CHOOSING TO CHANGE:

DISCIPLINE BASED ART EDUCATION TO CHOICE BASED ART EDUCATION

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Abstract

The purpose of this study is to analyze discipline based art education and choice based art education. Discipline based art education is a teacher directed approach and choice based art education is a student centered approach. During the study I implemented these two teaching/ learning approaches, collected and analyzed data, and reported the findings. My goal was to discover which teaching/ learning style would stimulate and increase student's intrinsic motivation and allow students to take true ownership over their learning/ artwork. Data was collected through interviews, observations, and student artwork/ artifacts. My students were familiar with a discipline based art education curriculum and newly introduced choice based learning. Students participated in student centered learning approaches following a choice based curriculum. Students kept a sketchbook and journal and developed projects about their own interests. Students were encouraged to work on their artwork following eight artist inspired creative habits. Students worked on their artwork in organized centers while they were encouraged to develop artistic behaviors for art making.

Through action research, I strove to discover which teaching approach supported all of my student's needs, increased their intrinsic motivations for making artwork and allowed students to take true ownership over their own learning by producing artwork.

Key Search Terms

Choice Based Art Education, Discipline Based Art Education, Student Centered Learning, Teacher Directed Learning, Intrinsic Motivation, and Student Ownership.

Dedication

I would like to dedicate my thesis to my students at Charter School of New Castle, in hopes that I was able to enrich their learning experiences through the arts. I would also like to dedicate this thesis to my family and coworkers at Charter School of New Castle.

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CHAPTER I: INTRODUCTION

Background to the Problem

My life's purpose is to be an art educator and art advocate. I graduated from Kutztown University in 2012 and have six years of teaching experience. As I reflected on my experience as an educator, I realized that I gravitated towards the teaching practices and philosophies used by my cooperating teachers. My school advises and encourages the teachers to implement teacher directed learning approaches as much as possible. I realized that I had not taken the time to explore or implement different teaching strategies or methodologies that my students could really benefit from. I know I still have a lot to learn, loads of research to do, and I am eager to implement and explore new teaching styles in my classroom for the benefit and engagement all of my students, not just the artistically gifted.

In reflecting upon my six years of teaching, I developed a great rapport with my students, colleagues, and administrators. I participated in clubs, coached sports, hosted annual art shows, and mentored teachers. My classroom environment was artistic, joyful and friendly. The teachers and I followed and implemented school wide strict classroom routines (positive behavior support incentives, entrance, clean-up, exiting, hallway, and bathroom routines), so the students knew what to expect. There was order in my room because I created it to be that way. I found that students looked forward to making the projects I assigned year after year, but I was unsure if they were really connecting their art making to their own experiences and ideas.

As an example, in first grade I taught students about landscapes, portraits and a still life's, in second grade we learned about different cultures by making African masks

and aboriginal prints, etc. Of course, I allowed my students to experiment with choice of color and material, but I feared that my students were not making a true connection or learning how to implement their own ideas as artists. I took Olivia Gude's article, "Principles of Possibilities," into consideration, "It makes a lot more sense to plan a curriculum focusing on understanding the role of artists, artistic processes, and the arts in reflecting and shaping history and culture. What is at stake is making use of the structure of the curriculum to exemplify the very heart of the art educational experience for the student, for the school, and for the community. Do we really want students to say that art is "about" line, shape, color, contrast, and repetition?" (Gude, 2007, p. 14) The elements and principles of design were great to teach, but were the students able to apply those elements and principles to their own interests and artwork?

I wanted my students to make artwork about their own interests and know how to set up materials and a workspace without needing constant guidance from the teacher. I wanted my students to understand how to push themselves through the artistic process and learn how to engage, persist, and pursue their own ideas. I wanted my students to be strong problem solvers and finders and know what materials they enjoyed using most.

My teaching style and philosophy were traditional, and teacher directed which leaves the students with little choice. For example, I taught the elements and principles of design, and art history. I made exemplars for students to follow, demonstrated knowledge on how to use art materials, taught about artists, and listed directions for making the art project. My teaching style followed a discipline based teacher directed approach. Many times, my students work ended up looking comparable to my exemplar.

My students knew about different artists and how to identify artists work and art styles. But I asked myself, what is lacking?

I questioned if my teaching style was effective. What did I want my student to know and walk away with? Were my students really learning about art and what it meant to be an artist? Were they learning art processes or how to express oneself through the arts? Would they know how to start, refine, set up, and complete a work of art without my help? I realized I didn't like the answers to my own questions.

I used to feel exhausted teaching loads of information and repeating steps and directions over and over again. I found that I was taking the joy out of art when I would test students on art time periods, artists, and vocabulary. Although the discipline based art education structure had essentially put art education on the maps by integrating the art as an actual school subject with national standards, I feared that a teacher directed discipline approach was not engaging or meeting my student's needs. I felt it was time to try a different teaching approach. I wanted to let my students use my classroom to engage in authentic art making by allowing them to explore their interests through student centered learning, following a choice based teaching approach. This year I challenged myself to teach choice based art education. As a teacher researcher, I looked at the effects of choice based art education and the ways it might increase student's intrinsic motivations, and allow students to take ownership over their own learning.

Problem Statement

The topic areas of my research focused on discipline based art education and choice based art education. I investigated student ownership and intrinsic motivation as well as what types of lessons and teaching approaches would attract all students, not

primarily just the artistically gifted art students. Choice based art education and discipline based art education has been around for years and has been debated by some of the top art educators in the country. Douglas and Jaquith (2009) founded choice based art education, and Dobbs (1992), is the founder of discipline based art education. Many teachers use one of these two unique teaching approaches, and the effectiveness of both have been widely debated. In what ways will the choice based art education approach stimulate students' intrinsic motivation, and allow students to take ownership over their own educational learning?

I saw a lack of ownership and intrinsic motivation in my fourth grade students to complete class work. I saw that most of my students were enthusiastic about learning, while few lacked ownership over what they were learning. The few rushed through their work and submit their assignments for a grade, leaving me to question if they cared about the outcome of their final art project.

When I instructed my teacher directed discipline based lessons, I saw that students became frustrated if they had limited choices or variety in project assignments. As a result, I noticed there was an increase in my fourth grade students' disruptive behavior. They lacked confidence, attention, ideas for their projects, the ability to make choices, the ability to set up their own workspace, and clean their own workspace. Sometimes students asked, "Is this good enough?" Leaving me to question if a discipline based teaching approach was meeting all of my student's needs.

I realized that my classroom environment contributed to the problems I saw in the lessons I taught. When students asked for different materials to use for their assignment, the materials were in places that were difficult for students to access. For example, I

would store materials up high on shelves or tucked away in cabinets. The students could have benefited from having access to all materials. I hesitated leaving materials out in the open because I feared that students would misuse and waste supplies. Since I teach in a school that demands classroom control, I feared that too many choices could potentially turn my class into a free for all. How can art teachers get students to care about their artwork and be motivated to make their own art about their own ideas and interests while maintaining an orderly classroom structure?

