city in northern Italy, by Loris Malaguzzi, a main philosophical view of the Reggio Emilia educational project is to "view children as active participants in their own learning, possessing both the human right and potential to learn in relationship with others" (Lindsay, 2016, p. 22). In following a constructivist theory of learning in which knowledge constructs within a child's mind as a result of new experiences, the Reggio Emilia approach involves experiences through play for children to construct knowledge in a collaborative setting. The processes by which children create along with the work they produce communicate their learning.

In an article written for the *Australian Art Education Journal* entitled "John Dewey and Reggio Emilia: Worlds Apart – One Vision" Gai Lindsay contemplates "the synergy between John Dewey's philosophies about democracy, education and art and the development of art–centered philosophy and practice in Reggio Emilia, Italy" (2016, p. 21). The author recognizes many areas of parallel thought in regards to Dewey and Malaguzzi's philosophies about children, learning, art, aesthetics, and more. However, most notably Malaguzzi's "image of the child" as a capable individual full of potential deserving of respect is clearly in line with Dewey's ideas (as cited in Lindsay, 2016): "Demonstrating his respect for children, Dewey emphasized the freedom, self-activity and self-education of each child viewing them as capable, active and autonomous learners" (p. 35).

**Choice-based art education.** More recently, under the umbrella of CBAE, teaching for artistic behavior (hereinafter known as TAB) has been developed. Katherine Douglas and Diane Jaquith describe this approach in depth in their book *Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom*. They

state, "It is difficult to find a phrase that describes the complexity and subtlety for teaching for artistic behavior. We call this learner-centered practice Choice-Based Art Education and believe it offers students authentic experiences for art making providing real choice" (2009, p. 3).

After making an argument for the value and necessity of CBAE practices, the authors go on to explain the structure of a TAB class. This approach is broken down into four practices: students as artists, pedagogy, classroom context, and assessment. Within each of these practices, Jaquith and Douglas (2009) describe the necessary components of each to successfully run a Choice-Based Art class. In regards to my research, these practices are relevant in that students are considered artists who are in control of subject matter, materials, and approach to art-making. The teacher presents a multitude of materials and resources supports to students, while providing other support. Assessment is an ongoing endeavor by teacher and student. Implemented routines allow students the structure needed for independent work: "A Choice-Based learning environment provides space, time, varied materials and instruction, and a climate that is conducive to independent work and the development of artistic behaviors" (Douglas & Jaquith, 2009, p. 5).

Differentiation is embedded in the Choice-Based Art environment in which the teacher works to respond to the diverse needs of their students, meeting them where they are with multiple forms of instruction and adaptations (Douglas and Jaquith, 2009). This approach relates to my research directly through this statement: "From a child's point of view, this pedagogy is simple and direct and allows the pursuit of complex ideas with autonomy" (Douglas & Jaquith, 2009, p. 91).

**Early elementary learners and autonomy.** Tannis Longmore's (2012) chapter "Supporting Young Artists as Independent Creators" in the book *The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art,* edited by Diane Jaquith and Nan Hathaway, presents an argument for the benefits of a learner-directed classroom with Pre-K and kindergarten learners. She proclaims, "Children's art must be about children's ideas" (Longmore, 2012, p. 59).

Reflecting on her own experiences in teaching, Longmore postulates that a teacher led art room does not allow students to explore their creativity and develop independence and that "young children construct knowledge of materials through repeated self-directed experiences" (2012, p. 58). Knowing and understanding child development theories is paramount for educators who want to support a child's experiential learning (Longmore, 2012). In her chapter, Longmore also shares observations from a preschool art class, which displays successful implementation of a Choice-Based Art curriculum. These observations support her argument that learner-directed experiences are beneficial to the student development of autonomy. Here she recalls:

> After only a few sessions, these students know the short routine that gets art class started. They know the materials that will invitingly laid on tables. They move freely about the room, discovering visual, tactile, and expressive qualities of each medium (Longmore, 2012, p. 59). However, Longmore (2012) does not want us to forget that along with opportunities to work independently, a "calm teacher and an organized studio with sufficient materials" must accompany the students (p. 60).

Another chapter in *The Learner-Directed Classroom Developing Creative Thinking Skills Through Art* entitled "Building a Strong Voice of Inner Authority in a Montessori Choice-Based Art Program" was written by Cameron Sesto (2012), a retired art specialist from Stoneridge Children's Montessori School in Beverly, Massachusetts. Sesto's ideas presented in this chapter are in agreement with Longmore's that the Choice-Based Art room is a place in which a child can develop independence. In a Montessori setting, the learning is based on student choice and interest. Sesto states, "In a Choice-Based art program within a Montessori curriculum, children learn to think for themselves, take responsibility for their actions and will eventually depend on their own inner voices to provide guidance" (Sesto, 2012, p. 55). Similarly to the way a TAB classroom is structured, the Choice-Based art class described in this Montessori setting is a highly organized material and resource-rich environment that allows for students to autonomously make decisions regarding their work and process with teacher support and necessary instruction.

Additionally, Sesto asserts that a student-centered art class develops a robust inner authority, which is beneficial in a person's life. She remarks that a child with a well-developed inner voice can make healthy choices and decisions that enable him or her to live a fulfilled life. It is this strong inner voice that allows us to take the path that our peers or society may not be taking (Sesto, 2012). The ability to listen to and follow the inner voice plays a significant role in the development of self-determination. If a Choice-Based art environment can foster the development of a person's inner voice, then it can also foster the development of self-determination as described by these four characteristics proposed by Wehmeyer and Abery (2013): "(1) the person acts

*autonomously*; (2) the behavior is *self-regulated*; (3) the person initiates and responds to the event(s) in a *psychologically empowered* manner; and (4) the person acts in a *self-realizing* manner" (p.399).

Shadowing Montessori's belief that a child is driven to learn from within, Sesto (2012) concludes with:

> Intuitive decision-making and problem-solving within the artistic process build confidence in artistic skills and feelings of competence for the young child and yield a strong voice of inner authority and high self-esteem. These qualities lead to a sense of great independence and well as comfortable interdependence among the adults and peers in a young child's life (p. 55).

Again, we must not forget that a classroom is a community in which adults and children interact. Sesto's statement above mimics Longmore's ideas that the teacher is there to collaborate and support the students in their learning endeavors.

**Relevant Child Development Theories**

Providing choice for a child is central to the Maria Montessori's theory of development. Montessori (1967) claims that a child learns by experiencing his or her environment at first unconsciously, from birth to three years old, and then consciously later on, from three to six years old. In order for a child to experience his or her environment, the child must be free to safely engage with his or her world without adult intrusion. In her book, *The Absorbent Mind*, Montessori (1967) asserts:

> So the first thing his education demands is the provision of an environment in which he can develop the powers given him by nature. This does not mean that we have to adjust our minds to do as he likes. But, it does mean that we have to

> adjust our minds to doing a work of collaboration with nature, to being obedient to one of her laws, the law which decrees that development comes from environmental experience (p. 89).

Montessori believed that a human being is intrinsically driven to learn from infancy, that "Except when he has regressive tendencies, the child's nature is to aim directly and energetically at functional independence. Development takes the form of a drive toward ever greater independence" (1967, p. 83). Therefore, allowing children to self-direct enables them to tap their intrinsic motivation to learn and develop independence.

Montessori's philosophies align with a Choice-Based art curriculum. Setting up the art room and curriculum to be guided by student choices can allow students to become self-determined. Self-determination involves making choices based on personal interest as well as having control over one's actions. While engaging in activities that are motivated by personal interest, children learn from experiences with their world; simultaneously, when given the space to be self-directed children are driven to work towards autonomy (Montessori, 1967).

I appreciate how, when discussing a child's quest for independence, Montessori gives proper respect to the developmental level of the child. She emphasizes that a child is driven to strive for independence, but we should not presume that the child would attain a level of independence that we know as adults. She mentions independence is "not a static condition; it is a continuous conquest, and in order to reach not only freedom but also strength, and the perfecting of one's powers, it is necessary to follow this path of unremitting toil" (p. 90).

Like Montessori, Viktor Lowenfeld believed that engaging the senses and active interaction with one's environment is how learning happens. Lowenfeld (1982) states that sensory experiences are particularly important for the younger child's development. In addition, he argues, the process of learning through the senses should be one, which continues throughout childhood and into adolescence. He notes, "Art education is the only subject matter that truly concentrates on developing the sensory experiences (1982, p. 14). As a professor of art education, Lowenfeld's writings are art education-centric. His theories on child development come from a child's creative expression, and he suggests that a child possesses a natural drive to express their experiences, especially when excited about a particular topic (Lowenfeld, 1982). The motivation to express comes from within, rather from outside influence. In fact, he states, "It is obvious that correcting drawings or imposing particular demands that have no meaning for the child serves no purpose and may instead establish a pattern of dependency upon the adult for direction and support" (Lowenfeld, 1982, p. 33). As educators we want to encourage young children to "look upon learning as a self-initiated activity for such individuals will become the backbone of our society" (p. 135).

In *Creative and Mental Growth*, Lowenfeld's (1982) seminal book, he discusses the development of the four to seven-year-old child, the age range my study addresses. Lowenfeld (1982) declares, "all children at this age tend to be generally curious, full of enthusiasm, eager to try tasks, particularly those that involve manipulation of material, and they are often anxious to express themselves" (p. 215). Warning against the tendency of an insecure teacher to do and think for children, Lowenfeld (1982) theorizes that a class set up should enable students to choose to deviate from group activity,

prepare their materials, and clean up after themselves. In considering art as a reflection of development, Lowenfeld states:

> Art provides youngsters with a wide range of possibilities. Growth is not limited to the areas that have been predetermined by the educational system. The manner of seeking answers and finding solutions reflects the child's growing ability to deal with diverse range of possibilities constructively in his creative activities (1982, p. 33).

It is through the offering of choice with potential for self-determined actions that a child can show us how he or she uniquely develops.

**Child development and disabilities.** Because my study focuses on the development of self-determination for young children with diverse learning needs, it is significant to consider the potentially atypical development of a child with disabilities. A paper presented by the World Health Organization (herein after known as WHO) (2012) entitled "Early Childhood Development and Disability: A Discussion Paper" delineates a child with disability as "those with health conditions such as cerebral palsy, spina bifida, muscular dystrophy, traumatic spinal cord injury, Down syndrome, and children with hearing, visual, physical, communication and intellectual impairments" (p. 7) while also recognizing the Convention on the Rights of Persons with Disabilities' definition.

Framing early childhood between prenatal to eight years old, WHO suggests that this timeframe "is the most intensive period of brain development throughout the lifespan and therefore is the most critical stage of human development" (2012, p. 11). Similarly to the other theories described previously, this discussion paper sees child development as an active process in which a child works from dependency at birth towards "growing

independence" (WHO, 2012) later in childhood. In considering children with disabilities, it is crucial to identify a developmental delay or disability early. However, it is just as critical to remember that children with disabilities often do not perceive themselves as disabled.

In "Early Childhood Development and Disability: A Discussion Paper" it is stated that the early childhood years are an important time in the preparation of the "foundation for life-long learning and participation while preventing potential delays in development and disabilities. For children who experience disability, it is a vital time to ensure access to interventions, which can help them reach their full potential (1, 3)" (WHO, 2012, p. 5).

Another relevant concept presented is that along with children's role in the development of their skills, interactions within their environment influence development (WHO, 2012). The paper explains a variety of factors, which affect the development of a child beyond or due to biological factors:

> Children who experience disability early in life can be disproportionately exposed to risk factors such as poverty; stigma and discrimination; poor caregiver interaction; institutionalization; violence, abuse and neglect; and limited access to programmes and services, all of which can have a significant effect on their survival and development (25,4,26,27), (WHO, 2012, p. 13).

WHO goes on to recommend that an "Inclusive pre-school and early primary schooling offers children with disabilities a vital space in which to ensure optimal development by providing opportunities for child focused learning, play, participation, peer interaction and the development of friendships" (p. 24). Based solely on this report by WHO, I, as a researcher and educator, take note of the recommendations to begin interventions for

children with disabilities early and to provide inclusive classrooms for them to develop along with their peers.

**People with Disabilities, Choice, and Self-Determination**

Michael Wehmeyer, the Ross and Marianna Beach Distinguished Professor in Special Education and Chairperson of Department of Special Education at the University of Kansas, focuses much of his research on self-determination in people with intellectual and developmental disabilities. Wehmeyer promotes choice opportunity for people with disabilities to develop self-determination (Wehmeyer & Abery, 2013). The National Gateway to Self Determination, a "consortium of five primary University Center on Excellence in Developmental Disabilities (UECDDs) and the Association of University Centers on Disability (AUCD)" ("National Gateway to Self-Determination," n.d.) defines self-determination as referring to "a characteristic of a person that leads them to make choices and decisions based on their own preferences and interests, to monitor and regulate their own actions and to be goal-oriented and self-directing" ("National Gateway to Self-Determination," n.d.).

In the article "Self Determination and Choice," Wehmeyer and Abery (2013) compile research across several decades, which promote choice as a key component to the development self-determination in people with intellectual and developmental disabilities. In efforts to place focus on promoting self-determination in the 1990s, necessary research proved that people with intellectual and developmental disabilities (IDD) are less self-determined than non-disabled peers.

Demographic data, follow up data, and regression analyses conducted during this time (and subsequently) confirmed this to be the case (Stancliffe et al., 2000;

> Wehmeyer et al., 1996; Wehmeyer & Meltzer, 1995). An important point to make with regard to this finding, as borne out by subsequent research, was that this finding in no way speaks to the capacity of people with intellectual and developmental disabilities to become more self-determined (Wehmeyer & Abery, 2013, p. 400).

Wehmeyer and Abery (2013) also share that several studies completed over the years support the theory that people with IDD of all ages become more self-determined when provided opportunities for choice or instruction, which promotes self-determination given the appropriate supports.

In addressing early elementary learners specifically, Wehmeyer (2002) offers suggestions for how educators can teach students to become self-determined. His suggestions include "provide opportunities for students to make choices, teaching them that they can exert control" and "provide feedback regarding the outcomes of their choices to begin to teach students to link choices and consequences" (Wehmeyer, 2002). These ideas fit seamlessly into a Choice-Based, student-centered pedagogy.

**Conclusion**

Through this literature review, I built a strong basis for my study of the development of self-determination in students with diverse learning needs through a Choice-Based Art curriculum. Thus far, I explained Self-Determination Theory in general and within the context of the classroom. I described different approaches to and ideas surrounding student-centered Choice-Based education. Through the description of such practices, I delved into the positive outcomes observed through the implementation of choice in education. Developing out of constructivist concepts in education, CBAE

has risen in prominence over the years challenging teacher-centered curricula present in many art classrooms.

Next, I explored relevant child development theories along with considerations for potentially atypical child development. Lastly, I shared extensive research that has been done on the development of self-determination for people with disabilities through choice opportunities. The literature presented thus far gives me a foundation from which I can establish my theory that a Choice-Based Art curriculum may foster the development of self-determination in young children with diverse learning needs in an inclusive classroom.

# CHAPTER III: METHODOLOGY

## Design of the Study

**Setting.** This qualitative study was conducted at Samuel S. Fleisher Art Memorial a Philadelphia based non-profit organization. Fleisher Art Memorial is a non-profit community art school in South Philadelphia's Bella Vista neighborhood. The former Saint Martin's College for Indigent Boys, the attached Romanesque church, which Samuel Fleisher dubbed "The Sanctuary," and the Center for Works on Paper house Fleisher Art Memorial. Fleisher has a longstanding history in the neighborhood.

> Founded in 1898, we are one of the country's oldest nonprofit community art schools and are committed to advancing the vision of our founder, Samuel S. Fleisher, who believed that art is one of society's greatest assets and equalizers, and from the doorway of his Graphic Sketch Club, 'invited the world to come and learn art' ("About Us", 2015, p. 2).

Fleisher functions within multiple communities serving:

> Over 16,000 annually, with 1,702 young people attending our tuition-free classes and low-cost workshops, 3,820 adults taking free and low-cost classes and workshops, 358 children and youth being served in public schools and community centers throughout Southeast Philadelphia, and 8,430 visitors to our galleries annually ("History", 2015, p. 9).

My classes ran in a third-floor studio in the main building consisting of four large moveable tables, small folding drawing tables, a sink, cabinets, and two drying racks. Storage was limited as the room is a shared space in which many teachers store equipment and supplies.

I conducted my study during Fleisher's Saturday Young Artists Program, which "offers tuition-free classes for young people ages five to 18 designed to develop artistic skills, foster engagement with the arts, encourage self-expression, and build confidence as a creative person" ("Saturday Young Artists Program", 2015, p. 1). Support for the programs at Fleisher come from its members as well as outside funders. Some of these funders include The William Penn Foundation, CHUBB, Philadelphia Arts in Education Partnership, Pennsylvania Council on the Arts, Art Works, and Lincoln Financial Foundation.

**Participants.** The classes I taught on Saturdays ran for ten-week terms in the autumn, winter, and spring and are ninety minutes long. Each term follows a specific art form or forms: sculpture, painting, and drawing, or mixed media. During my study, the classes' pre-determined concentration was painting and drawing. Each class had 20-23 students on the roster per semester. While my rosters changed every term, many students remained in my classes for multiple terms in a row. Given that I worked with Fleisher for eight years, there are certain students with whom I built rapport; nevertheless, each new session brought some new students. My students were in pre-kindergarten, kindergarten, and first grade ranging from ages five to seven.

The classes were inclusive to students of all abilities. Fleisher Art Memorial does not require families to disclose information about their children's abilities or disabilities. Because Fleisher is not part of a public school district, as it is an independent non-profit organization, the faculty does not have access to student IEPs or other behavior plans.