As I researched different teaching approaches and methodologies, I came across Gude's (2010) quote, "We must be willing to let go of some of the old familiar projects (and their myriad variations) in order to make room for other sorts of projects and other kinds of art experiences." (p. 6) I realized that I wanted my students' work to look like my exemplar, so I could assess their work to meet criteria for a grade. I understood that by following a discipline based approach, it was setting my students up for failure. The problem was me, I had to let go of some of my old teaching habits and projects because they were not supporting my student's needs or interests. I had to give up control to allow my students to take ownership.

Research Question

Given that discipline based art education follows a teacher directed pedagogy where students learn from the teachers ideas and strict curriculum structure, Douglas and Jaquith (2009) suggest that choice based art education refines curricula and classrooms while providing students studio environments that support a student centered approach where students are able to develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. In what ways might choice based art

education best support student's intrinsic motivations, and ownership in a fourth grade art room?

Theoretical Framework

The purpose of this study was to research discipline based art education and choice based art education. I documented my discoveries on the effectiveness of choice based art education as opposed to discipline based art education. I conducted action research on a group of my well known fourth grade students, some of which I had taught since kindergarten.

I aimed to assess what my students knew prior to switching to a choice based approach. I wanted to know if my students were making art about their own desires and interests, or were they merely trying to perform for the satisfaction of a good grade or teachers praise? Could my students participate in student directed learning when they had become so accustomed to traditional discipline based art education? Did my students like learning about art following a discipline based curriculum? These were questions I wanted to discover as I transitioned into teaching choice based art education.

In 2005 Andrew's conducted a study called *Art and Ideas*. The theoretical framework in her study focused on creating a classroom environment that would promote greater student input into learning and the choice of art projects. During her study she transformed her classroom and let students make choices for their art projects while doing this, her students became more responsible for their learning, more energetic, and enthusiastic about their learning. Through *Arts and Ideas*, Andrews noticed a total shift in her classroom environment because she let students choose the subject matter, and materials. When students were free to choose their own projects and materials, they

showed signs of being more invested in the artmaking process and their artwork. They became less concerned with the grade or making something simply to please a teacher and comply with instructions. They experimented, created, explored, and completed projects in order to satisfy their own desires to make a work of art. They were developing artistic behaviors. Feelings of apathy turned to feelings of freedom, empowerment, and pride. As one student stated, they began to understand that "art is not just a class you take in school, it is a part of your everyday life." (p. 45) I wanted my students to take pride and feel empowered by the choices they made about their artwork. I followed a similar theoretical framework that Andrews used because I wanted similar results.

The book *Engaging Learners through Artmaking, Choice Based Art Education in the Classroom,* was written for art educators in search of changing their teaching style to become more student centered. The heart of this curriculum was to facilitate independent learning in studio centers designed to support student choices in subject matter and media (Douglas & Jaquith, 2009). I desired a teaching framework that was more student lead where students can learn independently, find materials they need and learn how to work in centers instead of completing the same class project based on the teacher's idea. I hoped to discover if a choice based learning structure and classroom environment would support all of my student's interests while increasing their intrinsic motivations to make art and allow the students to take ownership.

Significance of the Study

The significance of this study was to find out which teaching approach was more effective in an elementary school setting and would engage all learners. The significance

of this study was to identify which teaching approach would increase student's intrinsic motivation and require students to take ownership over their art making. Choice based art education is art education that considers students as artists and offers them real choices for responding to their own interests. Students are given the opportunity to make real choices, "choice practice allows teachers and students to value authentic learning processes and intrinsic motivation." (Douglas & Jaquith p. 10) This study is important and significant because it can support other art teachers in a similar situation, who have questions about their teaching pedagogies.

This study will hopefully impact my students, because it will allow my students to have more control over their art making and allow them to self-direct their learning. The focus should be taken off of the teacher's ideas and be centered on the student's ideas. The teacher should be there to serve as a guide and help facilitate and stimulate learning. Students will choose the center and materials they desire to work with, not the teacher. Students should be able to work at their own pace. So often I found that my students tried to copy my examples and complete the art assignments for a grade. I found that I did not like when students strayed away from what the exemplar looked like. I found that I needed to stop making examples and set up my room so that students could find what they needed so they could explore, make choices, find problems, experiment and make their own discoveries.

Limitations of the Study

The limitations to my study were the student's reaction to a new curriculum, scheduling, time constraints and the classroom environment. I was skeptical about implementing choice based student centered learning strategies because my students

implemented the discipline based routines and procedures with fidelity. I taught discipline based art education for the past six years. Students knew how my discipline based lessons were structured and they knew what to expect. The participants were limited because they were not comfortable with choice based instruction because I had never implemented that style of instruction before. Therefore, I had a bias that my students would not be able to handle the lack of structure. I doubted if they could successfully control their own learning with the amount of freedom choice based learning provided.

Gude (2013) brings up choice based art education and disagrees with the amount of freedom Douglas and Jaquith give their students. Gude (2013) suggests that free choice is the end to quality art curriculum because she feels children cannot make good use of this freedom without a great deal of individualized support. "When students are not introduced to a wide range of meaning making strategies (and encouraged to analyze and re-purpose strategies they absorb from popular culture), they tend to fall back on hackneyed, kitschy image-making techniques." (Gude, 2010 p. 6) For that reason, I took a risk switching my curriculum and environment around in the middle of the school year.

Another limitation to the study was due to scheduling and time constraints. I taught five classes per day, kindergarten through fourth grade. I saw a different class each day of the week. By the end of the week, I taught all 500 students totaling 20 classes per week. Each class had my art class once a week for 50 minutes. Due to the strict time constraint, it made it difficult to pull kids for individual one to one meetings and interviews. I tried my best to pull kids before the school day started, during breakfast or after school during dismissal.

The last limitation to my study was my classroom environment. Gude (2013) thinks that choice based art education limits students learning because of, limited materials, time, space, large class sizes and need to know information by the teacher at any given time. She also did not believe that it was logistically possible for most school classrooms to properly function as high-level choice based classes due to limitations on the "availability of materials, space, and time" and also due to the high volume of students in most current classrooms (p.6). I used to have my classroom desks set up in rows and students sat in their assigned seats. Before the study started, I had to change the entire classroom environment by reorganizing the desks, and combining the desks into tables to form centers. I anticipated that my students would have a difficult time adjusting to the new classroom environment. My room lacked storage space and I did not have space to store large projects.

Classroom environments, scheduling, and adaptations to a new curriculum were challenging in my effort to implement choice based pedagogies. There was limited research on an effective choice curriculum implemented towards my student demographics. Choice based approaches are attractive to teachers in the sense that students are taught artistic behaviors and students are held responsible for their ideas and workspace, but there is limited scholarly evidence of an effective choice curriculum actually being implemented by well-known educators. For my literature review, I researched literature regarding discipline based art education, and choice based art education. I contrasted these two views and explained my reasons for wanting to change my teaching pedagogy from a teacher directed approach to a student centered approach. I

researched literature around student centered teaching approaches that support choice based learning, intrinsic motivation, and student ownership.

Definition of Key Terms

Choice based art education.

Art education that considers students as artists and offers them real choices for responding to their own interests. Classrooms function like an open studio with different centers such as drawing, painting, sculpture, collage, printmaking, and fibers (Douglas, 2009). Choice based art education is a student centered choice based approach to artmaking it has also been known as "Teaching for Artistic Behavior" (2009) or TAB, that regards students as artists and offers them real choices for responding to their own ideas and interests through the making of art.

Choice based art education practices (Douglas & Jaquith, 2009) reflect some ideals of independent education, specifically teachers sharing authority with students to develop an in-process curriculum. Typically, teachers provide short demonstrations, five minutes, at the beginning of class to bring new ideas and processes to students. Students can then choose to explore the concept from the demonstration in a new work, begin a new work based on their own idea, or continue to work on an idea/project from a previous class. Choice based learning resembles a Montessori approach to education that allows for students to choose tasks and work without interruption (American Montessori Society, 2015).

"Gates explains that what happens in TAB classrooms mirrors some of the ways artists work in real life: collaborating, working on things that interest them, and using

others (teachers included) as important resources." (Gates, 2016, p. 16) The heart of this curriculum is to facilitate independent learning in studio centers designed to support student choices in subject matter and media. (Douglas & Jaquith, 2009) The book *Engaging Learners Through Artmaking, Choice- Based Art Education in the Classroom*, is written for art educators in search of changing their teaching style to become more student lead.

Discipline based art education.

Discipline based art education is an educational program formulated by the J. Paul Getty Trust in the early 1980s. Discipline based art education promotes education across four disciplines within the arts: art production, art history, art criticism/analysis, and aesthetics. It does retain a strong tie to studio instruction with an emphasis on technique and product. (Dobbs, 1992) Some of the objectives of discipline based art education are to make arts education more comparable other academic disciplines and to create a standardized framework for evaluation. Postmodern theorists criticize discipline based art education because they advocate for a more multicultural view of the arts, and inclusion of a diverse range of viewpoints, that may not be included in a standardized curriculum. Discipline based art advocates that art should be taught by certified teachers, and that, art education is for all students, not just those who demonstrate talent in making art." (Dobbs, 1992)

Artistic behaviors and artist inspired creative habits.

In a choice classroom, students are not just doing whatever they want. Douglas and Jaquith (2009) say that in response to the "do whatever they want" question, "stress that, because students have chosen their work, there are higher expectations of them.

Children work toward greater mastery because they are highly invested in pursuing their ideas." (Douglas & Jaquith, 2009, p. 32) Here are some of the ways *Engaging Learners Through Artmaking*, suggests the way adult artists work (Douglas & Jaquith, 2009, p.3):

Play with materials
Dream and mentally plan
Conceive and expand ideas for artmaking
Risk false starts, abandon failed attempts
Utilize materials in traditional idiosyncratic ways
Combine materials and genres (sculpture with painting)
Complete several pieces in a very short time or work for weeks on one piece
Peruse multiple works at the same time
Follow a particular line of thinking over time, sometimes repeating a series of similar works
Accept mistakes as the springboard for new directions
Comment on one's life, beliefs, popular culture, politics, and history

The foundation of choice based art education challenges and teaches students artistic behaviors and artist inspired creative habits. These behaviors and habits are taught to encourage students to think and behave like real artists thought projects based on their interests. Artist inspired creative habits and artistic behaviors are:

Find an idea
Select materials to express the idea
Arrange those materials plus tools in a workspace
Pace themselves
Create the image or structure
Overcome obstacles
Return materials and tools to their proper location
Discuss artwork and reflect on progress (journal)

These artist inspired habits stem from the 8 Studio Habits of the Mind (Hetland, Winner, Veenema, Sheridan, 2013) which are:

Develop craft
Engage and persist
Envision
Express

Observe
Reflect
Stretch and explore
Understand the art world

When students engage in these artist inspired eight habits, Douglas and Jaquith (2009) suggest that students learn artistic behaviors. Here are some artistic behaviors listed in, *Engaging Learners Through Artmaking*, problem finding (identify, research, visualize), problem solving (revise, ideas ponder), constructing knowledge (apply concepts to work, synthesize understanding), experimenting (play, improve, explore), working habits (plan and sketch, pace, preserve, engage, set goals, collaborate, discuss, organize take risks), representing (observe, communicate, develop style), reflecting (question, interpret, assess, critique), connecting (make associations, respond to culture, develop empathy), and valuing (embrace freedom, open up to possibilities, make choices). (Douglas and Jaquith, 2009, p. 4)

Studio environments.

Studio environment means that the classroom is set up like a traditional functioning artist studio, where artists have access to materials and art processes are set up in an organized fashion to best accommodate the space. Studio environment means the classroom is set up like an open studio with different centers such as drawing, painting, sculpture, collage, printmaking, and fibers (Douglas, 2009).

In a studio environment, all students have access to materials and there are different places for making different kind of art. "Organized studio centers contain directions, materials, tools, and resources, allowing learners to peruse work while their teacher interacts with other students." (Douglas & Jaquith, 2009, p. 17) Teachers are

responsible for preparing menus, materials and tools, resources, furniture, room arrangement and a demo area. John Crowe (2002) is known for saying "the well-designed center is a three-dimensional lesson plan."

Intrinsic motivation.

In Jaquith's article, "When is Creativity," she supports that students are intrinsically motivated when they have autonomy over their learning. Jaquith refers back to her book, *Engaging Learners Through Artmaking*, stating that learners who control their art making are guided by intrinsic motivation to find and solve problems of their choosing. Choice based teaching and learning promotes learner autonomy through arts-based practice focused on multiple studio centers. Teaching for artistic behavior in choice based settings can sustain intrinsic motivation because students challenge themselves with ideas and art media of personal interest (Douglas & Jaquith, 2009).

On the other hand, teachers might say that their students are not interested in anything. Holt (1995) states that it is our responsibility to inspire and bring forth their interests in the classroom. Rather than designing problems for students to solve, Runco (2007), advises teachers to: use intrinsic interests. Students may not be all that thrilled by presented problems that their teacher urges them to solve. They should be allowed to identify, define, and redefine assignments and tasks for themselves. (p. 358) In self-directed learning, the teacher's role shifts from instructor to facilitator.

In Booth's article, "A Recipe for Artful Schooling," he talks about intrinsic and extrinsic motivations. He says that, "Through extrinsic motivators, you can get people to do all kinds of things that pass for learning - regurgitating information on command, performing mental and physical tasks, making products that fit various assignments. But

you can't compel someone to create, or make a new, personally relevant connection, or learn from experience - the fundamental acts of learning- through extrinsic motivators." (Booth, 2013 p. 22) External motivators will not work, because Booth claims that, "Learning can be transformed into understanding only with intrinsic motivation. Learners must make an internal shift; they must choose to invest themselves to truly learn and understand. This need for creative engagement applies to all fields, including science, technology, engineering, and mathematics, as well as the arts." (Booth, 2013 p. 22) Teachers cannot make their students try, students have to find intrinsic motivations within themselves to be motivated to do artwork.

Ownership.

When used effectively feedback promotes student ownership in artmaking by encouraging students to inject originality, persist and improve. "Feedback from teacher, self, and peers can also provide students with motivation." (Low, 2015, p. 43) O'Neill and Barton (2005) define ownership as, "a complex, multifaceted process that captures the relationships that students build between themselves, as youth and as learners, with the subject they aspire to participate in and with the context in which that participation takes place." (p. 292) Low (2015) urges his readers to use feedback regularly and constructively to motivate students to understand alternative viewpoints and guide them to make effective decisions with useful advice. Indeed, feedback is a persuasive tool to empower students in their art making journey. Feedback helps guide students' ownership.