**Researcher role**. Being lead teacher required me to take on a participant-researcher role. As a participant-researcher, I was enabled to work closely with my

participants during class sessions to gather data through verbal and visual methods. Before implementing lessons and managing the art class, I was first responsible for planning the curriculum. My role as a faculty member enabled me to design and teach a Choice-Based Art curriculum to my students designed for this study within the context of this particular studio/classroom.

**Research procedure.** Before the research study began, I held an information session for my students and their families. After the information session, I sent recruitment letters and permission forms out to potential participants' parents and guardians. In order to conduct this action research study, I designed a Choice-Based Art curriculum for the pre-kindergarten to first-grade students at Fleisher Art Memorial. In advance of the study, I prepared resources according to the curriculum. To prepare for working with inclusive classes, I gathered and created adapted materials and tools for students with diverse learning needs.

**Ethical considerations.** To conduct an ethical study, clear communication was of utmost importance. I gathered consent forms from the Executive Director of Fleisher, as well as the parents or guardians of my participants. I made sure to be explicit about my study's research question and how it would affect the curriculum design. I explicitly notified parents and guardians of planned semi-structured interviews.

No students were put in jeopardy for this study. I manage a safe studio and classroom space. Established expectations of respect and safety remained. This study included no money, grades, or extra credit. The participants remained anonymous and had the right to withdraw from the study at any time.

## Research Methods

**Type of study.** In *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, Creswell (2009) defines case study research as "a qualitative approach in which the investigator explores a bounded system or multiple bounded systems over time, through detailed, in-depth data collection involving multiple sources of information, and reports a case description and case-based themes" (p. 73). I conducted my study over a ten-week period focusing on a single issue affecting a small group of participants (multiple bounded systems) in my inclusive classes. Case study research was the most appropriate approach. Participants provided a differing perspective on the proposed theory.

**Methods of research.** In-depth data was gathered using a variety of collection techniques including verbal methods such as activity observations, recorded interviews, and visual methods such as observations, artworks, and photographs.

Methods that produced verbal data provided valuable insight into how my participants viewed their work and ability to be self-determined within a Choice-Based Art curriculum. Whether collected through direct conversation or observation of interactions between students, the verbal data were documented in field notes as well as transcripts of recordings.

Visual data collection methods such as direct observations and artworks generated data based on my perspective as a participant-researcher. I looked for particular behaviors relating to self-determination while conducting direct observations in the field. Participant-created artworks were also considered when looking for evidence of self-

determined ideas concerning subject matter, materials, and techniques, and engagement through physical artifacts.

**Data Collection**

**Context.** To maintain a safe and comfortable space for my participants, I used pre-established routines during this research study. Along with these routines, I reinforced the studio rules that ensured everyone stays safe and productive. Setting up an appropriate space and culture in the classroom was extremely important for the data collection methods used in the study. A Choice-Based Art curriculum calls for students to move freely throughout the room, working in a self-directed manner. I took the space, furniture, equipment, and materials into careful consideration when designing the space around a Choice-Based Art curriculum.

**Literature sources.** The literature sources that I reviewed were helpful in establishing useful data collection methods as I designed this study. Many of the sources read mentioned the observation of participants as being a critical method of collecting information. I utilized protocols designed for my study while observing my participants so that observations were directed and provided useful data.

Viktor Lowenfeld (1982) believed that evidence of emotional, intellectual, social, physical, and aesthetic growth is revealed in the art that children create. It was essential to look at the artwork my participants created to gather evidence about their development of self-determination. In the artworks, I looked for evidence of self-determination through the use of subject matter, material, and art elements employed. Discussing the artwork with participants was also beneficial for data collection.

Research dedicated to learning about the development of self-determination in people with disabilities utilizes interviews or surveys to gauge participants' perceptions of their self-determination (Wehmeyer & Abery, 2013). I used brief semi-structured individual interviews with my students because they are young children. These interviews were audio recorded to enable ease of conversation.

According to Flick (2002), there are three major methodological approaches used to collect data in qualitative research: using talk, observation, and existing data. For this qualitative study, mainly observation and "talk" methods were utilized. A triangulation approach for collecting data ensured the provision of a broad scope of information for analysis.

**Data collection methods**. Being the lead teacher for these classes required me to take on a participatory role as researcher. As a teacher, I am already trained in observation. Since I studied student behaviors that relate to self-determination, I found direct observation valuable. Watching the participants' actions, as well as paying attention to their conversations and interactions with others, provided visual and verbal data. This data set was compared to a set of behaviors related to the three basic psychological needs of Self-Determination Theory: autonomy, competence, and relatedness. I kept protocols for each participant, noting when and how the development of self-determination was displayed. As a participant researcher, I was able to watch my students move about the room and evaluate their actions from set up to clean up.

Interviewing was another method that proved useful. I used interviewing, both semi-structured and unstructured, to get a sense of my students' internal feelings or ideas about personal changes or progress towards becoming self-determined while working in a

CBAE curriculum. I created a semi-structured interview protocol to support the needs of my diverse student population and to fit their needs. I conducted, and audio recorded a semi-structured preliminary interview at the beginning of the ten-week session. Another semi-structured interview was conducted again at the end of the study.

Lastly, I gathered verbal data through activity observations as well as viewing participant artwork. The Choice-Based Art curriculum opened up possibilities for collaborative work. I noticed with this age group that participants enjoy discussing their work with each other. These discussions as observed from my perspective provided spontaneous data that I would not have obtained through other methods. The student artifacts created by my participants showcased ability to generate ideas as well as self-direction in use of materials and techniques. My participants stored their artworks in personal portfolios making them easy to access to collect data across multiple pieces.

**Limitations.** Focusing on data that produced pertinent information for my study required certain limitations. There were data collection methods on which I placed specific limitations and others that chose not to strictly limit. I limited semi-structured interviews to two per participant. One interview took place at the beginning of the study and one at the end. Direct observations were inevitably limited because of my position as the lead teacher. I split my attention across all of my students. I carried my data collection protocols so that I could write down observational data over the course of each class.

I did not limit the number of times I spoke informally with my students. Since I saw these students once a week, I needed to gather as much information as possible during each session. I limited the number of participants in my study so that I could

focus effort on gathering enough data for in-depth analysis. Due to the nature of my CBAE curriculum, I did not limit the number of artworks my students produced during the study. I had my students keep their artworks in portfolios, which allowed me to organize works by date for comparative analysis. The data collected only related to specific behaviors and actions of self-determination. All of the limitations stated aided in gathering precise and easily analyzed data.

**Data Analysis**

**Organization of data.** My data was organized in different ways according to the collection method and protocols. Semi-structured interviews followed specific protocols, were audio recorded, and then later digitally transcribed. I also looked for specific behaviors relating to self-determination during activity observations and general observations of the class. Notes on these behaviors were written into data collection sheets and then digitized. Artworks were photographed and organized digitally per participant. Data from student artifacts were collected using an artwork observation protocol. I kept a digital file for each of my participants separately. The following section explains how the organized data were coded and analyzed to determine the results of the study.

**Coding of data**. The text produced by transcription from interviews and discussions were coded and organized into themes. In coding the interviews, I looked for students' reflections on their self-determined behaviors as well as value statements regarding the Choice-Based Art curriculum. These themes were considered when taking notes on informal interviews and activity observations. Notes from each session were

compared and contrasted across participants. By comparing and contrasting collected data throughout the study, adjustments were made in support of my participants.

If themes arose for participants, they were then compared and contrasted to the themes generated by data from other participants. Letting the data reveal themes and categories was important to this research because I do not want to impose personal bias within the study or onto the participants.

**Analysis of data.** I used analytic induction to organize my data and observed which themes emerged through the coding process. Beginning with transcripts generated by my initial interview and early verbal observations, I noticed which themes developed from coding. From here, I began to use the constant comparison method. I also used coding to categorize actions and behaviors noticed through visual observations. This coding scheme also provided themes, which were compared and contrasted within and between cases over the course of the study.

**Timeline for the Study**

Before my study began, I defined and sought approval for my thesis proposal on December 9th, 2018. Up until that point, I informally approached the Executive Director and Youth Programs Coordinator about the potential for conducting my study at Fleisher Art Memorial. Upon approval from Moore's review board, I officially sought permission to begin my study at Fleisher Art Memorial from the Executive Director. Once permission was granted from my site, I began to distribute and collect permissions from my participants. Meanwhile, I continued to build and refine my literature review as well as prepared necessary materials for my study and fully developed my curriculum. I did not need any extraneous budget beyond my typical class budget set by Fleisher.

Fleisher Art Memorial's winter term began on January 13th, 2018 and ran for ten weeks. My study began in mid-January. Upon collection of consent, I distributed a participant information survey to the parents/guardians of my participants. In class data collection started with a scheduled initial interview with my participants as well as initial observations. Each session I collected data during class time and worked to analyze as the term progressed. Towards the middle of the study, I conducted a second in-class informal interview with each of my participants. At the end of the study, on March 17th, 2018, I conducted a final semi-structured interview with my participants. After the term, I spent March, April, and May compiling, organizing, coding and analyzing collected data from my study. By the end of June, I completed Chapter 4: Results of the Study and Chapter 5: Conclusions and Discussion.

| Month | Process | Steps to Accomplish |
|---|---|---|
| December | Proposal Hearing | • Complete AEGR618 requirements and participate in proposal hearing on Dec 9th |
| | Gain IRB Approval | • Submit full proposal as requested no later than Dec 14th |
| | Begin seeking site approvals | • As soon as IRB is granted contact site(s) with initial letter- executive director |
| | Prepare materials for research and curriculum | • Gather, create, and organize any materials necessary for the implementation of curriculum and study |
| | Seek participant permissions | • Working with site, print, distribute, and collect IRB approved |

| | | |
|---|---|---|
| | | permissions |
| | Prepare materials for research and curriculum | • Continue to gather, create materials for curriculum (lessons, visuals, supplies, etc.) and prep/organize materials for data collection |
| January | Hold Informational Session for families | • Distribute permissions |
| | Fleisher Winter Term Begins | • January 13th<br>• Gather consents<br>• Send survey/questionnaire to participant's families |
| | Prepare the launch field study | • Begin coursework to ensure readiness to enter field (16th)<br>• Check all materials for study (prepare researcher journal, files, data collection binder, etc.)<br>• Test audio recording and equipment |
| | Conduct Initial Interviews | • Conduct during class time |
| | Data collection<br>Data Analysis | • Collect data at each class session (1/27*)<br>• Ongoing data analysis pertaining to development of self-determination in participants- consider how to support participants |
| February | Data Collection<br>Data Analysis | • Each session (2/3, 2/10, 2/17, 2/24)<br>• Ongoing data analysis pertaining to development of self-determination in participants- consider |

| | | |
|---|---|---|
| | | how to support participants |
| | Second interviews (informal, unstructured) | • Conduct informal, unstructured artwork interviews with participants (2/10 or 2/17)<br>• Discuss art work with students |
| March | Data Collection<br>Data Analysis | • Each session (3/3, 3/10, 3/17)<br>• Ongoing data analysis pertaining to development of self-determination in participants- consider how to support participants |
| | Last Day of Winter Term at Fleisher | • 3/17 |
| | Data Analysis | • Each session (3/3, 3/10, 3/17) |
| | Ongoing literature review | • Continue to build literature review working to fill holes in research- refine |
| April- May | Data Analysis Completion | • Complete coding and analyzing data |
| | Finishing Chapters | • Edit and Complete Ch. 1-3<br>• Complete Ch. 4 |
| May-June | Finishing Chapters | • Complete Ch. 5 |
| June-August | Process | • Edit and Refine Ch. 1-5 plus extras<br>• Prepare thesis presentation |
| August | Thesis Defense | • Present and Defend Thesis |

*Figure 2*. Timeline of Study Chart.

# Chapter IV: Results of the Study

## Introduction

This study focuses on the concept that a Choice-Based Art Education curriculum has the potential to positively influence the further development of self-determination in early elementary students with diverse learning needs in a community arts setting. Due to this theory, the study centers on specific human behaviors in response to a type of curriculum, observing the participants became an essential focus of data collection. Interviewing and discussing behaviors with participants concerning the context of the study also played an important role in the collection of pertinent information.

## Data Collection and Organization

Protocols developed based upon each method of data collection (two semi-structured interviews, one unstructured interview, weekly in-class observations, and final artwork observation) guided data collection. I also collected basic participant information through Fleisher Art Memorial and a survey given to parents of participating students at the beginning of the study.

I collected all interview data through a voice-recording app, which was then downloaded and stored digitally. This data was then thematically coded using one of two matrices depending on the type of interview. Rather than transcribing each interview, I listened to and wrote down a paraphrased transcription into my thematic coding matrix. If I felt the need to quote a participant's response, I wrote down a word-for-word transcription.

In-class observation data was collected each session utilizing a protocol chart per participant. Any physical protocol sheets of data were first placed in a binder for ease of use during class. Once collected, I placed the data sheets in a multi-slot accordion

portfolio. Each participant had a section, which held his or her consent forms, informational survey and in-class observations protocols. Each page of data collection was labeled with participant name and dated. After each session, I brought the newly collected data home, organized into a binder by date to be stored and locked in my home office. I organized the data by date for coding purposes. On the thematic coding matrix, I added information per date across the participants within each theme.

A secure digital file stored any photographs or videos of participant artwork or participants in process captured during in-class observations. Each participant had a digital folder within a larger folder for my study. Each participant's secure digital file also contained recorded interviews. I created a digital file for each class session, as well, where I stored general photos or videos that I have collected on that date.

At the end of the term, I conducted artwork final observations. Artwork observation data sets were collected from all of the artwork created within a participant's portfolio and sketchbook utilizing a protocol I developed based on formal qualities, subject matter, material choice and artistic purpose. Viewing the entire portfolio of work enabled me to code based on artistic decision-making. The artwork was digitally photographed and stored per participant in a digital file.

**Methodological Modifications**

There were a few modifications made in the field from the initially presented methodology. The number of students who signed up for the study caused me to change the location of individual semi-structured interviews. Participants were interviewed during class time rather than outside of class time. Another shift in methodology came in the form of an added data collection method. While making observations on participants

in process and viewing the artworks they created, I decided to also interview them about the work. These interviews provided additional data for the study.

Throughout the study, I modified curricula in response to the students' interests, desires, and needs. For example, class discussions guided me as I prepared techniques and materials to share with the students. Choice-Based Art Education centers on the students' interests. In order to follow their interests, I asked the participants what they wanted to learn and create with the available centers. This list student generated list guided my demonstrations and the resources I provided to them.

One participant brought materials and the beginnings of a cardboard sculpture from home to complete rather than use the painting drawing, or printmaking center. Although the work was not specifically related to painting, drawing or printmaking, the curriculum was modified to meet his interest, as student-centered and student driven learning is at the crux of CBAE. The Choice-Based Art curriculum created an open and flexible learning space that allowed for students to explore and create led entirely by their own decisions.

Adapted materials and tools were made available within the centers for any participant who needed them. Specific accommodations such as extra time to complete work or ability to take breaks are built into a Choice-Based Art curriculum as the participants set their own work pace. Since there is less structure within this CBAE classroom than my previous classes, certain strategies were implemented to keep participants on track that struggled with the freedom CBAE allows. For example, a participant struggling with clean up would be given a time warning before the clean up began to allow mental preparation for the transition. This participant would also get

more individualized instruction during clean up time and frequent check-ins to aide the participant's development toward competence and autonomy in this area.

**Entering and Working in the Field**

Before the study and winter term began, I scheduled an information session for the families of students entering my winter 2018 Painting and Drawing classes at Fleisher Art Memorial. Since I designed the study for a community arts setting, I felt it important to conduct the information meeting for gaining study participants. Although no families came to the informational session, I wanted to ensure that all families were informed about my study. Therefore, through my supervisor at Fleisher Art Memorial, we sent out an informational email, which included consent forms to the families before the start of term.

Before the study began, I developed a structure and classroom setting in which to teach a Choice-Based Art curriculum for this particular context. Implementing a Choice-Based Art curriculum within this specific community arts education setting posed a problem: many different teachers and classes utilize the studio space throughout each week. In consideration of this situation, I designed the choice centers and signage around the need for mobility. It was necessary that every material and sign be set up at the beginning of class, then taken down and put in storage at the end of class each Saturday. My teaching assistant played a significant role in helping to set up and break down the centers by aiding in putting out and organizing materials.

Utilizing the supply budget for this term through Fleisher Art Memorial, I ordered materials to add to the existing supplies to set up drawing, painting and basic printmaking centers appropriate for five to seven-year-old students. Once in the space, I used existing

furniture to set up centers. I organized materials in bins within the storage cabinets to provide easy access for placements on the centers. I prepared removable laminated labels for each material in a center. The centers were photographed so they could be set up exactly the same way each session. Attention to organizational detail is an essential aspect of a Choice-Based Art classroom.

Each center was introduced separately, starting with the drawing center, then the painting center, and then a basic printmaking center. Every Saturday, I would introduce and demonstrate a new material, a new center, or a new technique while highlighting a variety of artists' work. For the 90-minute class, students would spend the first 25-30 minutes sketching in their sketchbooks for warm up while allowing time for all students to arrive. The next 10-15 minutes were spent in "circle time" where students greet each other, share ideas, view artwork, and learn about new materials, techniques, or centers. This instructional time would usually end with an interactive demonstration in which the students follow along with a material or technique demonstration in their sketchbooks. Often, students move out of circle time on the floor back to their seats to follow an interactive demonstration. After demonstrations, students spend the remainder of the class, about 30-45, minutes working with materials of their choice from the centers. The last five minutes of class time was spent cleaning up.

When classes began on January 13th, 2018, I entered the field of study as a familiar figure to many of my students and their families. Any participating student handed his/her signed consent form to me on the first day of class. Once I received signed consent, I distributed a parent/guardian survey to each participant's parent/guardian.

On the second class, I officially began collecting data through initial participant interview and in-class observation methods while also teaching and managing the classes. Since I am the lead teacher in the classroom, I acted as a participant researcher for this action research study. Each session I collected data through in-class observations. Halfway through the term, week five, I conducted artwork interviews with my participants based on artworks created from the first half of the term. Each participant kept his/her artwork in a portfolio stored in the classroom until the last day of the term.

At the end of the term, I conducted a final semi-structured interview using the same protocol as the initial semi-structured interview. I photographed the artworks and sketchbooks within each participant's portfolio and gathered data through artwork observation at the end of the study. The study ran simultaneously with the classes over the course of the ten-week term.

**Data Presentation**

In the following section, information is presented in themes that have emerged across participants and data collection methods. When coding data, it became apparent that several themes spanned across methods of collection as well as across participants. Though there were outliers within each data set, the general themes that arose are used to organize data. Within each theme, data collection types are shown. First, I present initial participant data collected through Fleisher Art Memorial's database as well as a survey completed by participants' parents/guardians. Then, I present data, which was collected in a variety of ways throughout the study, based on the following themes associated with self-determination: autonomy, competence, and relatedness.

**Demographic information and parent survey.** Fleisher Art Memorial's database provided initial demographic data per participant. Further demographic, information as well as data relating to self-determination, was gathered through a voluntary survey filled out by the participants' parents/guardians at the beginning of the study. Parents or guardians voluntarily provided any available information concerning student abilities or disabilities. The parent survey revealed that one participant utilizes a Gifted Individualized Education Plan (GIEP) during school while nine participants do not utilize IEP (individual education plan) during school. Four participants' parents/guardians did not complete the survey, so their IEP status is unknown. Figure 3 shows the breakdown of the study's 14 participants' age, grade, gender, and race in four separate pie charts.

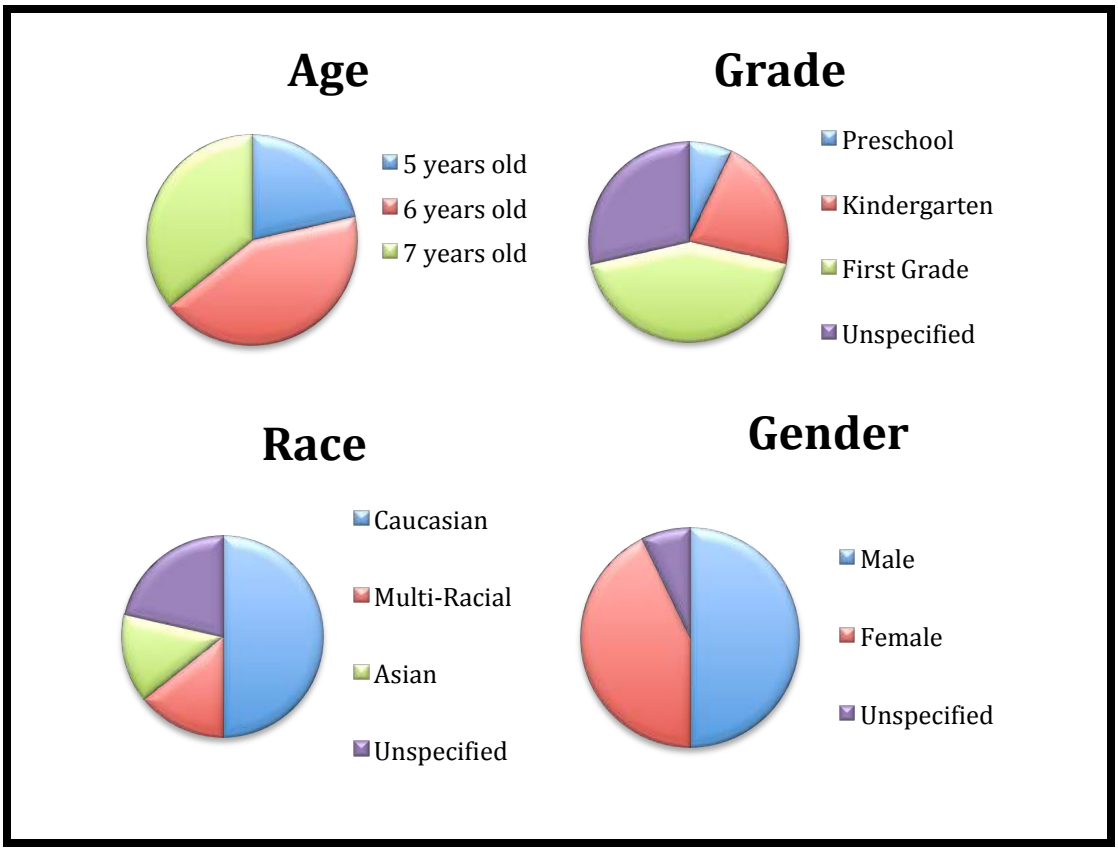



*Figure 3.* Participant Demographic Information

Ten of the fourteen participants' parent/guardians completed the participant information survey, which provided data based on the prompts seen in Figure 4.

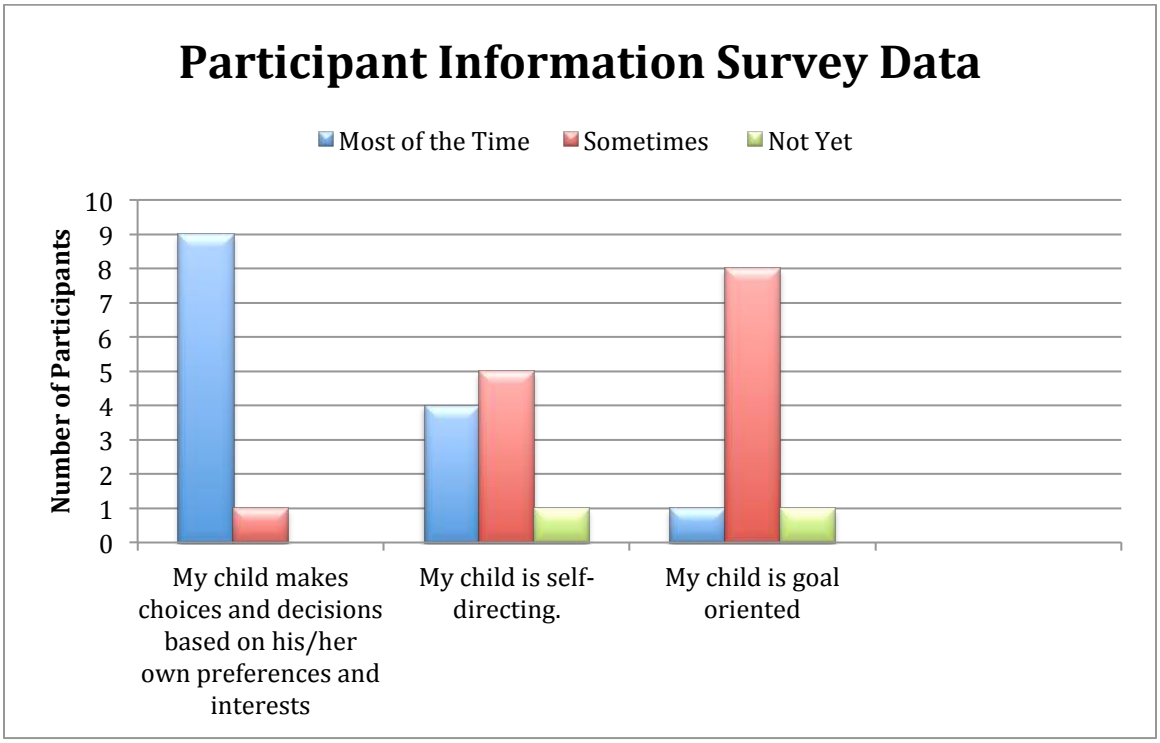



*Figure 4.* Participant Information Survey Data from January, 2018

**Data on autonomy.** The following data sets come from matrices developed for each data collection method. The data sets are grouped based upon theme; this set contains any data relating to autonomy, a component behavior of self-determination. The first matrix, as seen in Figure 5, shows data collected through in-class observations. The second matrix, as seen in Figure 6, shows data collected through individual interviews. The third matrix, as seen in Figure 7, shows data collected through artwork observations. Then, specific quotes from unstructured interviews that I conducted with students halfway through the study in relation to the artworks they created are included, as seen in Figure 8. Photographs are presented last, as seen in Figures 9, 10, and 11.

| | | **Behaviors Observed** | | |
|---|---|---|---|---|
| | | **Relating to AUTONOMY across all participants** | | |
| **Class #** | **DATE** | **Self-directs to a center and gathers necessary materials** | **Uses materials to create works based on personal interest** | **Cleans up space and maintains order when returning materials to a center** |
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • Got right to work | • Most students, a few need nudging or wanting to know what they "should do" but once get started have plenty of their own ideas | • Some yes some no |
| 3 | 1/27 | • Yes | • Yes<br>• "I am always going to draw, I do not like getting messy"-Wm statement of confidence<br>• projects and themes continuing (follow through) | • Some need work some don't |
| 4 | 2/3 | • Starting to self direct outside of designated choice time (during sketchbook time- utilizing drawing center materials and resources) | • Trends arise based on different students (interest in particular materials or type of art)<br>• Utilizing resources to work within interest (for example, how to videos for drawing realistically)<br>• Students brought in an artwork from home to complete and was very engaged in the work | • Some do some don't (a few need a lot of prompting in this area)<br>• Certain students showing more initiative in this area (for example: cleans own brush though not instructed to)<br>• Learning from previous experience "I am not going to make that paint again!" (made a large mess last session that participant did not want to clean up |
| 5 | 2/10 | • Yes, students comfortabl | • Yes | • Seeing some better choices regarding clean up for |

| | | | | |
|---|---|---|---|---|
| | | e with centers | | certain participants<br>• Some still need prompting<br>• Some clean up very well |
| 6 | 2/17 | • Yes | • Yes<br>• Utilizing available tools | • Some do some don't<br>• More do than don't |
| 7 | 2/24 | • Yes | • Yes | • Some do some don't<br>• More do than don't<br>• One student who struggled with clean up is improving in this area<br>• Some are responding better to prompting for c/u |
| 8 | 3/3 | • Yes | • Yes | • Improvement seen in kids that have had difficulty in this area<br>• Slow progress |
| 9 | 3/10 | • Yes | • Yes | • Improvement seen in kids that have had difficulty in this area<br>• Slow progress |
| 10 | 3/17 | • No data | • No data | • No data |

*Figure 5*. Part 1 of In-Class Observations Coding Matrix

| **INDIVIDUAL INTERVIEWS**<br>(Transcriptions paraphrased) | | |
|---|---|---|
| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** |
| ***How do you come up with ideas for your art?***<br>This is a conversation starter that will | **Ay:** "Get crayons"<br>**Researcher Probe:** where do those ideas come from?<br>**Ay:** "Come from my brain" | **Ay:** Absent, no interview |
| | **Am: "**Just like I've been drawing for many many years<br>Probe: where do those ideas | **Am: "**I think of a movie and draw" |

| | | |
|---|---|---|
| help provide the student's perspective of artistic process. I will be trying to get a sense of whether or not the participant is intrinsically motivated to work on his or her own ideas in art. I will look for responses to this question, which demonstrate autonomy. [PROBES:] What materials do you use most often? What kind of art do you usually make? What is your artwork about? What material are you using in your art?<br><br>**Probes: About materials and subject matter** | come from? Come from my head" | |
| | **Hr:** "Me and my friends come up with ideas, we go back and forth with ideas, do the same thing, turns out the same, copy each other, take turns, I'd say make a swirl and she would say make a squiggly line on the outside…" | **Hr:** "copy my friend- collaborate" |
| | **An:** (no response)<br>**Researcher probe:** What kind of materials do you like to use the most?<br>Like to use glue scissors, tape.<br>Researcher probe: What is you're art about?<br>**An:** "about the Eiffel tower."<br>**Researcher probe:** Ok, where did you get that idea?<br>**An:** "from…"<br>**Researcher:** not sure? Okay. | **An: "**Think" |
| | **Fh: "**I think it first in my head and the I know what to do" | **Fh: "**first think and sit with it and do crazy lines" |
| | **Ln:** "Copy my friends and make cool things" | **Ln: "**I copy my friend" |
| | **Jk:** "I want to be an artist, I just think I just like animals" | **Jk: "**I like to design them, can I show you how?" |
| | **Jn:** "I just make something and then copy it to make it 3D" | **Jn: "**I'm not sure, just make something"<br>**Researcher probe**: What do you do?<br>**Jn:** "Using a lot of examples and resources (teacher probe)" |
| | **Sa: "**I don't know I just think what I'd like to be happening at the minute and draw it" | **Sa: "**I'm not really sure<br>I don't know" |
| | **Wm: "**Going to look inside some pictures" | **Wm: "**Google" |
| | **Wy:** "From after care, comics" | **Wy: "**mostly from comics book, to make microwave- you know how we have a microwave in homes, me and my mom made it for play dough food I made. I also made a pizza" |
| | **Te:** "I don't know" | **Te: "**I just think of something |

| | | |
|---|---|---|
| | | that I want to draw and I draw that" |
| | **Ke:** No interview | **Ke:** No response.<br>**Researcher probe:** what do you do when you want to make a picture?<br>**Ke:** "I look around and kind of get ideas from the things around me" |
| | **Se:** No interview | **Se: "**Just make random things" |

*Figure 6.* Part 1 of Individual Interviews Coding Matrix

| **Overall Artwork Observations<br>Across all participants** | |
|---|---|
| **Visual Components Indicative of Self-Determined Behaviors** | • Specific styles showing through.<br>• Subject matter repeated based on interest<br>• Experimentation<br>• Overall, students making work based on personal interest and ideas- all artworks are very different based on the artist creating the work<br>• Utilizing resources provided to make the work they want to make<br>• At times, students explored work together but in the end created different looking pictures or objects |
| **Material Choice** | • The range of materials chosen show that students utilize the Choice-Based Art studio to their advantage in creating work based on personal interest |
| **Subject Matter** | • Many students chose to explore subject matter within a similar realm: figures, landscape, figures in scenes to tell stories, symbols, and abstract/experimental. These themes are all typical of students within the preschematic stage.<br>• Though themes were similar, artists were generally not making the same exact picture, at the same time, for the same purpose. They were guided internally to create artwork. |
| **Color Choices** | • Relating to personal interest or intent<br>• Not dictated by anyone but themselves or together with friends if collaborating. |
| **Theme/Purpose** | • Relating to personal interest or intent<br>• Not dictated by anyone but themselves or together with friends if collaborating |

| | |
|---|---|
| **Engagement** | • Overall, I noticed that students remained either very much engaged or generally engaged in art making. If a student was disengaged it was often that they needed time to think or rest. Eventually, a student would get back into art making. |

*Figure 7*. Overall Artwork Observations Coding Matrix

| **Researcher Question:** | **Participant Response:** |
|---|---|
| | |
| When you're in art class do you prefer to come up with you're own ideas or do you wish/want the teacher would give you more ideas for your projects/tell you what to make/do? | **Ay:** Well, I usually like to just doodle because I don't know what to do I just like making squiggly lines.<br>**Researcher follow-up:** Do you want someone to tell you what to do, or do you want to just do you're own thing?<br>**Ay:** like to just do my own thing. |
| | **Hr:** I just like to come up with my own ideas. |
| | **Fh:** I actually come up with my own ideas. |
| | **Jk:** My own ideas. |
| | **Jn:** Both.<br>**Researcher Follow Up:** Ok, how come.<br>**Jn:** I like abstract the same as I like realistic<br>**Researcher Follow Up:** Ok, so you like lots of different types of art?<br>**Jn:** Yes<br>**Researcher Follow up:** Ok, so you want the teacher to be able to show you lots of different things?<br>**Jn:** Yes. |
| | **Ke:** I like to come up with my own ideas,<br>**Researcher follow up:** How come?<br>**Ke:** Because it's fun. |
| | **Te:** You can give me more ideas<br>**Researcher follow up:** Okay, do you like coming up with you're own ideas sometimes?<br>**Te:** yea.<br>**Researcher follow up:** What kind of ideas do you wish I would give you?<br>**Te:** I don't know<br>**Researcher response:** So, you want me to show you more things? Ok, I am happy to do that. |
| Where do you get your ideas? | **Hr:** My imagination and my dreams, so what I dream about I make. |
| What did you use to draw that? | **Ke:** I used the dinosaur to trace around. (from the observational objects) |

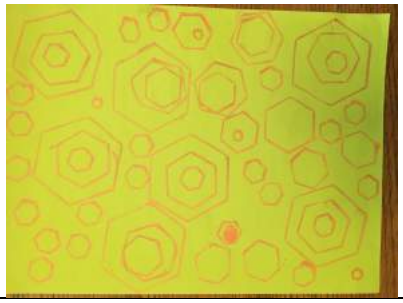
| | |
|---|---|
| How did you make these ones, what did you use to make those? | **Ke:** I used the tracing things and the biggest came first, and then the medium and then the other medium and then the small.  |
| How did you make those paintings? | **Te:** I just made them all by myself**!** |
| What can you tell me about your artwork that you've made so far? | **Jn:** I just made it with the little foldable.<br>**Researcher probe:** Foldable what?<br>**Jn:** Person<br>**Researcher follow-up:** what is that called when you trace around something?<br>**Jn:** A stencil. |

*Figure 8*. Quotes from Unstructured Interviews about participant artwork and processes. Photographs included when participant was discussing a specific artwork.