Students can gain ownership over learning with a student centered non standardized test environment. Students are asked take ownership over their learning, but

this can be extremely difficult in a test saturated environment. So many schools are focused on the test scores and less focused on the needs of the child. Berliner and Nichols (2008) address this concern in "Testing the Joy Out of Learning" in Educational Leadership. They write, "A high-stakes testing climate sends a message that the primary purpose of learning is to score well on the test." Andrews (2010) agrees that students need to do more than learn how to take standardized tests. They need to be able to think for themselves, not just the way the instructor wants them to. (Andrews 2010, p. 41) A student's centered approach gives the student freedom to think without the pressure that they will be tested, allowing students to work and think creatively allows students to take ownership.

Teacher directed.

In Schirrmacher's (2006) article, "Inviting Creativity: The Teacher's Role in Art," he explains that during a teacher directed structure the teacher gives specific directions and often an example of what the art assignment should look like. Typically, the outcome of student's artwork look the same.

Seefeldt (1995) critiques teacher-directed art. Schirrmacher explains that "Asking children to complete patterned artwork or to copy adult models of art undermines children's sense of psychological safety and demonstrates disrespect for children including their ideas, abilities, and creativity. Children who are frequently given patterns to cut out or outlines to color in are in fact being told that they, and their art, are inadequate." The intrinsic motivations for art making should come from within the child. Schirrmacher (2006) explains that young children are dealing with autonomy and

creativity and that they are often not responsive or interested in teacher-directed experiences.

Student centered.

Brown (2008), gives her definition of student centered instruction in her article, "Student-Centered Instruction: Involving Students in Their Own Education." Brown states, "Student centered instruction is a form of active learning where students are engaged and involved in what they are studying." (p. 33) In the United States, this concept was first described around the 1930 's in the context of constructivism. As a teaching method, constructivism goes back to at least the work of education reformer John Dewey and Russian developmental psychologist Lev Vygotsky.

Student centered instruction is when the planning, teaching, and assessment revolve around the needs and abilities of the students. The teacher shares control of the classroom, and students are allowed to explore, experiment, and discover on their own. Brown (2008) advises that this does not mean that the students are in control of the classroom, but rather that they have some influence on the decisions that are being made about their learning. "Students are given choices and are included in the decision-making processes of the classroom." (p. 34)

Jaquith (2011) defines student centered learning- as focusing on the students' learning and 'what students do to achieve this, rather than what the teacher does.' This definition emphasizes the concept of the student 'doing.' (p. 28) Barbara Henriksen Andrews (2010) allows her students to choose their own ideas. Andrews (2010) says that, "Allowing students to choose projects provides them the opportunity to investigate

and explore new topics ideas and to engage in art making that has personal meaning this idea truly embodies the student centered approach." (p.45)

Assumptions to be Debated

Given that process and product oriented assessments are widely debated among choice and discipline based art education theories, it is assumed that both assessments could impact the outcome of students learning. Douglas and Jaquith (2009) suggest, "Teachers need to consciously limit what they introduce to students. Focus on material and concepts that do not require your inference once students have mastered the basics. Many teacher directed lessons are no longer useful because they require too much teacher input in the independent studio centers." (p. 45) The assessments were debated because discipline based art production focuses assessment on the student's product and choice based assessment focuses on the process and assessment of artistic behaviors. This assessment will be debated to discover which approach is most beneficial to students' needs regarding intrinsic motivation and ownership. In a choice based art education classroom, lessons are implemented based on student interest.

Given that the role of the teacher is debated by Gude, Andrews, and Douglas, Gude (2009), writes that choice based art education is the ideal endpoint of quality art curriculum, most students today could not initially make good use of this sort of freedom without a great deal of individual support. Gude feels that students need individualized support and that giving students too much freedom is the end to quality art curriculum. The teacher's role will be debated in my literature review because Douglas supports the teacher's role in choice based art education. Douglas (2009) writes in support of choice learning. In "Letters to the Editor," Douglas sys that, "Students' working independently

frees teachers to provide needed individual support and extensive peer coaching/ collaboration is built in to studio classroom practice." Students can offer each other individualized support. Support doesn't always have to come from the teacher. This practice particularly supports teachers who work with huge class sizes, difficult schedules, few materials, and diverse student populations, pre-k through high school. Andrews (2010) allows her students to be peer teachers which I will discuss further in my literature review.

Assumptions not to be Debated

Given that there are many teaching pedagogies teachers can use to increase ownership, teacher student relationships, and intrinsic motivation, I only looked at the differences between choice based art education and discipline based art education. This issue will not be debated because I implemented choice based art education when I conducted my action research. I will only state why a choice approach increases intrinsic motivation and ownership.

Given that I studied the effects of choice and discipline based art education, I only collected data and using choice based art education approaches and curriculum not discipline based art education because the study needed to be conducted in a certain time frame and my students only had art one day per week.

I limited my study to elementary school students; therefore I cannot determine nor debate if choice based learning is the best curriculum for every art classroom in the country. I could only determine what teaching approach was most beneficial to fourth grade students from a low income background.

Summary Roadmap of Chapters

Now that I outlined the problem, discussed the framework, significance, and limitations of the study, defined key terms and assumptions to be and not to be debated, I will conduct a literature review in chapter two. The literature review will support my claim. I claim that implementing a choice based curriculum approach will increase students' intrinsic motivation and ownership. I claim that discipline based art education focuses too much on teaching content and there is not enough focus on the actual student's needs. I claim learning develops when students have a say in what they are learning about.

When students self direct their own learning they can become more intrinsically motivated to take true ownership over their art making. This is because they decide the outcome. The teacher should serve as a guide to facilitate students learning, not tell the students what to do. Students explore and experiment and become problem finders and problem solvers. According to Burton (2000), "Young people are too bored in schools because we do not offer them meaningful challenges, we do not invite them to bring their own experiences into the arena of learning, we do not ask of them the kind of reflection and exploration of possibilities that engages their thinking, and we do not offer them insights and skills in those non-verbal languages of the arts where imagination can open up new corners of reality." (p. 330) In a choice classroom, students are challenged to be the directors of their own learning. Andrews (2005) states that "students are engaged in artmaking, art planning, and art reflection. They are instigators of their art curriculum; not passive bodies waiting for instruction." (p. 39) In a choice based classroom, teachers use a variety of teaching techniques, which will increase the likelihood of reaching all

students not just the artistically gifted. The students do not just learn about artists, they learn how to become artists.