*Figure 9.* Photographs of Drawing Center
These images show the materials set up on the drawing studio center during the study.

*Figure 10*. Photographs of Student Work and Process
These images show a variety of artworks created by participants on March 3, 2018 (left) and artworks chosen by the students and hung in an art show on March 17, 2018 (right).

*Figure 11*. Photographs of Participants Using Resources
Shows participants (Kn, Wm, and An) utilizing tools and resources provided by the studio centers.

**Data on relatedness.** The following data sets come from matrices developed for each data collection method. The data sets are grouped based upon theme, this one contains any data concerning relatedness, a component behavior of self-determination. The first matrix, as seen in Figure 12, shows data collected through in-class observations. The second matrix, as seen in Figure 13, shows data collected through individual interviews. Then, specific quotes from unstructured interviews that I conducted with students halfway through the study based on the artworks they created are included, as seen in Figure 14. Photographs are presented last, as seen in Figures 15, 16, and 17.

| | | **Behaviors Observed** | | |
|---|---|---|---|---|
| | | **Relating to RELATEDNESS across all participants** | | |
| **#** | **DATE** | **Interacts with peers** | **Interacts with teachers** | **Asks for help when necessary** |
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • Collaboration | • Asking permission | • Asks for needed materials<br>• Noticed ease of frustration in a student |
| 3 | 1/27 | • Collaboration and conversation<br>• Destroy picture because friends "making fun"- self consciousness<br>• Certain kids keep to themselves | • Sometimes | • Ask for help often |
| 4 | 2/3 | • Certain kids keep to themselves Peer interaction seen | • Mostly | • Some do some don't |
| 5 | 2/10 | • Some shyness still evident here<br>• Collaboration, making art and material decisions together<br>• Some difficulty seen in conflict (needs to learn better social skills- sharing, patience) one student<br>• Some students beginning to interact more | • Mostly | • "I don't know how to draw this"- then able to draw with guidance from the teacher |

| | | | | |
|---|---|---|---|---|
| 6 | 2/17 | • Seeing more interaction in some participants<br>• Collaboration still going on<br>• But even if not collaborating on a work, I am seeing more interaction about the work, the observational objects, or just conversationally | • When necessary, showing and explaining art works- proud | • Yes |
| 7 | 2/24 | • New interactions seen- new collaborations helping to keep certain students more on task<br>• Asking each other for tips- seeing peer teaching | • Student wanting to tell stories, instruction and suggestions from teacher gets him back on task (figure drawing Adam)<br>• Student unresponsive to questions, either doesn't want to answer, doesn't know how to answer | • Yes<br>• Certain students need a check in (less apt to ask but might need help) |
| 8 | 3/3 | • Collaboration is helping some students stay focused and engaged | • Declaring artwork is for the art show, pride in work is increasing | • Mostly yes |
| 9 | 3/10 | • Yes<br>• Collaboration<br>• Some making<br>• Navigating conflict difficult | • Yes<br>• Some take teacher advice, some don't | • Yes |
| 10 | 3/17 | • No data | • No data | • No data |

*Figure 12*. Part 2 of In-Class Observations Coding Matrix

| **CODING INDIVIDUAL INTERVIEWS** (Transcriptions paraphrased) | | |
|---|---|---|
| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** |

| | | |
|---|---|---|
| ***When you are not sure what to make or how to make something, what do you do?***<br><br>This question asks the student to reflect on their creative thought process as well as ability to problem solve. I will be looking for responses reflective of relatedness, problem solving, goal setting, and self-advocating. | **Ay:** "Try making my own things, just doodle make cool things with markers, crayons, glitter, anything. Come up with something really cool and draw" | **Ay:** No interview |
| | **Am: "**Look up YouTube video" | **Am: "**watch it then next time remember, go back and look again and draw" |
| | **Hr:** "Ask my friend, what should I make? Like the topic, what is the topic of the idea?" | **Hr: "**copy things from art at school, a start I made at art and copied it in my book" |
| | **An:**<br>No response… "can you say that again?" | **An: "**I just look at the iPad" |
| | **Fh: "**I make something else" | **Fh: "**I just do something else" |
| | **Ln:** "see what my friend is doing" | **Ln: "**I draw shapes…experiment" |
| | **Jk:** "come up with idea" | **Jk: "**I doodle" |
| | **Jn:** "I find something that looks cool and then I do something of it, I can trace it, use stencils, look for materials" | **Jn: "**use the examples, use things that are in class" |
| | **Sa: "**not sure what to draw, I think of something that has already happened and I try to draw that. I picture it again. What it would look like, think" | **Sa: "**when I don't know what to make I think of something else I've seen" |
| | **Wm: "**look and think, think about what I want to draw" | **Wm: "**do nothing, use google" |
| | **Wy:** "make up a character and write about it, think a character up" | **Wy: "**I just, well I draw crazy drawings" |
| | **Te:** "ask someone to help me try to do that." | **Te: "**think of a thing I know how to draw, draw that. Start over again." |
| | **Ke:** no interview | **Ke: "**I'm not sure" |
| | **Se:** no interview | **Se: "**raise your hand and ask teacher" |

*Figure 13.* Part 2 of Semi-Structured Individual Interviews Coding Matrix

| **Quotes from Student Artwork Interviews relating to Relatedness:** | |
|---|---|
| **Question:** | **Response:** |
| What's this one? | **Te:** A bomb. |

| | |
|---|---|
| | **Researcher Follow-up:** Another bomb? What is interesting to you about making pictures of bombs?<br>**Te:** Cuz' my brother always throws pretend bombs in my face.<br>**Researcher follow up**: Oh, so it's a game you play?<br>**Te:** Yes, also like java bombs<br>**Researcher Follow-up:** Ok, so you are using your memory to make pictures?<br>**Te:** Yes.<br> |

*Figure 14*. Quotes from Unstructured Artwork Interviews about participant artwork and processes. Photographs included when participant was discussing a specific artwork.

*Figure 15.* Photographs of Participants Collaborating
Participants Jn, Hr, Ln, Kn, and Jk work collaboratively, sharing ideas and materials.

*Figure 16*. Photograph of Participant and Teaching Assistant Interacting
Jk tells teaching assistant about his drawing.

*Figure 17*. Photograph of Participants Working
Se and Am work on figure drawing after teacher instruction.

*Figure 18*. Photograph of Participant and Teacher Interacting
Teacher and Wy interact during group workshop.

**Data on competence.** The following data sets come from matrices developed for each data collection method. The data sets are grouped based upon theme; this set contains any data relating to competence, a component behavior of self-determination. The first matrix, as seen in Figure 18, shows data collected through in-class observations. The second matrix, as seen in Figure 19, shows data collected through individual interviews. Then, specific quotes from unstructured interviews that I conducted with students halfway through the study based on the artworks they created are included, as seen in Figure 20. Photographs are presented last, as seen in Figures 21, 22, and 23.

| | | **Behaviors Observed** | | |
|---|---|---|---|---|
| | | **Relating to COMPETENCE across all participants** | | |
| **#** | **DATE** | **Perseveres through problems that arise** | **Generates new ideas and works outside comfort zone** | **Self-regulates** |
| 1 | 1/13 | No data | No data | No data |
| 2 | 1/20 | • What are we doing today<br>• Helping each other | • Collaboration<br>• Working together<br>• **Needs nudge**- once gets started, plenty of ideas | • Need redirection- raise hand – put things away<br>• Not paying |

| | | | | |
|---|---|---|---|---|
| | | • Has lots of ideas<br>• Some frustration seen | (lacking confidence?)<br>• Don't know what to do<br>• Brings objects to draw<br>• Practicing new skills/skills of interest | attention to space<br>• Yes<br>• Can I use…<br>• Can I borrow…<br>• Needs multiple re-directions<br>• Off task some times/ignoring instruction |
| 3 | 1/27 | • Student wants art to be perfect, gets frustrated and scribbles.<br>• Some abandoning of art into scrap bin (waste) | • Lots of varying ideas and interests<br>• "I saw this on the way to school today"<br>• Utilizing resources (how to books, images)<br>• Some artists are highly focused on one subject only<br>• Thinking carefully about next step… allows time for students to work at their own pace | • Some difficulty in this area seen, playing with materials (free reign?) or general disruptive behavior (only a couple participants)<br>• Trouble with clean up<br>• Can I cut…? |
| 4 | 2/3 | • Seeing perseverance across most participants | • Exploring new material (texture brushes)<br>• Freedom in experimentation<br>• Student works on landscape after landscape workshop (teacher led)<br>• Seeing evidence of perseverance in some participants, working on a project over again | • Students still working on self-regulation (some) - Clean up and supply related |
| 5 | 2/10 | • Yes | • Ideas are flowing!<br>• First time hearing: I don't know what to draw then Some more rigid participants trying new materials and ideas out here (instead of shark, a car drawing with ruler)<br>• Needs time and space to think (challenging)<br>• Seeing students try materials they haven't | • Some do some don't<br>• A couple participants lacking sense of space but with some direction it doesn't seem to bother the other students (no space "belongs" to a student in this type |

| | | | | |
|---|---|---|---|---|
| | | | before (someone who always draws tries painting)<br>• New themes emerging in the work | of environment) |
| 6 | 2/17 | • Yes | • Testing new material (stamping)<br>• Finding resources to guide interests (also teacher presenting workshops based on interest helps to engage students who might be getting off track)<br>• Adding new details to a theme or trend of work (shark drawings) | • Mostly yes |
| 7 | 2/24 | • Most do, one or two have difficulty with "failure" | • Continuing themes or work from previous classes seen<br>• Showing confidence and pride in work "wow this is so beautiful!"- An<br>• Students hard at work on their own ideas<br>• Using observational objects to create new work<br>• Creating outside of "paint and drawing" realm with available materials – paper sculpture | • Mostly yes, a few still struggle with mess making and clean up |
| 8 | 3/3 | • Mostly yes | • New peer interactions are resulting in new ideas<br>• Continuous work in a certain area is showing growth (continued color mixing getting more sophisticated)<br>• Confidence is growing and certain students are moving out of comfort zone (YouTube how to videos to drawing from objects) | • Yes |

| | | | | |
|---|---|---|---|---|
| | | | • New materials promote new ideas (chalk pastels today) | |
| 9 | 3/10 | • Mainly yes, one or two still working on frustration | • Trying new materials<br>• Experimentation<br>• New collaborations beginning<br>• Seeing students work outside of "painting and drawing"- origami envelopes<br>• Exploring new "ways" to create, standing to paint or draw is engaging to certain students | • Mainly yes |
| 10 | 3/17 | • No data | • No data | • No data |

*Figure 19.* Part 3 of In-Class Observations Coding Matrix

| **CODING INDIVIDUAL INTERVIEWS** (Transcriptions paraphrased) | | |
|---|---|---|
| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** |
| ***How do you take care of yourself and the art materials while you're in art class?***<br>I will look for responses to this question, which demonstrate self-awareness, competence and self-regulation. | **Ay:** "respect all of the materials or else you'll hurt yourself and mess it up, sit down and wait for teacher to start telling you to go" | **Ay:** Absent, no interview |
| | **Am: "**let nobody touch it (my art)" | **Am: "**hold it, put them back" |
| | **Hr:** "be quiet and write, don't run across room saying, "I did it!" "I made it!" "I finally found the tape!" can't be screaming running across the room" | **Hr: "**wash my brush, put paints in sink, if they are clean leave them out on center" |
| | **An:** "don't let anyone hit me and don't broke things" | **An:** "don't break anything" |
| | **Fh: "**try to take care of art I put it somewhere, where I cant touch it so I don't | **Fh: "**I make sure the art doesn't break" |

| | | |
|---|---|---|
| | accidentally break it Materials- I put it in spots not top high or squishy because it's easily to break." | |
| | **Ln:** "Put pencil with eraser down" | **Ln: "**don't jog" |
| | **Jk:** "when you're using marker you put it back in the bin, the art teachers telling you what to do" | **Jk: "**out away stuff where they go" |
| | **Jn:** "put it in portfolio, if wet don't touch them" | **Jn: "**not use it the wrong way" |
| | **Sa:** no response, "I'm not sure" | **Sa: "**not sure" |
| | **Wm: "**keep them clean, keep the caps on" | **Wm: "**put back materials" |
| | **Wy:** "not using so much of them, try not to break them (materials)<br>I don't know" | **Wy: "**don't use the pastels too much" |
| | **Te:** "I don't know" | **Te: "**put them in the right places" |
| | **Ke:** no interview | **Ke: "**I don't know, pick up" |
| | **Se:** no interview | **Se: "**I clean up, putting things where they belong" |

*Figure 20.* Part 3 of Semi-Structured Individual Interviews Coding Matrix

| **Quotes from student artwork interviews relating to competence** | |
|---|---|
| **Researcher Question:** | **Participant Response:** |
| What can you tell me about your artwork? | **Hr:** Well, I just dipped this in paint and I wanted to see how it turned out and it looked like black<br>**Researcher follow up:** How did you make that black, which colors did you use?<br>**Hr:** Like, purple, blue, green, yellow, red, orange…<br>**Researcher follow up:** So you mixed all the colors that you could?<br>**Hr**: Yea, and this was the bottom and I painted it<br>**Researcher follow up:** So you used the piece of paper that you dipped to paint with?<br>**Hr:** Yea. |

| | |
|---|---|
| | |
| How did you make these marks here in the sky? | **Hr:** Got different paintbrushes and I did a different way, like printed it different ways, I brushed it and then I pushed it down. I did light on the black and then I did dark on the black<br>**Researcher follow-up**: How did you get it lighter or darker?<br>**Hr:** So if I wanted it lighter I would put more water and if I wanted it darker I wouldn't put that much water.<br> |
| Which one of these is your best artwork so far? | **Hr:** I think this one because I worked really hard on it and I tried all different ways that I've never done.<br> |
| Which one is your most successful piece do you think? | **Jn:** (points to the little seal)<br>**Researcher follow up:** how come?<br>**Jn:** I got everything figured on it, the ball and the face and the eye and the ear.<br>**Researcher follow up:** So you were able to get all the details that you wanted?<br>**Jn:** Yea<br>**Researcher follow up:** Are you interested in making very detailed artwork?<br>**Jn:** Yea |

| | |
|---|---|
| | |
| So, which one of these pictures do you think is you most successful piece? | **Jk:** (points to dinosaur picture)<br>**Researcher follow up:** how come?<br>**Jk:** Because it's very big.<br>**Researcher follow up:** Why else?<br>**Jk:** Because it has a dinosaur and it took a long time.<br> |
| Se, can you tell me a little bit about the artwork you've made so far? What can you tell me about it? | **Se:** For these two, These were the same except. I made this one, and I don't know why or how I did it, and I just had an idea to copy them and press the two together, like this and then they copied and then I pressed the backs together and they copied<br>**Researcher follow up:** So, were you doing like an art experiment?<br>**Se:** Mm hmm<br> |

*Figure 21*. Quotes from Unstructured Artwork Interviews about participant artwork and processes. Photographs included when participant was discussing a specific artwork. To see full interviews see Appendix E.

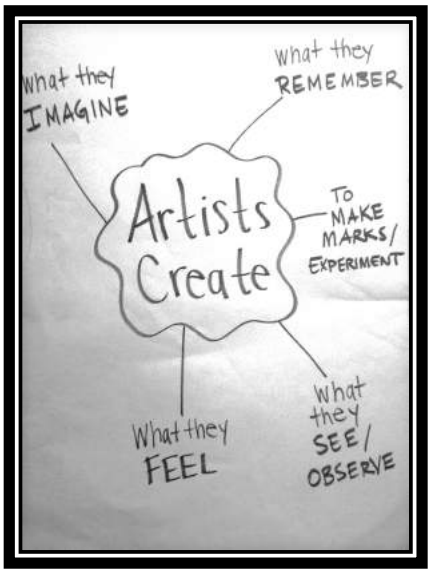



*Figure 22.* Studio Poster
This hung in the studio and was the result of discussion in beginning of term about from where an artist gets ideas when creating art.

*Figure 23.* Photographs of Participants Taking Risks
Show participants Wm and Kn trying new ideas or tools outside of their norm.

*Figure 24.* Photographs of Participant Progression
These images show participant An's work progression over the time of the study. This student focused on realistic drawings. He started using how to videos on the Ipad, then moved to redrawing work he brought from home, then to drawing objects from the class. Then, he branched out and drew an image from his imagination. He also tried painting one day, which was out of his comfort zone.

*Figure 25*. Photograph of Participant Perseverance
Shows participant Sa continuing her work on a project over multiple class sessions.
To view more examples of student artworks see Appendix G.

## Data Analysis

**Coding strategies.** In order to organize and analyze the data, I utilized inductive and thematic coding with color-coding strategies. The color codes enabled me to visualize emerging themes and trends across data collection methods and participants. When it came to coding for my main themes, autonomy, competence, and relatedness, I developed a color code used within the in-class observation matrix, the unstructured artwork interview matrix, the individual interview matrix and the artwork observations matrix. This color code enabled me to visualize if, where, when, and how often I observed specific behavioral components of self-determination. View this color code in Figures 26 and 27.

| From: Artwork Observation Data Coding Matrix | | |
|---|---|---|
| **Color Choices** | • Relating to personal interest or intent<br>• Not dictated by anyone but themselves or together with friends if collaborating. | Autonomy<br><br>Relatedness |
| | • Relating to personal interest or intent<br>• Not dictated by anyone but themselves or together with friends if collaborating | Autononmy<br><br>Relatedness |

*Figure 26*. Thematic Coding within Artwork Observation Data Coding Matrix

| From: Individual Interviews Coding Matrix | | | |
|---|---|---|---|
| ***When you are not sure what to make or how to make something, what do you do?***<br><br>This is going to be a question that asks the student to reflect on their creative thought process as well as ability to problem solve. I will be looking for responses reflective of relatedness, | **Ay:** try making my own things, just doodle make cool things with markers, crayons, glitter, anything. Come up with something really col and draw | **Ay:** Absent, no interview | **Competence** |
| | **Am:** Look up YouTube video | **Am:** watch it then next time remember, go back and look again and draw | |
| | **Hr:** ask my friend, what should I make? Like the topic, what is the topic of the idea? | **Hr:** copy things from art at school, a start I made at art and copied it in my book | **Relatedness** |
| | **An:**<br>No response… can you say that again? | **An:** I just look at the iPad | **Competence** |
| | **Fh:** I make something else | **Fh:** I just do something else | **Autonomy** |
| | **Ln:** see what my friend is doing | **Ln:** I draw shapes…experiment | **Autonomy**<br>**Relatedness** |
| | **Jk:** come up with idea | **Jk:** I doodle | |
| | **Jn:** I find something that looks cool and then I do something of it, I can trace it, use stencils, look for materials | **Jn:** use the examples, use things that are in class | **Competence** |

| | | | |
|---|---|---|---|
| problem solving, goal setting, and self-advocating. | **Se:** not sure what to draw, I think of something that has already happened and I try to draw that. I picture it again. What it would look like, think | **Se:** when I don't know what to make I think of something else I've seen | **Autonomy** |
| | **Wm:** look and think, think about what I want to draw | **Wm:** do nothing, use google | **Competence** **Autonomy** |
| | **Wy:** make up a character and write about it, think a character up | **Wy:** I just, well I draw crazy drawings | |
| | **Te:** ask someone to help me try to do that. | **Te:** think of a thing I know how to draw, draw that. Start over again. | **Relatedness** **Autonomy** |
| | **Ke:** no interview | **Ke:** I'm not sure | |
| | **Sa:** no interview | **Sa:** raise your hand and ask teacher | **Relatedness** |

*Figure 27.* Thematic Coding within Individual Interview Coding Matrix. For more examples of this code, see Appendix E.

A separate color code was used to decipher which data showed a positive or a negative outcome in regards to the development of self-determination in the context of a Choice-Based Art curriculum. I used this type of coding mainly on my in-class observations data set because it enabled me to track trends over time. I also used this color code on the individual interviews coding matrix as the dataset also allowed me to compare and contrast data over a period. The positive/negative color code is seen in Figure 28.

| **CODING KEY** **Positive** **Negative** **Outliers** | **Behaviors Observed** |
|---|---|
| | **COMPETENCE** |

| # | DATE | Perseveres through problems that arise | Generates new ideas and works outside comfort zone | Self-regulates |
|---|---|---|---|---|
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • What are we doing today<br>• Helping each other<br>• Has lots of ideas<br>• Some frustration seen | • Collaboration<br>• Working together<br>• **Needs nudge**- once gets started, plenty of ideas (lacking confidence?)<br>• Don't know what to do<br>• Brings objects to draw<br>• Practicing new skills/skills of interest | • Need redirection- raise hand – put things away<br>• Not paying attention to space<br>• Yes<br>• Can I use…<br>• Can I borrow …<br>• Needs multiple re-directions<br>• Off task some times/ignoring instruction |
| 3 | 1/27 | • Student wants art to be perfect, gets frustrated and scribbles.<br>• Some abandoning of art into scrap bin (waste) | • Lots of varying ideas and interests<br>• "I saw this on the way to school today"<br>• Utilizing resources (how to books, images)<br>• Some artists are highly focused on one subject only<br>• Thinking carefully about | • Some difficulty in this area seen, playing with materials (free reign?) or general |

| | | | | |
|---|---|---|---|---|
| | | | next step… allows time for students to work at their own pace | disruptive behavior (only a couple participants)<br>• Trouble with clean up<br>• Can I cut…? |
| 4 | 2/3 | • Seeing this across most participants | • Exploring new material (texture brushes)<br>• Freedom in experimentation<br>• Student works on landscape after landscape workshop (teacher led)<br>• Seeing evidence of perseverance in some participants, working on a project over again | • Students still working on self-regulation (some) - Clean up and supply related |
| 5 | 2/10 | • Yes | • Ideas are flowing!<br>• First time hearing: I don't know what to draw<br>• then Some more rigid participants trying new materials and ideas out here (instead of shark, a car drawing with ruler)<br>• Needs time and space to think (challenging)<br>• Seeing students try materials they haven't before (someone who always draws tries painting)<br>• New themes emerging in the work | • Some do some don't<br>• A couple participants lacking sense of space but with some direction it doesn't seem to bother the other students (no space "belongs" to a student in this type of environm |

| | | | | |
|---|---|---|---|---|
| | | | | ent) |
| 6 | 2/17 | • Yes | • Testing new material (stamping)<br>• Finding resources to guide interests (also teacher presenting workshops based on interest helps to engage students who might be getting off track)<br>• Adding new details to a theme or trend of work (shark drawings) | • Mostly yes |
| 7 | 2/24 | • Most do, one or two have difficulty with "failure" | • Continuing themes or work from previous classes seen<br>• Showing confidence and pride in work "wow this is so beautiful!"<br>• Students hard at work on their own ideas<br>• Using obs. objects to create new work<br>• Creating outside of "paint and drawing" realm with available materials – paper sculpture | • Mostly yes, a few still struggle with mess making and clean up |

*Figure 28.* Positive/Negative Color Code used within In-class Observation Data Coding Matrix. For more examples of this code see Appendix D.

The process of compiling and then color-coding the data enabled me to visualize how much, where, and from whom I noticed specific behaviors. It also aided in my understanding of where and how much I saw the behaviors across participants, which allowed me to then see the emerging themes and trends.

**Connecting data types.** All of my data types connected in some way to the specific behaviors I researched for my study in relation to the development of self-determination within a Choice-Based Art curriculum. Designing my methodology in this way allowed my data sets to be interrelated, but also reveal themes and trends in different

ways. For example, the in-class observation data was broken down by behavior when I created my protocol; therefore, it connects with my other data sets. However, this data set was unique in that it allowed me to look for positive or negative changes over time.

**Summary of Findings**

Initially, I am noticing that within the context of Choice-Based Art curriculum my early elementary students with diverse learning needs gained and refined skills and behaviors of self-determination. Certain skills and behaviors developed quickly while others developed slowly over the course of the study. Many participants displayed the ability to make decisions and choices based on their preferences from the start, and through the Choice-Based Art curriculum, were able to develop and hone this ability. Other positive developments in competence and relatedness, such as pride, perseverance, collaboration, and community building were observed.

Particular skills associated with autonomy and competence, such as risk-taking and self-regulation, were slower to develop but the data did show a positive change overall. While developing as an autonomy supportive, responsive, and reflective teacher, I recognized, adjusted, and accommodated for challenges presented by the Choice-Based Art curriculum for both the students and myself. Finally, though challenges presented with the implementation of the Choice-Based Art curriculum, the data shows an overall positive effect on the participant's development of self-determination.

# Chapter V: Discussions and Implications for the Field

## Introduction

The findings resulting from collected data are presented in the context of the research question, the research environment, the literature sources presented in the literature review, and the researcher as practitioner. Data collected over the course of this study were analyzed through thematic coding, which resulted in three major themes: Autonomy, Competence, and Relatedness. These themes, which relate to the three basic psychological needs of Ryan and Deci's Self Determination Theory (2000), emerged from data collected through observations and interviews. Within the themes, color codes were used to track positive and negative changes over time as well as to show when, how often, and for whom specific behaviors arose or developed.

## Presentation of Findings

**In context of research question.** This research study set out to inquire whether a Choice Based Art curriculum might positively influence the development of self-determination in early elementary learners of diverse learning needs. With the research question in mind, I began by gathering initial data on my participants to establish a baseline of behaviors related to self-determination through a survey completed by participant parents/guardians. From the start, many participants displayed the ability to make decisions and choices based on their preferences, which was corroborated through the parent surveys. Participants were also initially observed as strong in relatedness, though positive shifts in student-to-student and student to teacher interactions were recorded over time.

Preliminary observations also revealed that participants were overall less developed in autonomy when considering the ability to clean up and handle organizational responsibilities. Initially, some participants also observably struggled with self-regulation. Though there were areas of strength and weakness for each participant at the beginning of the study, I noticed development in all areas. Over the course of the study, students gained and/or refined skills and behaviors relating to self-determination within the basic psychological needs for autonomy, competence, and relatedness (Deci & Ryan, 2000).

In the past, students in my classes at Fleisher Art Memorial were given less opportunity for autonomy over their artwork and process. Therefore, after introducing the Choice-Based Art curriculum, I noticed some hesitation about the new concept. Once the participants pushed through the initial adjustment and transition period, a few positive changes were observed. Over time participants were less frequently coming to me to ask "What are we doing today?" or "Can I use scissors/tape/paper?" or "I am done! Now, what do I do?" In fact, participants had very little idle time within the 90-minute time frame and were often engaged in work until clean up time was announced.

As noted previously, clean up and organization responsibilities were areas of perceived weakness. A few participants lacked the self-regulation or motivation to clean up effectively and promptly. Behaviors associated with clean up were slower to develop within these participants, but with support from the teacher, the data shows the positive development of autonomy and competence regarding clean up and organizational responsibilities over time.

As the study progressed, participants also gained confidence in their decision-making abilities. Participant Wm stated, "I am never going to paint!" with certainty. This participant preferred to draw, and wanted to declare it. Another student brought in an art piece and materials from home. He decided to invest his time with a sculptural project even though the Choice-Based studio centers were set up for painting and drawing.

Within the Choice-Based Art curriculum, I made a point to allow students to make all of their own decisions regarding the work they completed. That meant that if a student wanted to work on the same piece across every session, they could. If a student needed a break to think or rest, they could take one. If a student wanted only to draw and not paint, they could.

I did notice, however, that students naturally tried different materials and ideas even if it only happened once in the ten weeks. One participant, who spent much of his time making realistic drawings, took some time to paint a landscape. When this happened, it showed me that the participant was challenging himself to work outside of his comfort zone. When ready, he was beginning to take risks on his own, developing competence. Sometimes, the efforts participants took to try something new were sparked by curiosity or excitement around an added resource or material. I noticed that introducing new resources and materials was very important for maintaining engagement across sessions.

As the teacher-researcher, I understand that a Choice-Based Art studio needs to be a communicative, collaborative, and reflective space on the part of the teachers and the students. Making time to hold class discussions as well as one-on-one conversations

allowed students to voice their interests and desires. Based on conversations, I would select material, techniques, and resources to introduce into the studio. This feedback enabled me to tailor the curriculum to this particular set of young artists.

When given the time and space to concentrate on personal interests, participants' pride in their artwork showed outwardly. One participant who was not very vocal about his work exclaimed aloud, "This is SO beautiful!" one day about a piece on which he was extremely focused. Participants were eager to share and explain their work with the teachers and each other.

The studio started to become a collective art-making space where many ideas were being shared. Certain participants jumped right into collaborative work, while others chose to work independently. One participant, in particular, discovered later in the study that collaborating with another student was engaging. As the observer, I noticed this collaborative work kept him much more engaged and on task. Additionally, since each student or group was working on different pieces and ideas in the Choice-Based Art class, opportunities for peer teaching came about organically as the students were naturally curious and asked one another about their work. Since I, as the teacher, did not dictate the work and therefore was not the "expert," the onus to explain ideas and process was on the students, and they generally took the role on proudly. They moved away from satisfying my predetermined goals and focused on satisfying their own. My goal was to aid them in reaching their goals, providing them the tools and knowledge surrounding their goals and challenging them to work above and beyond their goals, and then to set new goals.

I also noticed a shift in conversation students had with me as the teacher. Rather than, "Is this right?" or "does this look good?" I had students approaching me exclaiming, "Look at what I made!" or "Do we have… or I need … [to execute my idea]." Instead of asking me what they should be doing or if they were doing something correctly, participants' questions to me were mainly geared toward acquiring new and different supplies and resources. The change in questions directed to me as the teacher demonstrates a significant shift in student to teacher interactions. Participants were relating to me in a more empowered and confident way, connecting their need for relatedness to their need for autonomy.

**In context of research environment.** This particular set of participants within this particular research environment set up a unique situation for the study. The Young Artists Program at Fleisher Art Memorial is a Saturday art program in a community art school. The students who attend classes here do so in addition to their regular weekday schooling. As previously stated, many participants displayed certain aspects of self-determination and were generally intrinsically motivated to learn about and create art upon entering the class; nonetheless, these behaviors were further developed and refined over the course of the study.

The two classes that I pulled participants from are mixed-age classes of pre-kindergarten to first-grade students, aged five to seven. The study's number of participants (14) was smaller than the total number of students I had in the classes (44). Having a relatively small number of participants made it accessible for me to observe individuals closely to gather data across participants.

I also noticed that during class sessions where many students were absent, the Choice-Based Art Studio ran smoother and was easier to manage. Since every student was working with a variety of materials and on different projects, it was challenging keeping track of individual progress in the art room. The small number of participants in my study also made assessment accessible.

Additionally, within the context of the research environment, the time allotted for each class (90 minutes) allowed me to pull students aside and interview them individually about their work. This opportunity proved essential in gathering information about what the participants were discovering and learning through their art-making processes. Through questions about my participants' artworks and processes, I was also able to gauge how they were developing skills in autonomy, relatedness, and competence. For example, when describing the process of mark making, a student mentioned a variety of new tools and techniques she used. The description of her process displayed to me that she was generating new ideas and developing competence.

Having a 90-minute class session as well as a large studio space also enabled students to collaborate and work individually within class sessions. Individual participants were more motivated and on task when collaborating. Certain participants worked well individually. Some participants worked both individually and collaboratively within one class session. The Choice Based Art studio allowed for a variety of processes to happen simultaneously and generally harmoniously. The self-directed and open-ended nature of the curriculum allowed students to dictate their processes. Since everyone was dictating their processes, students did not feel pressured to create in the same way as anyone else. Though, students were naturally curious about

each other's work and asked one another to share ideas and techniques. Within this context, the Choice-Based Art studio lent itself to participant development of relatedness.

The context of this research study allowed for a unique experience in Choice-Based Art curriculum for the students and the researcher/teacher. Time, space, and the small participant group allowed for intensive and in-depth observation and reflection on the effect of CBAE on the development of self-determination in early elementary learners.

**In context of literature sources from chapter 2.** In regards to Ryan and Deci's Self-Determination Theory (2000), I found that a Choice-Based Art curriculum supports their ideas about a person's need to satisfy autonomy, relatedness, and competence to allow for intrinsic motivation and self-determination. As a Choice-Based Art educator, I set up an autonomy-supportive environment that "involve[s] and nurture[s] (rather than neglect[s] and frustrate[s]) students' psychological needs, personal interests, and integrated values" (Reeve, 2006, p. 225). An autonomy-supportive teacher implementing a Choice-Based Art curriculum facilitates a student-centered approach to education.

Through this student-centered approach, learners are empowered to make personal creative choices and learn from their experiences within the process. For example, one participant in the study spent much time exploring color mixing using tempera paint. At first, he mixed a lot of browns and grays by putting all of the colors together. As time moved on, he began, independently, to control the color mixing, and then the experiments became more sophisticated. Instead of the browns and grays, he began to mix a variety of greens. Other students in the class became interested in his colors and asked him how he made them. He was proud to share what he had learned as

a peer teacher. Through his experience, he constructed new knowledge and was then able to share it with others. Through his intrinsic motivation to experiment with color mixing, he was able to develop further and satisfy autonomy, competence, and relatedness.

Trusting his process and giving an opportunity for self-pacing was an essential role for me to play as the teacher. I took the time to talk with him about his process and noticed his growth across sessions. I shifted my role to be an observer of my participants, which in turn allowed me to become autonomy supportive. I was able to notice areas in which students struggled and offer support for them to develop their skills and knowledge. Being an observer allowed me to reflect upon areas in which students needed accommodations, modifications, resources for enrichment, and adapted tools or materials.

I was able to see where the implementation of limits and controls was necessary for students to work autonomously within the space provided. Because there were up to 22 students working within one space at a time, implementation of routine and structure was necessary. For example, all materials were always set out the same way and labeled so that everyone would know where to return them. Also, spatial cues, such as tapelines on the floor, were laid out in areas of the room where lines might form such as at the sink or pencil sharpener. These structures were taught to and practiced by students, which enabled them to work independently and harmoniously amongst their peers. This concept falls in line with Maria Montessori' s concept of the prepared environment, one that is designed to maximize independently learning and discovery ("Introduction to Montessori Method," 2018). Also, Montessori's ideas relating to child development were upheld through the results of this study.

As well as Montessori, the results of this study corroborated much of what was research, observed, and written by Viktor Lowenfeld's theories on child development and artistic development (1982). I found that when participants were able to engage with their environment without much adult intrusion safely, they were intrinsically driven to create, express experiences, and be productive in their quest for learning. The learning was a self-initiated activity that I, as the teacher, supported by resources, materials, technique instruction and overall classroom management.

The Choice-Based Art curriculum also supported students across diverse learning needs, aided by the care of a reflective and observant teacher. The World Health Organization (2012) noted the importance of inclusivity for young people with disabilities. Though the study did not include participants with specific disabilities, I did notice that within my inclusive classroom participants with diverse learning needs were supported in their development of self-determination through CBAE. For example, the Choice-Based Art studio structure allowed for freedom of movement. Students moved freely around the classroom and did not mind (outwardly) the frequent movement around the studio space. One participant enjoyed using supplies in many areas of the room and would wander from place to place while making her art. The rest of the class did not seem to notice this behavior as different or a nuisance. This environment allowed students to do what they needed for their unique processes. Everyone was working in their unique way and at their unique pace.