CHAPTER II: REVIEW OF THE LITERATURE

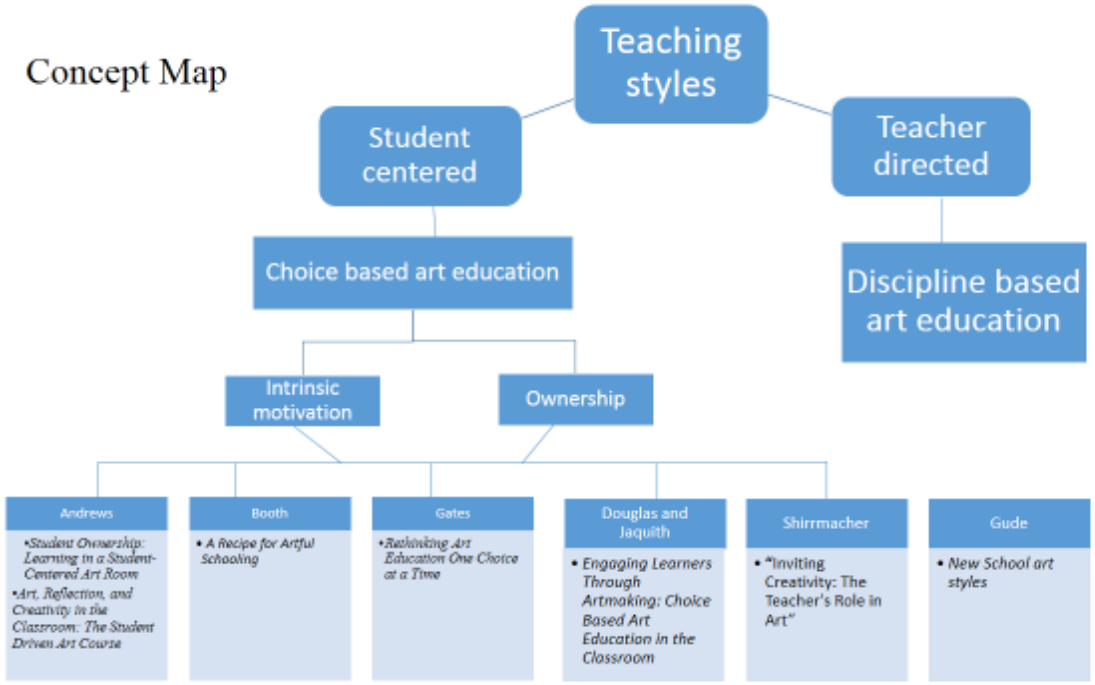
Introduction

As I reflected upon my own teaching practices, I desired an approach more beneficial to all of my students. I wanted my students to enjoy the learning process, but at the same time wanted my classroom to be orderly and controlled. Though many people have their own idea of what teaching approach is best, I did my own research. I reviewed literature that addressed discipline based art education, which is teacher directed in nature, and choice based art education, which is student centered in nature. I also reviewed and outlined other student centered teaching pedagogies that support intrinsic motivation and ownership.

There is much literature detailing the ways discipline based art education follows a teacher directed pedagogy. My first theory was that students are more engaged in choice education because they can implement their own ideas instead of the teacher's. I evaluated choice based art education that promotes learner directed pedagogies such as artist inspired creative habits with the goal of increasing students' intrinsic motivations to produce artwork. My second theory and hesitation was that choice based learning could look like a "free for all" that lacked structure when a teacher told their class to make anything they want. After fully explaining discipline and choice based art education, I sought to contrast the two views and explain the reasons for changing my teaching pedagogy from a teacher directed approach to a student centered one. I sought to offer a diagram on the ways these approaches are different. This research assisted my

implementation of choice based art education in my classroom while conducting my action research. Lastly, I researched literature about student centered teaching approaches that support choice based learning, intrinsic motivation and ownership. The concept map below outlines my research process.

Concept Map



Discipline Based Art Education

I outlined discipline based art education. My first theory is that students are more engaged in choice education when they can implement their own ideas instead of the teacher's. After researching discipline based art education (DBAE), I analyzed the DBAE handbook written by Dobbs. The DBAE handbook was written for art educators and museum educators teaching art to K-12 grade students. Discipline based art education is a program formulated by the J. Paul Getty Trust in the early 1980s. It was started in hopes of creating more of a comprehensive curriculum. Dobbs (1992) believed

that "by implementing discipline based art education, there is increasing evidence that creative problem-solving and cross curricular understanding may be substantially facilitated by using works of art to challenge and nurture students intellectually." (p. 13). The handbook includes four parts; art production, art history, art criticism, and aesthetics.

In a discipline based art education classroom, the lessons include **art production**. During art production, students become familiar with materials, tools and equipment. Students learn about traditional techniques and craftsmanship rules like respect for materials and respect for attitudes towards artists. Dobbs (1992) claims that this process helps students gain skills and knowledge to develop the imagination needed for high quality performance (p. 21).

The next discipline is **art criticism** where students are taught to study, examine and question the artist's work. They study the artist's life and question the artist's work, by asking what changes could be made to the work of art. Students are highly influenced by what choices the artists made when considering how to approach their own work of art.

The third discipline is **art history** where the student learns how to locate the artworks' place in culture over time. This portion of the lesson is teacher directed because the content is selected by the teacher. The teacher presents the art history lesson in the form of direct instruction or through presentation; either way the teacher is doing the talking and the student is listening.

The fourth discipline is **aesthetics**. "Aesthetics teach students to understand the unique nature and qualities of art and how people make judgments about it and justify those judgments." (Dobbs, 1992, p. 10). People reflect upon the impact and meaning of a

particular work of art. Studying aesthetics can help answer questions like, "what is art?" The DBAE handbook offers information about aesthetic scanning. For example, aesthetic scanning is when students respond to the expressive character of the work of art they are studying, like the important ideas and feelings in a given work. Eisner supports a discipline based teaching approach.

In *The Art and the Creation of Mind,* Eisner (2002) states that, "Advocates of DBAE claim that it provides a more comprehensive approach to art education than other approaches, and that it addressed the four sort of things that people do with art: they make it, the appreciate its qualities, they locate its place in culture over time, and they discuss and justify their judgments about its nature, merits, and importance." (p. 27) Art teachers should teach students how to make art and appreciate its qualities, teach about art history's place in culture over time, and how to make judgments about arts nature. But in contrast all of these approaches focus on teacher chosen curriculum, content and student outcome, therefore the student does not have autonomy to choose what they learn.

Choice Based Art Education

Next, I studied choice based art education. Learner directed pedagogies like artist inspired creative habits increase student ownership and intrinsic motivation to produce artwork. I used the book, *Engaging Learners Through Art Making: Choice-Based Art Education in the Classroom* as the main source for my literature review. Choice based art education allows students to develop, explore and experiment with artistic behaviors as well as make discoveries about their own ideas and interests. I believe choice based art education best promotes students' intrinsic motivation and

ownership. It does so because students are more motivated to make something when it is their own idea. Choice based art education was started in the 1970s when art teachers were inspired to teach art to students in a way that reflected how an artists work in a real studio. In 2001, Douglas and Jaquith established *Teaching for Artistic Behavior,* which defined student's artistic behaviors. "Choice based art education provides for the development of artistic behaviors by enabling students to discover what it means to be an artist through authentic creation of artwork." (Douglas & Jaquith, 2009, p. 3). Choice encourages students to develop artistic behaviors. *Engaging Learners Through Artmaking*, lists artistic behaviors as: problem finding (identify, research, visualize), problem solving (revise, ideas, ponder), constructing knowledge (apply concepts to work, synthesize understanding), experimenting (play, improve, explore), working habits (plan and sketch, pace, preserve, engage, set goals, collaborate, discuss, organize take risks), representing (observe, communicate, develop style), reflecting (question, interpret, assess, critique), connecting (make associations, respond to culture, develop empathy), and valuing (embrace freedom, open up to possibilities, make choices) (Douglas and Jaquith, 2009, p. 4) In a choice based classroom, focus is placed on students taking true ownership by creating work driven by intrinsic interests and motivation. There are four practices that form choice based art education: Personal context, Pedagogical, Classroom, and Assessment (Douglas and Jaquith, 2009).