Participants who were more productive while working with a peer were encouraged. As the teacher, I was able to take time to work with and aid participants who needed extra support in any particular area. The presence of a teaching assistant was

beneficial in this regard. Adapted tools were available to all students at the studio centers. Modifications were easily implemented within this open-ended nature of this type of curriculum and art class. A wealth of available resources needed in a Choice Based Art class aids in this ease of modification.

After researching literature relating to people with disabilities, choice opportunity and self-determination I ended up not having any participants whom would be identified as having a disability. Therefore, I cannot speak to the effect of Choice Based Art Education on the development of self-determination in people with disabilities. However, I will reiterate that the Choice Based Art curriculum aided in establishing a positive and inclusive community in the art studio. Students were all charged to work on their creative endeavors and not forced to compare themselves to one another but only to their strengths and weaknesses. Therefore, students could work to develop individual areas of weakness and further develop and refine personal strengths.

**In context of researcher as self and practitioner.** Personally, this study has aided in the honing and growth of my practice as an art educator. I tested a new curriculum and classroom structure to run the Choice-Based Art class. In shifting my focus away from controlling the environment and the outcome of the artwork for the sake of assessment, I found myself in a slightly different role. Overall, I still held the responsibility of managing the class and classroom, as well as assessing student progress, growth, and learned knowledge and skills. The weight of the job, though, was lightened in that participants were given the actual responsibility of caring for their artworks, supplies, and space. They shared the role of managing themselves and the environment with the teacher. They shared in the role of assessment to an extent; however, moving

forward I recognize that students at this age need support in this area. In allowing students to take on a more empowered role, they were able to work on satisfying autonomy and competence, which then lead them to self-determination.

I also noticed a significant shift and development in the way that students interact with or relate to me as the teacher. They still held respect for me as a leader but were empowered and confident to follow their own lead while creating art. It felt more as though I was managing a studio space rather than leading students along a predetermined set of steps to achieve an artwork across a class period. This shift in students to teacher relationships affected the way I was able to manage the class. Students asked for the things they needed to do the work they wanted to accomplish. I was able to gather resources and materials for students while also helping to maintain order in a space where everyone was working on different projects. I was able to work individually with students who needed personal instruction in particular techniques or materials.

I noticed that this type of curriculum also enabled me to easily accommodate who needed specific supports. For instance, a participant was struggling with frustration in working with duct tape. He was feeling very overwhelmed and became very agitated. While the rest of the class was working, I was able to sit with the student to work through the frustration and develop some calming and self-regulating strategies.

While reflecting upon researched literature sources and the findings of my study, I am considering how I to refine and further develop a Choice-Based Art curriculum for the benefit of student growth and learning, within and beyond self-determination.

**Implications for Further Research**.

New questions arose in my mind throughout the study. As I worked with my participants and collected data, I often made a note of other areas of growth for my participants within the specific context while implementing the Choice-Based Art curriculum. Further research on CBAE and early elementary learners could provide insight into how choice in the art room affects the development of artistic behaviors beyond those needed to satisfy experiences of autonomy, relatedness, and competence.

I also wonder how a Choice-Based Art curriculum might build across the elementary years. Research that tracks students participating in CBAE throughout childhood could provide insight into the effect of CBAE not only on the development of self-determination but other social and creative thinking skills, and artistic development, as well as the acquisition of skills, concepts, and content knowledge.

Although I saw many benefits for my participants while implementing CBAE there were undoubtedly areas for refinement and improvement. My main area for improvement dealt with assessment. Though I used specific strategies that worked well in assessing student learning, I am interested to find more practical strategies, which can be used effectively across a larger student body. I am also interested in finding strategies to enable young students to learn self-assessment and encourage awareness of learning. Through observation, I noticed a lot of experiential learning and discovery through experimentation. However, when asked, my participants were unaware or not able to articulate what they had learned and discovered. Therefore, research on best assessment strategies and practices for a Choice-Based Art Education curriculum as well as strategies

to encourage reflective practices in students can provide vital information to educators interested in utilizing CBAE in their classrooms.

Since I was not able to study students with specific disabilities, the question of how CBAE might influence the development of self-determination in people with disabilities is still burning for me. I wonder about the potential findings of a similar research project focusing on students identified with a specific disability such as autism. In my inclusive classrooms, I have taught many students with autism. It would be interesting to study the effect of Choice Based Art Education on the development of self-determination for students with autism in an inclusive classroom.

As I reflect on the study, I continue to consider how Choice-Based Art Education might benefit all of my students. I am interested in best assessment strategies to utilize within a Choice-Based Art curriculum as well as what CBAE might look like across the elementary years. Lastly, I am still interested in observing how a Choice-Based Art curriculum might affect the development of self-determination in people with disabilities and how CBAE can best serve my students with diverse learning needs.

**Implications for the Field**

Overall, the findings of this research study help to emphasize the value of choice and student-centered practices in art education. While implementing a Choice-Based student-centered art curriculum to early elementary learners, I was able to observe developments toward self-determination in my participants. Participants in the study developed or honed their skills in order to satisfy the need for autonomy, competence, and relatedness, which aided in their ability to utilize intrinsic motivation for creating and learning.

As a whole, the findings show that Choice-Based Art Education can positively influence the development of self-determination in early elementary students with diverse learning needs. This type of social development is paramount for young people and the fact that it has been observed in a Choice-Based art class aids in exhibiting and, therefore, offering further proof of the value of art education in schools.

This research adds to an already established body of research, which points art educators toward best practices in art education. Art educators can take the results of this study and consider how student-centered Choice-Based Art education could be beneficial to their students and how they might apply choice within their curricula and classrooms.

The findings also show the importance of teacher support within a Choice-Based Art curriculum. Through this experience, I felt a shift in my role as the teacher. I became a supporter and encourager of my participants' artistic endeavors rather than a supporter and encourager of my student's endeavors to satisfy previously designed outcomes. Many aspects of teaching such as assessing student growth and learning, accommodating students, providing resources, and teaching techniques, skills, and new content information remained paramount. However, observational skills, flexibility and responsiveness to student needs and interests, and constant reflection became equally important.

Conclusively, this study adds to a wealth of information on the benefit of Choice-Based Art Education for young people. Art educators can look at the results of this study to see how CBAE can support the development of self-determination in even their youngest students. Finally, the results of this study can help to further prove the

importance of art education as a Choice-Based art class in a place in which students can develop attributes and attitudes associated with self-determination.

**Conclusion**

Mainly, this research study was successful in displaying and cementing for me the importance of providing true choice in the art room. Merely observing the study participants intrinsic motivation in action within this research context was inspiring. Many early elementary learners who participated showed themselves to be self-determined from the start; yet the implementation of a Choice-Based Art curriculum allowed them to further develop self-determination by satisfying an inherent need for autonomy, competence, and relatedness.

Data collection was successful in providing a variety of information to analyze. I do think that video recorded classes would have provided interesting and vital data, as well as a way to objectively view the movement and interactions throughout the class sessions.

From the findings of this study and general observations made beyond the data collected for the study, I appreciate the potential for a CBAE curriculum to aid in the creative and social development of young students with diverse learning needs. Much of the researched literature pointed toward this outcome, and the results of the study corroborated what had been observed, studied, and written before. With teacher support, a Choice-Based Art curriculum provides many benefits to the students in an inclusive elementary classroom.

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# APPENDIX A

## Research Site Consent Form

**DESCRIPTION OF THE RESEARCH:** The kindergarten and first grade students assigned to Elizabeth Hoover's roster at Fleisher Art Memorial are invited to participate in a research study that investigates ways Choice-Based Art Education can impact the development of self-determination in young students with disabilities in an inclusive classroom. It is hoped valuable information on how to best structure art education for students with disabilities will be revealed throughout the course of this research study. For this study, students will participate in research sessions over the course of 10 weeks during the Spring 2018 term of the Saturday Young Artists Program. Other than two scheduled interviews, this research study is conducted during class time, so there will be no effect on the regular program. As long as consent is secured, all research sessions will be audio and video recorded. These audio and video recordings will provide information that I will use in writing my thesis. The audio and video recordings will be destroyed upon the completion of my study. This study will take place at the Samuel S. Fleisher Art Memorial in the 3rd floor front studio simultaneously with the scheduled painting and drawing classes and I, Elizabeth Hoover, will conduct the research study.

**RISKS AND BENEFITS:** Participation in the study is completely voluntary. There will be no effect on students' standing in the program or class should they decide not to participate in this study. No child will not be singled out or pulled out from any of the activities if he/she choses not to participate in the study. The research has the same amount of risk students will encounter during a usual art or classroom activity. If a participating child feels uncomfortable at any point in this study, special arrangements can be made, and/or a student can be pulled out of the study without penalty or repercussions. The benefits from the study include potential positive affect on students' development of self-determination, independence, and creative thinking skills. It is also hoped that I will learn through the study more about best practices in the inclusive art room in support of the development of self-determination in students' with disabilities.

**PAYMENTS:** There will be no payments for anyone's participation in this study.

**DATA STORAGE TO PROTECT CONFIDENTIALITY:** Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collection, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio and video recordings will be destroyed upon the completion of my dissertation. I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

**TIME INVOLVEMENT:** Participation in the study will take approximately 10 weeks, the same amount of time as the winter 2018 term.

**HOW WILL RESULTS BE USED:** The results of the study will be used in drawing conclusions from the investigation on the implementation of a Choice-Based Art curriculum effects the development of self-determination in young students with disabilities in an inclusive classroom. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a master's degree in Art Education.

**Research Site Support Form**

Elizabeth Grimaldi
Executive Director
Fleisher Art Memorial
719 Catherine Street
Philadelphia, Pa 19147

December 18, 2018

To Whom It May Concern:

I, Elizabeth Grimaldi, Executive Director, give permission to Elizabeth Hoover to conduct an action research study at Fleisher Art Memorial during the spring 2018 term in order to fulfill the requirements of her master's thesis at Moore College of Art and Design. I understand that this project is intended to research how a Choice-Based Art curriculum may foster the development of self-determination in young learners with disabilities in an inclusive classroom.

I understand that Elizabeth Hoover will be a participant-researcher who will be teaching art while gathering data during the Saturday Young Artist's Program, Session 1 (9:00am-10:30am) and Session 2 (11:00am-12:30pm). I understand she will be collecting data using various methods including observation, interviews, and photo/video recordings.

**Please check one:**
☐ Elizabeth Hoover has permission to use Fleisher's name in her completed thesis.
☐ Elizabeth Hoover DOES NOT have permission to use Fleisher's name in her completed thesis.

Sincerely,

Elizabeth Grimaldi

**Recruitment Letter for Child Participant**

December 18, 2018

Dear Parent / Guardian,

I am contacting you to request permission for your child, _____, to participate in a research study at Fleisher Art Memorial. My name is Elizabeth Hoover, and I am a Graduate student at Moore College of Art and Design. I am conducting my thesis research at Fleisher where I will be examining the impact of a Choice-Based Art curriculum on the development of self-determination in children with disabilities in an inclusive classroom. All students in the inclusive classroom are invited to participate in this research study. This study is completely voluntary and there will be no effect on a student's standing in the program or class should they decide not to participate in this study. I have been a faculty member in the Saturday Young Artist's Program at Fleisher Art Memorial for the past eight years. From the beginning of my time with Fleisher I have taught painting and drawing, sculpture, and mixed media to our youngest artists. You are invited to an information session at Fleisher for parents of invited students on _____ where you may ask questions following the review of the attached materials.

This research will be conducted at Fleisher Art Memorial during the Saturday Young Artists classes. Your child's identity will be kept confidential, as pseudonyms will be used on all data collected. The research study will take place over 10 weeks, with students participating in art class as they normally would. Participating students will take part in two one-on-one interviews outside of class time, scheduled at your convenience, with parent or guardian present. In order to effectively collect data, students will be audio-recorded, video-recorded and/or photographed. Student artwork will be photographed. All audio, visual, and digital data will be destroyed upon conclusion of the thesis

Attached you will find INFORMED CONSENT and PARTICPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at (484)-678-2761 or ehoover@moore.edu at any time. If you have no further questions, you may sign and return these forms now. They will also be provided to you again after the information session. You will have additional time to consider your child's participation with a deadline of _____. Thank you for your time and consideration in this matter.

Sincerely,

Elizabeth Hoover
ehoover@moore.edu

## Parental Consent for Child Participant

I give consent for my child _____ to participate in the research study entitled, "Developing Self-Determination Through a Choice-Based Art Curriculum," that is being conducted by Elizabeth Hoover, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is to examine how a Choice-Based Art curriculum can foster the development of self-determination in young learners with disabilities in an inclusive classroom.
2. The procedures are as follows: In January, at the beginning of spring term, your child will participate in a individual interview conducted by me, which will be scheduled at your convenience outside of class time. Parents/guardians are present during the time of this interview. All other data will be collected during class sessions as students work in their regularly scheduled art classes. The same interview will be again conducted at the end of the term and scheduled at your convenience outside of class time to record changes in participant responses.
3. The timeline for the research is as follows: The data collection for this study will begin towards the beginning of spring term in January 2018. Students will attend art class on Saturdays as scheduled. Then, towards the end of the term, in March, I will conduct the same individual interview with participants, which is scheduled at your convenience outside of class time to record any changes in participant responses.
4. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way.
5. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure and locked off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at Phone: 484-678-2761 or Email: ehoover@moore.edu
7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

My signature means that I consent for my child to participate in this study.

Signature of Parent/Guardian: _____

My signature means that I agree to participate in this study.

Participant's signature: _____ Date:____/____/____

Name: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
215 – 965 – 6811
lstichter@moore.edu

## Participants Rights for Students

Principal Investigator: Elizabeth Hoover

Research Title: Developing Self-Determination Through a Choice-Based Art Curriculum

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in this research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (484) 678-2761.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact
- I should receive a copy of the Research Description and this Participant's Rights document.
- Please read the following and consent to each form of data collection.
    - If audio recording is part of this research,
        - I ( ) consent to having my child audio recorded.
        - I ( ) do NOT consent to having my child audio recorded.
    - If video recording is part of this research,
        - I ( ) consent to having my child video recorded.
        - I ( ) do NOT consent to having my child video recorded.

      The written, artwork, audio and video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.
    - Written, artwork, audio and video taped materials,

        - ( ) may be viewed in an educational setting outside the research.
        - ( ) may NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's Guardian's signature: _____ Date:____/____/____

Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to _____ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____

Date: _____

## Teacher Recruitment Letter

**DESCRIPTION OF THE RESEARCH:** You are invited to participate in a research study that investigates ways Choice-Based Art Education can impact the development of self-determination in young students with disabilities in an inclusive classroom. It is hoped valuable information on how to best structure art education for students with disabilities will be revealed throughout the course of this research study. For this study, I will ask you to participate, fill out a preliminary survey, have informal meetings with me throughout, and fill out concluding survey over the course of the 10-week term. You will meet with me when times are convenient with you over the course of 10 weeks during the Spring 2018 term of the Saturday Young Artists Program. All research sessions will be audio and video recorded. These audio and video recordings will provide information that I will use in writing my thesis. The audio and video recordings will be destroyed upon the completion of my study. This study will take place at the Samuel S. Fleisher Art Memorial in the 3rd floor front studio simultaneously with the scheduled painting and drawing classes and I, Elizabeth Hoover, will conduct the research study.

**RISKS AND BENEFITS:** Participation in the study is completely voluntary. The research has the same amount of risk teachers will encounter during a usual art or classroom activity. If you become uncomfortable at any time during the interview, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include potential to positively affect students' development of self-determination, independence, and creative thinking skills. It is also hoped that I will learn through the study more about best practices in the inclusive art room in support of the development of self-determination in students' with disabilities.

**PAYMENTS:** There will be no payments for anyone's participation in this study.

**DATA STORAGE TO PROTECT CONFIDENTIALITY:** Subject's confidentiality will be preserved. I am the sole researcher of this study. For the collection, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio and video recordings will be destroyed upon the completion of my dissertation. I will reserve the right to use the data and photographs of student artwork but the students' identity will continue to remain confidential.

**TIME INVOLVEMENT:** Your participation in the study will take approximately 10 weeks, the same amount of time as the spring 2018 term.

**HOW WILL RESULTS BE USED:** The results of the study will be used in drawing conclusions from the investigation on the implementation of a Choice-Based Art curriculum effects the development of self-determination in young students with disabilities in an inclusive classroom. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a master's degree in Art Education.

## Teacher Consent Form

M. M.
Teaching Assistant
Fleisher Art Memorial
719 Catherine Street
Philadelphia, PA 19119

December 18, 2017

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from January 13th- March 17th, 2018.

The purpose of this study is to examine how a Choice-Based Art curriculum can foster the development of self-determination in young learners.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will consist of a preliminary survey, informal meetings with me throughout, and a concluding survey over the course of the 10-week term. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at 484-678-2761 and ehoover@gmail.com or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,

Elizabeth Hoover

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**Statement of Consent:** I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant_____

Signature of Participant _____

Date_____

## Participant's Rights for Teachers

Principal Investigator: Elizabeth Hoover
Research Title: Developing Self-Determination through Choice-Based Art curriculum

- I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future employment or other entitlements.
- The researcher may withdraw me from the research at his/her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (484) 678-2761.
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Teachers College, Columbia University Institutional Review Board /IRB. The phone number for the IRB is (212) 678-4105. Or, I can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY, 10027, Box 151.
- I should receive a copy of the Research Description and this Participant's Rights document.
- Please read the following and consent to each form of data collection.
    - If audio recording is part of this research,
        - I ( ) consent to having my child audio recorded.
        - I ( ) do NOT consent to having my child audio recorded.
    - If video recording is part of this research,
        - I ( ) consent to having my child video recorded.
        - I ( ) do NOT consent to having my child video recorded.