Practice one is a **personal context**. The student is the artist and they control their own learning. "Choice practice allows teachers and students to value authentic learning processes and intrinsic motivation." (Douglas and Jaquith, 2009 p. 10) In a choice program, the students have access to all materials in every studio center during every art

class and control their own direction for art making with the teacher only serving as a guide. This structure resembles a Montessori approach because students can work at their own pace. Students are encouraged by trial and error, making mistakes is celebrated and students can choose to work independently or in groups. After many weeks of working at different centers, the students realize their strengths and preferred working style or medium. In a student centered approach, the students are allowed to choose the content for their work, which is in fact allowing students to take ownership over their learning.

Practice two is **pedagogy**. Teachers use various teaching and learning strategies to respond to the diverse needs of their students. Douglas and Jaquith (2009) Suggest using a variety of learning strategies like direct and indirect instruction, visuals, whole group demonstrations and discussions, student collaboration, small group instruction, and one to one teaching. The student centered approach is the opposite of the teacher directed approach. In discipline based art education direct instruction is used most and collaboration is not encouraged. In my research, I used a choice based pedagogy by utilizing a variety of the teaching and learning strategies from above.

In choice based art education, the teachers and students know their roles. "Teacher roles include demonstrating, modeling, facilitating, coaching, providing curriculum content, and altering that content a result of observations made in class." (Douglas & Jaquith, 2009, p. 11) Over time, the teacher will get to know the students interests and better guide and challenge the student, thus enabling the teacher to differentiate instruction for each student's needs. The students are also well aware of their roles in choice based art education. They are to guide and self-direct their own

learning by experimenting and making discovers about their own interests through exploration. Students can use each other as resources, meaning they can teach and learn from one another. "When students self-direct, they build understandings through inquiry and problem solving. In multiple studio centers around the classroom, learners provide much of the instruction." (Douglas & Jaquith, 2009, p. 11) This means students can act as peer teachers instructing and offering each other feedback. Another student role in a choice based student centered approach is accountability. Students must be held accountable for setting up and cleaning up their own work space. Students are also responsible for maintaining the classroom centers and displaying their own artwork.

Practice three is a **classroom context**. The learning environment is organized with a prescribed time structure. I used this information to re-organize my classroom environment as part of my action research. Douglas and Jaquith (2009) suggest teachers begin the class with a five minute demonstration. The demonstration is to expose students to new techniques and varied concepts over the school year. Learners can then choose to expand on the topic, continue in an individual project from another class, or start a new project. The teacher should discern the students' interests, make the information age appropriate, and find content that will build knowledge from one class period to the next. After the first five minutes, students break off into centers of their choice based on an idea or theme that intrinsically motivates them, or they can expand on the teacher's instructions for the day. "Materials are arranged in an organized presentable fashion and centers are equipped with menus or directions for learning." (Douglas & Jaquith, 2009) Students can explore what they need at each center. Chapter two outlines the learning environment and provides helpful accommodations for challenging learning

environments, like small classrooms or teachers who are art on a cart. Any teacher can implement a choice environment. Classrooms should be equipped with centers and teachers must consider the placement of centers and the flow of the classroom.

Douglas and Jaquith (2009) suggest that centers should be clearly labeled, accessible, and contain labeled material and resources like books and menus with instructions.

Practice four is an **assessment**. I followed choice based assessment strategies while I conducted action research. Chapter four outlines the assessment process, which contributed vastly to the design of my study. Observation is key in choice based art education implementation. Teachers create manageable methods for collecting data on student progress like having students collaborate, self-assess, keep a journal, write artist statements, and use a self-checklist (p.14). Self-assessment is proven to boost students' confidence, measure progress and increase intrinsic motivation. I discuss how self-assessments increase student's intrinsic motivation and ownership further in my literature review under *Student Centered Approaches that Support Intrinsic Motivation and Ownership.*

I had students keep a sketchbook journal. They were asked to record centers they used for the day as well as their thoughts and ideas about the development of their artwork daily. Appendix H shows an example of the daily center record students used in their journals. I graded students on the evidence and development of their artistic behavior rather than grading the quality of their artwork. Appendix G shows examples of teacher and student self-assessment strategies. In choice education, process is valued more than the product of their work. "Evaluation is also crucial in teaching for artistic

behavior. Many teachers use a color coded chart to keep data on which centers students use week after week. In addition to skills, teachers acknowledge work habits, including persistence, risk taking, inquiry, and time management." (Douglas and Jaquith, 2009, p. 15) As stated earlier in the introduction, teachers are evaluating and assessing evidence of artistic behaviors like problem finding, problem solving, constructing knowledge, experimenting, working habits, representing, reflecting, connecting, respond to culture, and valuing (Douglas and Jaquith, 2009, p. 4) Douglas and Jaquith (2009) use Hetland's (2013) suggestion to encourage students to "engage and persist."(p. 6).

This research lead me to discover the *8 Studio Habits of the Mind*. I purchased the book, *Studio Thinking II,* by Lois Hetland, Ellen Winner, Shirley, Veenema, and Kimberly Sheridan. Hetland (2013) and her team thought of eight habits which include, develop craft, engage and persist, envision, express, observe, reflect, stretch and explore and understand art worlds (p. 6) Since then, the eight habits have been quite a force in reshaping how art education should be organized and taught. Douglas and Jaquith (2009) rephrased these eight methods as: find an idea, select materials to express the idea, arrange those materials plus tools in a workspace, pace themselves, create the image or structure, overcome obstacles, return materials and tools to their proper location, and discuss artwork and reflect on progress. (p.33)

I created a visual for my classroom in Appendix J, which lists the eight studio habits that help push the students during their art making. Students needed to be held accountable for implementing and pushing themselves through the eight artistic studio habits. This style of self-assessment gave students ownership over their own learning. In Appendix I, I created a self-assessment outline of the eight artistic behaviors. If

students did not want to push their own idea, then they had the power to change it. Teachers assess choice learning by observing artistic behaviors and evidence of students working through the eight studio habits. I used the assessment process I explained above when I conducted action research.

In conclusion, choice based art education refines curricula and classrooms around the needs of the student. Choice based teaching places more focus on the student's development of artistic behavior and less focus on the product of their artwork. Students learn in studio environments that support a student centered approach where students are allowed to explore, experiment, and make discoveries about their own interests and ideas. Students do not have to follow the discipline based models that carry out the teacher's ideas or curriculum objectives. Choice based learning best supports students intrinsic motivations and allows students to take ownership because the students are in control of the content, process, material, and outcome of their work. The foundation of choice based art education turns the classroom into a studio environment which follows a student centered approach that supports the development of artistic behaviors and values the student's interests and ideas.

With a clear understanding of discipline based art education and choice based art education in place, I next sought to provide detailed examples of how these approaches contrast each other. I developed a diagram to compare the ways disciple based education and choice based education approaches are different.

Contrasting Views of Discipline Based Art Education and Choice Based Art Education

Postmodern theorists like Douglas, Jaquith (2009), and Schirrmacher (2006) criticize discipline based art education because they advocate for a more student centered view of the arts, and inclusion of a diverse range of viewpoints, that may not be included in a standardized discipline based curriculum. After reviewing literature on discipline and choice based art education, I came to realize that after six years of teaching following a discipline based teacher directed approach; that I desired to establish a student centered approach. I wanted to change to choice based art education to promote artistic behaviors, enhance student ownership, and increase student's intrinsic motivations for creating artwork regarding their own ideas. The research on choice based and discipline based education helped guide me when I prepared to teach a choice based art curriculum during action research. This section is important because contrasting these approaches helped me to not revert back to a discipline based approach. This section outlines two examples of how discipline based and choice based education differ from one another, offers an example of a discipline based teacher directed lesson as well as a student centered choice based lesson. A chart outlining how the two teaching styles are different from each other is included.

Example one, during art production in discipline based art education, the teacher would show the class how to use equipment and the teacher would stress craftsmanship and rules for using the materials correctly. Discipline based structure implements the teacher's curriculum ideas and determines a set of directions for producing the art. Discipline based teachers are told to instruct for at least one hour collectively per week. (Dobbs, 1992, p.10) Douglas and Jaquith (2009) suggest the opposite, "Teachers need consciously limit what they introduce to students. Focus on material and concepts that do

not require your inference one students have mastered the basics. Many teacher directed lessons are no longer useful because they require too much teacher input in the independent studio centers." (p. 45) In a choice based art education classroom, lessons are implemented based on the student's interests. Choice educators keep instructional time to five minutes per class. Classes are carefully planned to maximize the students studio working and experimentation time. I was mindful not to over teach while I conducted my action research and only interfered if needed.

Example two, in discipline based art education, there is a heavy focus on the "product" because of the evaluation, assessment, and student achievement factor. "The increasing competence of the student in creating, understanding, and appreciating art through DBAE instruction is the bottom line for DBAE, just as increasing competence is the bottom line in any other school subject. Therefore evaluation of student achievement is an integral part of the program." (Dobbs, 1992, p. 47) In a choice classroom, students are encouraged to experiment and self-direct their own learning even if they do not come up with a product. The learning process is not measured by student achievement through products, it is measured by the student's learned artistic behaviors and artistic process. Artistic behaviors should be assessed instead of assessing the completion of the product. Hetland (2007) states that, "our aim is to provide strong evidence that the real curriculum in the visual arts extends far beyond teaching technique, and to demonstrate that such teaching engenders the development of serious thinking dispositions that are valued both within and beyond the arts." (Douglas and Jaquith, 2009 p. 5). Students are encouraged to work through eight artistic habits developed by Douglas and Jaquith (2009), these habits are find and idea, select materials to express the idea, arrange those materials plus

tools in a workspace, pace themselves, create the image or structure, overcome obstacles, return materials and tools to their proper location, and discuss artwork and reflect on progress. (p.33) The main focus of teaching for artistic behavior is to encourage the students to develop their ideas, interests, and give them opportunities to find problems and take risks.

Student centered vs. teacher directed.

Robert Shirrmacher, is a full time instructor with the san Jose Evergreen Community College District. He teaches and supervises early childhood education majors at two on campus laboratory child development centers. His Ph.D. is in early childhood education. In Shirrmacher's (2006) article, **"**Inviting Creativity: The Teacher's Role in Art*,"* he identifies and critiques teacher directed, and child centered approaches, and leaves us to question, what is the teacher's role in children's art? Shirrmacher (2006) explains that during a teacher directed structure, the teacher gives specific directions and often an example of what the art assignment should look like. Typically, the outcome of student's artwork look the same. "Substituting teacher projects for art does children a disservice for it robs them of the opportunity to make self-expressive, self-initiated art." (Schirrmacher, 2006) This article proves that student centered choice learning supports student's intrinsic motivations and ownership. Below I provided one example of a discipline based lesson I used to teach and an example of how I re-designed the lesson to fit a student centered choice based approach.

Teacher directed lesson.

As an example, when I used disciple based teacher directed lessons, I would spend planning time creating an exemplar of a still life with a vase and flowers. I would

create a presentation with information about Vincent Van Gogh's Sunflowers still life. I would have already selected the supplies (paint, oil pastels, pencils etc.) and materials the students would use that day by setting out materials on the student's desks. Students would not be allowed to get out of their seat to get other supplies, other supplies were off limits unless they were out on the desks. I would give each student the same sized paper. Through art production, the students would learn how to draw and paint a sunflower, vase and background, we would look at Van Gogh's sunflower painting as a reference. I would instruct students on how to draw flower shape, petals vase and background. I instructed students on the directions for how to use the medium and tools, there was not much time to let students experiment in multiple ways with materials. Using this approach, all of the projects look unrecognizable from one another. The student's artwork features vases and flowers all look the same because students copied the way I drew and did not have a chance to observe the way a flower looks in real life or from a photograph. Next, I would guide students into art criticism regarding Van Gogh's work. I prompted students to question the subject matter and asked students to reflect about what his artwork was trying to express. My questions had answers that I pre-determined. We talked about the moods and questioned the artist's feelings and objectives for making art. We learned about the history and time period of Van Gogh's life while questioning the aesthetic quality of Van Gogh's work. Next, I would collect their work for evaluation; checking for completion and craftsmanship. I would even measure understanding by giving a quiz about Van Gogh or would give students an exit ticket to check for further understanding. By this point, I felt my students had had enough. Later in the year, my students would see their work in the art show and they

could barely differentiate their work from their classmates. Schirrmacher critiques teacher directed art, he explains that "Asking children to complete patterned artwork or to copy adult models of art undermines children's sense of psychological safety and demonstrates disrespect for children including their ideas, abilities, and creativity. Children who are frequently given patterns to cut out or outlines to color in are in fact being told that they, and their art, are inadequate." (Schirrmacher, 2006).

Student centered lesson.

After I researched student centered choice approaches and discipline centered student approaches, I approached my lessons much differently. The intrinsic motivations for art making should come from within the child. If I were to reteach the Van Gogh lesson through a student centered choice approach it would look different. First I would give a brief introduction about Van Gogh's post impressionism style and show students pictures he was motivated to paint and create. I would point out his impressionistic style and leave students to question how he did that technique. How did he create the textured strokes, oil pastel, paint etc? I would use the theme or big idea of personal interests. I would leave students to question, if Van Gogh painted what he liked, I can create artwork about my personal interests through a, landscape, still life or portrait, sculpture, etc. I would not have the entire class make a flower still life. After the five minute demonstration, students would have maximized time to work in studio centers.