      The written, artwork, audio and video taped materials will be viewed only by the principal investigator, inter-rater scorers, and members of the program faculty.
    - Written, artwork, audio and video taped materials,
        - ( ) may be viewed in an educational setting outside the research.
        - ( ) may <u>NOT</u> be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study. Participant's signature: _____ Date:____/____/____ Name: _____

If necessary:

Investigator's Verification of Explanation

I certify that I have carefully explained the purpose and nature of this research to _____ (participant's name) in age-appropriate language.

He/She has had the opportunity to discuss it with me in detail. I have answered all his/her questions and he/she provided the affirmative agreement (i.e. assent) to participate in this research.

Investigator's Signature: _____ Date: _____

## APPENDIX B

### Artwork Observation Protocol

Date: Time: Length of Observation:

| **Preschematic Stage Visual Components Indicative of Self-Determined Behaviors** | **Descriptive Notes:** | **Reflective Notes:** |
|---|---|---|
| Material Choice | | |
| Subject Matter | | |
| Color Choices | | |
| Theme/Purpose | | |
| Engagement | | |

**In Class Observation Protocol**

| **NAME OF STUDENT UNDER OBSERVATION** | **GENERAL ACTIVITY LEVEL OF STUDENT (CIRCLE ONE)** |
|---|---|
| | O = OBSERVING ONLY<br>NPC = NON-PARTICIPATORY BY CHOICE<br>OA = OVER ACTIVE, INTERUPTIVE, OFF TASK<br>E= ENGAGED AND ON TASK |
| Self-determined behavior- Competence: | |
| Perseveres through problems that arise | |
| Generates new ideas and works outside of comfort zone | |
| Self-regulates | |
| Self-determined behavior- Relatedness: | |
| Interacts with peers | |
| Interacts with teachers | |
| Asks for help when necessary | |
| Self-determined behavior- Autonomy: | |
| Self-directs to a center, gathers necessary materials | |
| Uses materials to create artworks based on personal interest | |
| Cleans up personal space and maintains order when returning materials to center | |

**Individual Interview Protocol**

Project: Fostering the Development of Self-Determination Through a Choice-Based Art Curriculum

Three to five students will be selected from the task group to participate in interviews. The purpose of these interviews is for student perspective to be introduced into the study. These interviews will occur within the art room outside of class time with caregiver present. The students who have returned permissions will be selected randomly to participate. The students will be asked three main questions, but may be probed further based upon the detail of their answers.

The steps for administering the interviews will be as follows:

1) Each student will meet with the teacher-researcher in a one-on-one ratio;
2) Sessions will be the same approximate time. Time may vary depending on the student's level of detail and responses;
3) The setting will be an empty art classroom with parent/guardian present;
4) The student will sit opposite of the teacher-researcher at an art table;
5) The teaching assistant will be present in the room at the time of the interview
6) Experimental control will be demonstrated through the use of a digital voice recorder using a fixed length event recording system to capture each participant's full response to each question presented;
7) Transcripts of each session will be created in a word processing program;
8) Each transcript will be identified with the student pseudonym, date, and print set

Date _____

Time _____

Location _____

Interviewer _____

Interviewee _____

Release form signed? ____

Purpose of research: Given that choice-opportunity has been shown to foster the development of self- determination in people with disabilities (cite), and Douglas and Jaquith (2013) suggest that a Choice-Based Art Education provides a student-centered learning environment conducive to independent work and the development of artistic behaviors, in what ways might a choice-based art education curriculum foster the development of self-determination in students with disabilities in an inclusive early elementary art room?

i. *How do you come up with ideas for your art?*
ii. *When you are not sure what to make or how to make something, what do you do?*
iii. *How do you take care of yourself, your art materials and your art space in art class?*

1. ***How do you come up with ideas for your art?*** This is a conversation starter that will help provide the student's perspective of artistic process. I will be trying to get a sense of whether or not the participant is intrinsically motivated to work on his or her own ideas in art. I will look for responses to this question, which demonstrate autonomy.
   [PROBES: What materials do you use most often? What kind of art do you usually make? ]
2. ***When you are not sure what to make or how to make something, what do you do?*** This is going to be a question that asks the student to reflect on their creative thought process as well as ability to problem solve. I will be looking for responses reflective of relatedness, problem solving, goal setting, and self-advocating.
   [PROBES: ]

3. ***How do you take care of yourself, your art materials and your art space in art class?:*** I will look for responses to this question, which demonstrate self-awareness, competence and self-regulation.
   [PROBES: ]

**Scripted Closure:** Thank you very much for participating with me today, and I appreciate your help. Do you have any last questions before we finish? Thank you again, and enjoy your day.

**Notes to interviewee**:

Thank you for your joining me. I will ask you three main questions about art class. Your answers will help me think about ways to make the best art class for you.

Confidentiality of responses is guaranteed

Approximate length of interview: 10-15 minutes, 3 questions

Purpose of research:

Methods of disseminating results:

1. ***How do you come up with ideas for your art?***

Response from Interviewee:

Reflection by Interviewer

2. ***When you are not sure what to make or how to make something, what do you do?***

Response from Interviewee:

Reflection by Interviewer

3. ***How do you take care of your art materials and art space?:***

Response from Interviewee:

Reflection by Interviewer

## APPENDIX C

### Sample Lesson Plans
### In the format required by Fleisher Art Memorial

| CLASS: PAINTING AND DRAWING (K-1) | LESSON #: 1<br>INTRODUCTION TO THE DRAWING CENTER |
|---|---|
| LEAD FACULTY: Liz Hoover<br>ASSISTANT: | |
| OBJECTIVE: What knowledge or skills should the students walk away from this lesson having learned?<br>Students practice art room procedures.<br>Students follow directions and share.<br>Students discuss art materials.<br>Students will learn and practice<br>Students will learn art terms: portfolio, drawing | |
| MATERIALS: What materials will you need to make this lesson happen?<br>Drawing center:<br>Pencils and erasers<br>Colored pencils and metallic colored pencils<br>Markers<br>Oil pastels<br>Pencil sharpener<br>A variety of paper | |
| ANTICIPATORY SET (5-10 minutes):<br>When students enter the art studio, they spend a few moments designing their portfolios which will be used during the term, teacher asks them to think about something they'd like to learn about this winter<br>Once everyone arrives and exploration time is over, teacher leads students to gather in a circle<br>Teacher welcomes students and everyone says good morning to each other.<br>Teacher introduces the theme of the term: the painting and drawing choice based studio! And discusses things students might want to learn about- teacher makes a large list | |
| TEACHING (15-25 min):<br><br>Teacher and students review the materials that are available in the drawing center (opening today). Students test the materials in their sketchbooks. Teacher explains that different drawing materials give different effects.<br><br>MODELING: | |

| |
|---|
| Teacher demonstrates how to use and return materials to the drawing center.<br><br>CHECKING FOR UNDERSTANDING:<br>Students are able to respectfully and creatively utilize the drawings at the materials center. |
| INDEPENDENT PRACTICE (0-30 min):<br>Students return to the tables and are able to access any materials at the drawing center to focus on their work of interest. |
| CLOSING (5 min):<br>Students take time view each other's works of art and then clean up their space in the studio, wash hands, and help with cleaning up the shared spaces. Students are responsible for making sure the drawing center is in order and their artwork from the day is placed in their portfolios. |

## APPENDIX D

### In-Class Observation Data

| CODING KEY Positive Negative Outliers | Behaviors Observed | | | |
|---|---|---|---|---|
| | COMPETENCE | | | |
| # | DATE | Perseveres through problems that arise | Generates new ideas and works outside comfort zone | Self-regulates |
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • What are we doing today<br>• Helping each other<br>• Has lots of ideas<br>• Some frustration seen | • Collaboration<br>• Working together<br>• **Needs nudge**- once gets started, plenty of ideas (lacking confidence?)<br>• Don't know what to do<br>• Brings objects to draw<br>• Practicing new skills/skills of interest | • Need redirection- raise hand – put things away<br>• Not paying attention to space<br>• Yes<br>• Can I use…<br>• Can I borrow…<br>• Needs multiple re-directions<br>• Off task sometimes/ ignori |

| | | | | |
|---|---|---|---|---|
| | | | | ng instruction |
| 3 | 1/27 | • Student wants art to be perfect, gets frustrated and scribbles.<br>• Some abandoning of art into scrap bin (waste) | • Lots of varying ideas and interests<br>• "I saw this on the way to school today"<br>• Utilizing resources (how to books, images)<br>• Some artists are highly focused on one subject only<br>• Thinking carefully about next step… allows time for students to work at their own pace | • Some difficulty in this area seen, playing with materials (free reign?) or general disruptive behavior (only a couple participants)<br>• Trouble with clean up<br>• Can I cut…? |
| 4 | 2/3 | • Seeing this across most participants | • Exploring new material (texture brushes)<br>• Freedom in experimentation<br>• Student works on landscape after landscape workshop (teacher led)<br>• Seeing evidence of perseverance in some participants, working on a project over again | • Students still working on self-regulation (some) - Clean up and supply related |

| | | | | |
|---|---|---|---|---|
| 5 | 2/10 | • Yes | • Ideas are flowing!<br>• First time hearing: I don't know what to draw<br>• then Some more rigid participants trying new materials and ideas out here (instead of shark, a car drawing with ruler)<br>• Needs time and space to think (challenging)<br>• Seeing students try materials they haven't before (someone who always draws tries painting)<br>• New themes emerging in the work | • Some do some don't<br>• A couple participants lacking sense of space but with some direction it doesn't seem to bother the other students (no space "belongs" to a student in this type of environment) |
| 6 | 2/17 | • Yes | • Testing new material (stamping)<br>• Finding resources to guide interests (also teacher presenting workshops based on interest helps to engage students who might be getting off track)<br>• Adding new details to a theme or trend of work | • Mostly yes |

| | | | | |
|---|---|---|---|---|
| | | | (shark drawings) | |
| 7 | 2/24 | • Most do, one or two have difficulty with "failure" | • Continuing themes or work from previous classes seen<br>• Showing confidence and pride in work "wow this is so beautiful!"<br>• Students hard at work on their own ideas<br>• Using obs. objects to create new work<br>• Creating outside of "paint and drawing" realm with available materials – paper sculpture | • Mostly yes, a few still struggle with mess making and clean up |

| **CODING KEY**<br>**Positive**<br>**Negative**<br>**Outliers** | | **Behaviors Observed**<br>**RELATEDNESS** | | |
|---|---|---|---|---|
| **#** | **DATE** | **Interacts with peers** | **Interacts with teachers** | **Asks for help when necessary** |
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • Collaboration | • Asking permission | • Asks for needed materials<br>• Noticed ease of frustration in a student |
| 3 | 1/27 | • Collaboration and conversation<br>• Destroy picture because friends "making fun"- self consciousness<br>• Certain kids keep to themselves | • Sometimes | • Ask for help often |
| 4 | 2/3 | • Certain kids keep to themselves<br>Peer interaction seen | • Mostly | • Some do some don't |

| | | | | |
|---|---|---|---|---|
| 5 | 2/10 | • Some shyness still evident here<br>• Collaboration, making art and material decisions together<br>• Some difficulty seen in conflict (needs to learn better social skills- sharing, patience ) one student<br>• Some students beginning to interact more | • mostly | • "I don't know how to draw this"- then able to draw with guidance from the teacher |
| 6 | 2/17 | • Seeing more interaction in some participants<br>• Collaboration still going on<br>• But even if not collaborating on a work, I am seeing more interaction about the work, the observational objects, or just conversationally | • When necessary, showing and explaining art works- proud | • Yes |
| 7 | 2/24 | • New interactions seen- new collaborations helping to keep certain students more on task<br>• Asking each other for tips- seeing peer | • Student wanting to tell stories, instruction and suggestions from teacher gets student back on task (figure drawing Am)<br>• Student unresponsive to questions, either doesn't want to answer, doesn't know how to answer | • Yes<br>• Certain students need a check in (less apt to ask but might need help) |

| | | | | |
|---|---|---|---|---|
| | | teaching | | |
| 8 | 3/3 | • Collaboration is helping some students stay focused and engaged | • Declaring artwork is for the art show, pride in work is increasing | • Mostly yes |
| 9 | 3/10 | • Yes<br>• Collaboration<br>• Some making<br>• Navigating conflict difficult | • Yes<br>• Some take teacher advice, some don't | • yes |
| 10 | 3/17 | • No data | • No data | • No data |
| **CODING KEY**<br>**Positive**<br>**Negative**<br>**Outliers** | | **Behaviors Observed**<br>**AUTONOMY** | | |
| **#** | **DATE** | **Self-directs to a center and gathers necessary materials** | **Uses materials to create works based on personal interest** | **Cleans up space and maintains order when returning materials to a center** |
| 1 | 1/13 | • No data | • No data | • No data |
| 2 | 1/20 | • Get right to work | • Most students, a few need nudging or wanting to know what they "should do" but once get started have plenty of their own ideas | • Some yes some no |
| 3 | 1/27 | • yes | • Yes<br>• "I am always going to draw, I do not like getting messy"- statement of confidence<br>• projects and themes continuing (follow through) | • Some need work some don't |
| 4 | 2/3 | • Starting to self direct outside of designated choice time (during sketchbook time- utilizing | • Trends arise based on different students (interest in particular materials or type of art)<br>• Utilizing resources to work within interest (for example, how to videos for drawing | • Some do some don't (a few need a lot of prompting in this area)<br>• Certain students |

| | | | | |
|---|---|---|---|---|
| | | drawing center materials and resources) | realistically)<br>• Students brought in an artwork from home to complete and was very engaged in the work | showing more initiative in this area (for example: cleans own brush though not instructed to)<br>• Learning from previous experience "I am not going to make that paint again!" (made a large mess last session that participant did not want to clean up |
| 5 | 2/10 | Yes, students comfortable with centers | yes | Seeing some better choices regarding clean up for certain participants<br>Some still need prompting<br>Some clean up very well |
| 6 | 2/17 | yes | Yes<br>Utilizing available tools | Some do some don't<br>More do than don't |
| 7 | 2/24 | yes | yes | Some do some don't<br>More do than don't<br>One student who struggled with clean up is improving in this area<br>Some are responding better to prompting for |

| | | | | |
|---|---|---|---|---|
| | | | | c/u |
| 8 | 3/3 | yes | yes | Improvement seen in kids that have had difficulty in this area<br>Slow progress |
| 9 | 3/10 | yes | yes | Improvement seen in kids that have had difficulty in this area<br>Slow progress |
| 10 | 3/17 | No data | No data | No data |

## APPENDIX E

### Individual Semi-Structured Interviews Data

| CODING INDIVIDUAL INTERVIEWS (Transcriptions paraphrased) | | | |
|---|---|---|---|
| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** | **POS OR NEG CHANGE** |
| ***How do you come up with ideas for your art?*** **Probes: About materials and subject matter** | **Ay:** get crayons, Probe: where do those ideas come from? come from my brain | **Ay:** Absent, no interview | |
| | **Am:** just like I've been drawing for many many years Probe: where do those ideas come from? Come from my head | **Am:** I think of a movie and draw | + |
| | **Hr:** me and my friends come up with ideas, we go back and forth with ideas, do the same thing, turns out the same, copy each other, take turns, I'd say make a swirl and she would say make a squiggly line on the outside… | **Hr:** copy my fiend-collaborate | |
| | **An:** no response, Probed- like to use glue scissors, tape, about Eiffel tower. Ideas from… not sure? | **An:** think | + |
| | **Fh:** I think it first in my head and the I know what to do | **Fh:** first think and sit with it and do crazy lines | + |
| | **Ln:** copy my friends and make cool things | **Ln:** I copy my friend | |
| | **Jk:** I want to be an artist, I just think I just like animals | **Jk:** I like to design them, can I show you how? | |
| | **Sa:** I don't know I just think what id like to be happening at the minute and | **Sa:** I'm not really sure I don't know | - |

| | | | |
|---|---|---|---|
| | draw it | | |
| | **Wm:** Going to look inside some pictures | **Wm:** Google | |
| | **Wy:** from after care, comics | **Wy:** mostly from comics book, to make microwave- you know how we have a microwave in homes, me and my mom made it for play-doh food I made. I also made a pizza | + |
| | **Te:** I don't know | **Te:** I just think of something that I want to draw and I draw that | + |
| | **Ke:** no interview | **Ke:** no response, what do you do when you want to make a picture? I look around and kind of get ideas from the things around me | |
| | **Se:** no interview | **Se:** just make random things | |

**CODING INDIVIDUAL INTERVIEWS**
(Transcriptions paraphrased)

| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** |
|---|---|---|
| ***When you are not sure what to make or how to make something, what do you do?***<br><br>This is going to be a question that asks the student to reflect on their creative thought process as well as ability to problem solve. | **Ay:** try making my own things, just doodle make cool things with markers, crayons, glitter, anything. Come up with something really col and draw | **Ay:** Absent, no interview |
| | **Am:** Look up YouTube video | **Am:** watch it then next time remember, go back and look again and draw |
| | **Hr:** ask my friend, what should I make? Like the topic, what is the topic of the idea? | **Hr:** copy things from art at school, a start I made at art and copied it in my book |
| | **An:** No response… can you say that again? | **An:** I just look at the iPad |
| | **Fh:** I make something else | **Fh:** I just do something else |
| | **Ln:** see what my friend is doing | **Ln:** I draw shapes…experiment |
| | **Jk:** come up with idea | **Jk:** I doodle |
| | **Jn:** I find something that looks cool and then I do something of it, I can | **Jn:** use the examples, use things that are in class |

| | | |
|---|---|---|
| I will be looking for responses reflective of relatedness, problem solving, goal setting, and self-advocating. | trace it, use stencils, look for materials | |
| | **Se:** not sure what to draw, I think of something that has already happened and I try to draw that. I picture it again. What it would look like, think | **Se:** when I don't know what to make I think of something else I've seen |
| | **Wm:** look and think, think about what I want to draw | **Wm:** do nothing, use google |
| | **Wy:** make up a character and write about it, think a character up | **Wy:** I just, well I draw crazy drawings |
| | **Te:** ask someone to help me try to do that. | **Te:** think of a thing I know how to draw, draw that. Start over again. |
| | **Ke:** no interview | **Ke:** I'm not sure |
| | **Se:** no interview | **Se:** raise your hand and ask teacher |

**CODING INDIVIDUAL INTERVIEWS**
(Transcriptions paraphrased)

| **INTERVIEW QUESTION** | **FIRST INTERVIEW RESPONSES (1/20/18)** | **SECOND INTERVIEW RESPONSES (3/17/18)** |
|---|---|---|
| ***How do you take care of yourself and the art materials while you're in art class?*** | **Ay:** respect all of the materials or else you'll hurt yourself and mess it up, sit down and wait for teacher to start telling you to go | **Ay:** Absent, no interview |
| | **Am:** let nobody touch it (my art) | **Am:** hold it, put them back |
| | **Hr:** be quiet and write, don't run across room saying, "I did it!" "I made it!" "I finally found the tape!" can't be screaming running across the room | **Hr:** wash my brush, put paints in sink, if they are clean leave them out on center |
| | **An:** don't let anyone hit me and don't broke things | **An:** don't break anything |
| | **Fh:** try to take care of art I put it somewhere, where I cant touch it so I don't accidentally break it Materials- I put it in spots not top high or squishy because its easily to break. | **Fh:** I make sure the art dosen't break |
| | **Ln:** put pencil with eraser down | **Ln:** don't jog |
| | **Jk:** when you're using marker you put it back in the bin, the art teachers | **Jk:** put away stuff where they go |

| | | |
|---|---|---|
| | telling you what to do | |
| | **Jn:** put it in portfolio, if wet don't touch them | **Jn:** not use it the wrong way |
| | **Sa:** no response, I'm not sure | **Sa:** not sure |
| | **Wm:** keep them clean, keep the caps on | **Wm:** put back materials |
| | **Wy:** not using so much of them, try not to break them (materials)<br>I don't know | **Wy:** don't use the pastels too much |
| | **Te:** I don't know | **Te:** put them in the right places |
| | **Ke:** no interview | **Ke:** I don't know, pick up |
| | **Se:** no interview | **Se:** I clean up, putting things where they belong |

## APPENDIX F

### Unstructured Artwork Interviews Transcripts

Coding Key: Autonomy,Competence,Relatedness

1. Wm

What do you want to tell me about the artwork that you've made

I like sharks

What are you trying to show in your pictures?

Different kinds of sharks

What is the medium or material do you like to use the best? What kind of art material do you like to work with the best/most?

Marker

Why?

Because, I don't know.

Why do you think you like to draw more than you like to paint?

When you draw it's less messy

What is interesting to you about the sharks that you draw?

How they look.

Why did you choose the colors that you chose in your artwork?

Gray, because sharks are grey.

Which is your best work?

Because it's funny.

Is there anything else that you want to try to learn better in your art?

No

2. Te

What can you tell me about your work?

Eagles, it's a heart with eagles.

What does that tell me?

I don't know

What about these paintings here, what can you tell me about the paintings that you made?

This one is a person, a big huge bomb

How did you make those paintings?

I just made them all by myself

And, what did you use to make those paintings?

Paint

What kind of motion did you use to make the paintings?

I used my imagination (makes movement will hand, around and back and forth)

What's that one about?

I am still thinking about it

What's this one?

A bomb

Another bomb? What is interesting to you about making pictures of bombs?

Cuz my brother always throws pretend bombs in my face.

Oh, so it's a game you play?
Yea, also like java bombs.
Ok, so you are using your memory to make pictures?
And what about this picture?
A cool land with shapes
Ok, and how did you make those shapes?
The stencils
And what materials did you use to draw with?
Markers
What is your favorite material to use in art?
What do you like to use the most?
So when you're in the art room, do you like to come up with your own ideas, or do you wish the teacher would give you more ideas for projects?
Give me more ideas.
Do you like to come up with your own ideas sometimes?
Yes

3. Hr
What can you tell me about your artwork?
Well, I just dipped this in paint and I wanted to see how it turned out and it looked like black
How did you make that black, which colors did you use?
Like, purple blue green yellow red orange…
So you mixed all the colors that you could
Yea
And this was the bottom and I painted it
So you used the piece of paper that you dipped to paint with?
Yea
What can you tell me about some of these other ones
Well I started making this like ball and I was starting to make the floor but I didn't finish it
What's going on in this one?
Oh, I made a beach with the ocean
How did you make these marks here in the sky?
I got different paintbrushes and I did a different way, like printed it different ways, I brushed it and then I pushed it down. I did light on the black and then I did dark on the black
How did you get it lighter or darker?
So if I wanted it lighter I would put more water and if I wanted it darker I wouldn't put that much water
What can you tell me about this painting?
This is a snowflake that I tried to make and it turned out pretty good and I like mixed up colors and I put it together and I started cutting it and I stomped on it to make it actually print together
So, why did you make some of these artworks?
Because I thought they were cool.
Where do you get your ideas from?

My imagination and my dreams, so what I dream about I make
So which one of these is your best artwork so far?
I think this one, because I worked really hard on it and I trued all different ways that I've never done.
What is your favorite material in art, do you think?
I like writing; I like making things, wait should I get my thing right now? I really want to show you I made a story
(Shows picture and describes it)
When you're in art class do you prefer to come up with you're own ideas or do you wish the teacher would give you more ideas for your projects?
I just like to come up with my own ideas.

4. Jn
What can you tell me about your artwork that you've made so far?
I just made it with the little foldable..
Foldable what?
…person
What is that called when you trace around something?
A stencil
Ok so you used to movable human stencil
What about all of these little pieces on tracing paper?

What is interesting about this to you?
I like tracing things
Why?
I just do,
What do you think you like about it?
Well that um what I like about using tracing paper is that its really hard to rip
What material did you use to draw with?
Metallic colored pencils
What do you like about the metallic colored pencils?
They make it look like metal, shiny and I like metallic markers more
Ok so you like the effect that it creates?
Yea
So when you're making these artworks how do you feel?
Good
Which one is your most successful piece do you think?
(points to the little seal)
how come?
I got everything figured on it, the ball and the stand and the eye and the ear
So you were able to get all the details that you wanted?
Yea
Are you interested in making very detailed artwork?
Yea
When you're in art room do you prefer to come up with you're own ideas or do you wish the teacher would give you more ideas for your projects?
Both,

| |
|---|
| How come?<br>Well like I |
| 5. Fn<br>And what's this one?<br>A diamond a crystal<br>So Fn, you have a bunch of figure drawings that you've made and you also have a bunch of these sort of abstract paintings, can you tell me about the work you've made so far?<br>This is the winter.<br>How did you make that?<br>I just did this, this and this<br>Ok so you kind of went up and across<br>What's that?<br>And how did you make the colors that you used?<br>I mixed them in.<br>Do you like to mix colors?<br>Yes.<br>Yes I've noticed that<br>What about this picture?<br>A roller coaster<br>Is this what it feels like to be on a roller coaster?<br>Yes, and I hate it!<br>You didn't like it?<br>No<br>What about this one?<br>Ocean<br>And what are the marks inside the ocean?<br>Sea stars<br>Ohh, and how did you make that picture?<br>I used blue<br>Which material is that?<br>That's painting, I didn't have time to do the sun<br>(puts aside to finish)<br>and how did you make these marks inside here?<br>I used pencil.<br>So you did painting and drawing together?<br>Yes<br>And tell me a little bit about your figure drawings, what were you doing with these?<br>That's somebody doing a split in the air.<br>What sport is that?<br>Gymnastics<br>You enjoy gymnastics?<br>I saw someone do a cartwheel on the balance beam<br>These are gymnasts, someone doing a split on the wall.<br>How did you make the shape of the figure<br>I traced |

What did you trace with?
The person stencil
What is this painting?

Which is your best artwork so far? Which is the one you like the best?
I actually don't have one
When you're in art room do you prefer to come up with you're own ideas or do you wish the teacher would give you more ideas for your projects?
I actually come up with my own ideas.

6. Ay
What can you tell me about your artwork that you've made so far?
That's a rainstorm
How did you make the rainstorm picture?
Lots of brown and blacks and I made a little sky walker guy and I wrote my name
And why did you use lots of browns and blacks?
Because rainstorms don't have that much yellows and greens and pinks
So you're trying to make it look like a real rainstorm?
Yes
Want to tell me about any of the other ones?
Um that is a guy but since he was so nice he got distracted and got turned into an alien.
What about these pictures here?
That's a happy picture of a little girl playing in the rain, but …
That is a robot and…
What materials do you like to work with the best?
I like painting
How come?
Because cool.
Which is your most successful piece, how come?
I think it's really happy.
When you're in art room do you prefer to come up with you're own ideas or do you wish the teacher would give you more ideas for your projects?
Well, I usually like to just doodle because I don't know what to do I just like making squiggly lines.
Do you want someone to tell you what to do, or do you want to just do youre own thing?
I like to just do my own thing.

7. Jk
SO, Jk tell me a little bit about you're art.
Like what?
I don't know what do you want to tell me about it.
Um
I see a theme in your art, what are you making your art work about?
No response.
What did you make your artwork out of?

Um, crayons wait no not crayons, markers
Ok an what else?
Um…
Did you use any other materials?
Yea.
What?
Paint
And what are you paintings?
Um I am painting things
Like what kind of things
Houses.
Yea, I see 3 houses here at of 4 artworks. What do you like about painting houses?
That the um brick and wood, they are different materials.
I like markers and paint
And why did you choose the colors that you chose in your artworks?
What?
Well you chose to use brown and you chose to use blue, why?
Well the blue is for the sky and the brown is for the house.
So you like to make it look like it's realistic?
Mm hmm
When you're making your artworks how are you feeling?
Um, happy.
So which one of these pictures do you think is you most successful piece?
(Dinosaur picture)
how come?
Because it's very big
Why else?
Because it has a dinosaur and it took a long time.
When you're in art room do you prefer to come up with you're own ideas or do you wish the teacher would give you more ideas for your projects?
My own ideas.
How come?
Because , not sure.

8. Se
What do you want to tell me about the work that you've made?
Mmm, I don't know
Can you tell me about any of these pieces? What they are about, or how you made them?
Double sided one) I just had an idea about things which are not real but some things I remember drawing when I was a kid, when my mom teached me how to ice skate. I was gonna do an ice theme but I didn't, I was gonna do …
So, these are things that come from your memory and your imagination as well?
Yea
Ok, what about these two paintings? What are they about?
I just made like a random thing, and I just made writted love, and I just made a tree. I made a storm with a tree

So are these landscapes that you are making here?
Yea
And what about this picture?
This is just a random picture that I just made it for no reason.
Well there's always a reason, it's because you wanted to!
Why did you choose these colors?
Because it's really nice, so like I could do a blend.
So what's your favorite materials to use?
Markers
So which one do you think is your most successful artwork so far?
I think this one because it is double sided. But I didn't finish because I forgot to color these.
Would you like to finish it now?
Yea
Ok, you can finish it now, thank you Se.

9. Ke
Ok, Ke, what can you tell me about what you've made so far?
Well these are just kind of like designs, and these are just I don't know what this one is.
It looks like you were practicing some sea creature shapes from the book, you were practicing some tracing.
How did you make that one?
This one I was just kind of…
What did you use to draw that?
I used the dinosaur to trace around (from the observational objects)
Now, how did you make these ones, what did you use to make those?
I used the tracing things, and the biggest came first, and then the medium and then the other medium, and then the small.
Now what do you like to use most? Do you like to use paint, pencils, markers… what do you think you like to use most?
Um, markers.
Markers the most? Yea, I see you use a lot of markers.
What about this picture?
That's just a bunch of big designs (? Maybe)
Do you like to make designs a lot? I can tell you like to make abstract designs.
Which of these pictures do you think is your most successful one, you think?
Um this one, because it has a little bit more design and color.
When you're in art class do you like to come up with your own ideas, or do you like the teacher to tell you which project to make?
I like to come up with my own ideas,
How come?
Because it's fun.

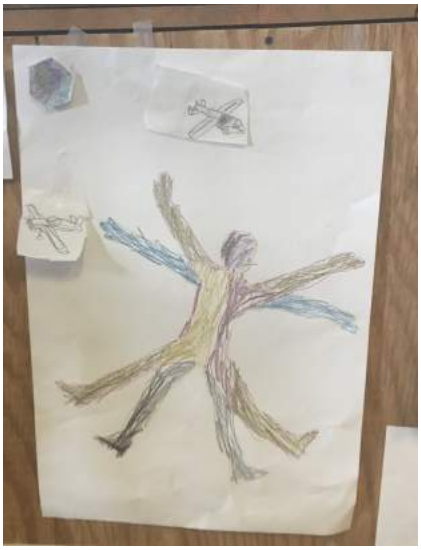
10. Sa
Sa, can you tell me a little bit about the artwork you've made so far? What can you tell me about it?
For these two

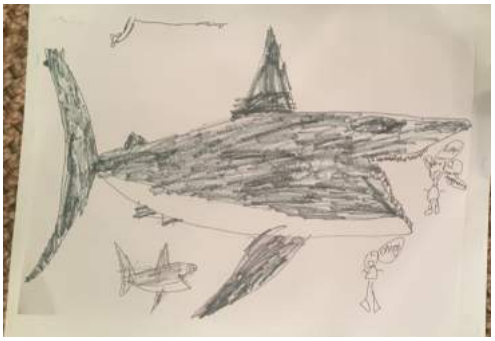
These were the same except
I made this one, and I don't know why or how I did it, and I just had an idea to copy them and press the two together, like this and then they copied and then I pressed the backs together and they copied. (SHOW IMAGE)
So, were you doing like an art experiment?
Mm hmm
Cool, what about this one, what's going on here?
This one, I'm not really sure.
OK, can you describe it?
I made it without really realizing anything
Was it another experiment? How did you make that one?
I had one big piece of paper and I kept on reprinting something, so I have the same exact piece of plastic and I printed it once and I kept on printing until the paper filled up and then I cut it and all that was left was this part.
What about this one, you've been working on this one for a little while can you tell me about it?
That one?
When I first started I just started.
What is it?
I don't really know yet.
Is it going to become something, or are you just working on it?
It's gonna to be something
How did you make that?
Well, I made a rubbing thing and this color and then I did paper, and then I taped it together like that.
How do you feel when you are making you're artworks? … Do you know how you are feeling?
Not really
Which of these is your most successful one so far, you think?
I think that one.
How come, the big green one? Why is that your most successful so far?
I'm not really sure.
What do think makes an artwork successful?
Not sure.
When you're in art class do you like to explore your own ideas, or do you like the teacher to tell you which projects to do?
Make up my own ideas.

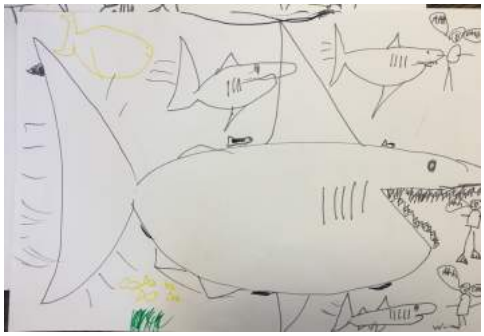
11. An
What do you want to tell me about your artwork that you've been making?
Um it's a cup
Where did you find that picture?
The notebook
How did you make this picture?
I followed it.
How did you follow it, what do you mean by that?
… (Teacher: looked at it and tried to draw what you saw?)

| What's this one? |
| --- |
| 12. Wy<br>Alright, so Wy, these are the things that we have in your portfolio so far, can you tell me about the work you've made?<br>Tell me about what you are drawing today?<br>I am trying to draw gigantic robots.<br>What is this? Do you know what you were doing here? How did you make that?<br><br>How were you feeling right there on that picture?<br>Crazy<br>How did you make that?<br>I got a bunch of metallic pencils and got them all in my hand like this… (makes motions)<br>What do you like to make the most, do you think?<br>What I imagine<br>What do you use to make those things? What kinds of material do you use the most?<br>Paper, crayons, markers, rulers, pencils scissors<br>Haha, are you saying things on the drawing center? Looks like to me you like to use pencil the most. Would that be true or not?<br><br>What's going on with this thing here, a little pouch full of papers..<br><br>Struggling to answer the questions…<br>Hard to hear the conversation |

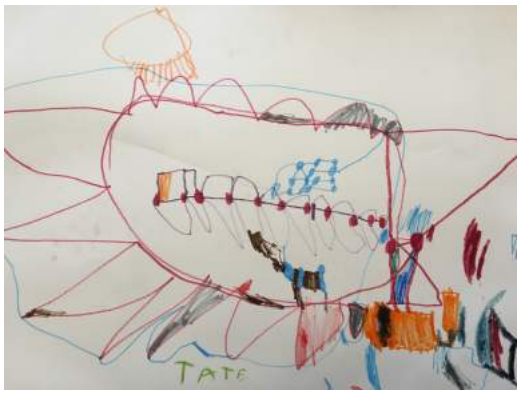
## APPENDIX G







LOVE
LOVE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