Students would explore their theme of personal interest and make artwork that intrinsically motivates them, thus giving them ownership to self-direct their own learning. After the introduction class, in the next class I would use my observations to help facilitate and guide the child's interests. Students would work independently or in

groups. Students would get ideas from each other and use directions and menus at studio centers. As the teacher, I would encourage the student's development of artistic behaviors. Instead of assessing the students through a grade, Douglas and Jaquith (2009) suggest assessment be done by guiding students to work regarding eight steps. Find and idea, select materials to express the idea, arrange those materials plus tools in a workspace, pace themselves, create, overcome obstacles return materials to proper location, and discuss artwork and reflect on progress (p. 33). When we expect students artwork to look like our example or Van Gogh's example, there is no room for the child develop artistic behaviors, think creatively, make choices, experiment, problem solve, take ownership or be intrinsically motivated to complete the assignment. It is discouraging to think that I was directing my students to implement my ideas, but it inspired me to implement choice based learning approaches. Below is a table that summarizes differences between discipline based and choice based art education.

Discipline based art education vs. choice based art education.

Teacher directed	Student centered
Teacher chooses the theme/idea	Students choose the theme/idea
Teacher instructs for one hour a week or more	Teacher instructs for five minutes a class
Outcomes are, mass produced and similar	Outcomes are creative, unique and original
Teacher chooses material	Student chooses material
Controlled time for project	Students can work at their own pace
Some students take ownership and pride in their work, but some do not.	Art is more meaningful to the students and most students take ownership and pride in their work.
Empower the teacher's ideas	Empower the child to decide content
Projects are close ended and structured (art production, art history, art criticism, and aesthetics)	Projects are open ended.
Foster compliance and following directions	Foster autonomy
Fear of making mistakes	No fear of failure, risks are taken

Art history is one of the main focus areas for the lesson.	Art history is introduced to make connections to what students are doing
Adult aesthetics enforced	Students' aesthetics embraced
Teacher provides motivation	Students are self-motivated
Art work should look like the teacher sample.	Freedom to try different approaches to making art
Artwork is appealing to adults and because finished product is recognizable	Artwork may not appeal to adults because the finished product may not be recognizable
Pleases adults	Pleases the child
Not much time for exploration and no time for scribble stage	More time for exploration and scribble stage is embraced.
All students work on same thing at the same time	Students work on their own pace
Focus on product	Focus on artistic behavior
Students experience only partial art making process	Students experience full art making process
Peer teaching doesn't happen very often	Students share their discoveries and teach one another
Teacher controls the outcome of the artwork teacher sample is shown	Outcome of the artwork is controlled by the student's vision, not the teacher's
Some students exhibit creative confidence	Most students exhibit creative confidence

The last section of my literature review outlines how other teachers implemented student centered approaches to increase student's intrinsic motivations and ownerships.

Student Centered Approaches that Support Intrinsic Motivation and Ownership

Lastly, I researched literature around student centered teaching approaches that supported choice based learning, intrinsic motivation and ownership. I outlined four reputable sources that supported student centered learning while increasing intrinsic motivation and student ownership. First, I examined Leslie Gates, "Rethinking Art Education One Choice at a Time." Second I examined Barbara Andrews's article, "Art, Reflection, and Creativity in the Classroom: The Student Driven Art Course." Third I examined Andrews article, "Student Ownership: Learning in a Student-Centered Art Room," and, lastly, I reviewed "New School Art Styles," by Olivia Gude. All four of

these articles represent student centered approaches that support intrinsic motivation and ownership.

Rethinking art education one choice at a time.

Leslie Gates examines two student centered teaching approach in her article, "Rethinking Art Education One Choice at a Time." The purpose of this article is to consider the teacher's role in offering choices through Gude's (2010) postmodern big ideas, and Jaquith's (2009) choice based learning. This article promotes learner directed pedagogies that increases student's ownership and intrinsic motivations to produce artwork. Gates (2016) noticed students were bored of the discipline based art education centric curricula, and started to gravitate towards a more thematic curriculum based on big ideas (Wiggins & McTighe, 2005) and postmodern art making practices (Mayer, 2008, Walker, 2001). Gates (2016) explains that big idea and themes in postmodern art give students opportunities to make more choices they do not force students to follow teacher's directions (p. 15). Big ideas ask students to make their own meanings and allows students to work in their own style. In researching choice based art education, I did not realize the potential big ideas have to support students in autonomy. When students have autonomy and can make their own choices they are self-directing their own learning and are intrinsically motivated to create artwork based on their own ideas while the big idea or theme is helping students to get started in the direction of their idea.

Gates gives an example of an art teacher named Nate, who revised a project he had created in response to the linear perspective concepts in his district curriculum. In the previous version of the project, students mimicked Charles Demuth's style by drawing a building that resembled a precisionist painting. When students completed the

project all of the works looks so similar and students lacked engagement. Nate, the art teacher, used Olivia Gude's (2004, 2007, 2013) Postmodern Principles and linked this projects idea to the big idea theme of *memory.* Instead of having the students observe Demuth's work and copy it, the teacher instead began the lesson by asking students to write down personal memories. In this lesson, big ideas guide the students in the direction to make their own choices. Big ideas can benefit in an elementary school setting especially when children are confronted with too many choices and have a hard time narrowing down a specific theme. "Teachers who use postmodern big ideas seek to support students as choice makers so that students are making art that is personally meaningful and more socially engaged. With this approach, students' have the freedom to interpret an idea or prompt and, in the spirit of embodying a postmodern artmaking practice, are free to choose materials, scale, and so on that best fit their concept." (Gates, 2016, p. 16)

"Teachers using postmodern big ideas recognize students' attention to the world outside of school and offer a remedy for the *School Art Style* (Efland, 1976) by introducing students to the methods of contemporary artists and the subjects of their artwork. Big ideas such as memory, or hybridity, or function, alongside examples of how artists have explored these themes, provide students with a launching point for their own artistic investigations." (Gates, 2016, p. 16) A good choice curricula supports students to use their own ideas or big ideas thus choice learning ignites the spark of intrinsic motivation and provides students with an equipped studio environment to carry out their ideas into art projects. Before reading this article, I never thought about big ideas being

motivators for student engagement. This article greatly contributed to the design of my study because I implemented big ideas to improve student engagement.

Arts and ideas.

I noticed the same trends in Barbara Andrews's (2005) articles regarding student centered teaching approaches. The main purpose of "Art, Reflection, and Creativity in the Classroom: The Student Driven Art Course," is to strengthen visual art in the classroom by empowering the student through shifting the power from the teacher to the student and emphasizing the process instead of the product. This source is also a contributor to the design of my study, I hope to have the same outcome as Andrews regarding the shift in power and emphasizing process rather than product. Andrews does not tell her students what to do, she acts as their guide. The aim of this study takes the emphasis off of the teacher. The student driven curriculum gives the students responsibility, they take ownership and learn and teach each other. This article is another factor that proves that choice education promotes student ownership.

Like Douglas (2009), Jaquith (2009), and Gates (2016), Andrews (2005), also allows students to produce their own ideas and have autonomy in their learning. She allows students to control subject matter and materials and she acts as the guide/ facilitator and intervenes only when necessary. Andrews (2005) conducted a study called *Art and Ideas*. "In *Art and Ideas* our focus was to create a classroom environment that would promote greater student input into learning and the choice of art projects. In this inclusive environment, as students made choices for their art projects, they also became more responsible for their learning as well as more energetic, and enthusiastic students. While doing this study, unanticipated benefits or outgrowths also resulted." (Andrews,

2005, p.35) Through this study she started to notice a complete shift happening in her classroom.

In Andrew's (2005) class she noticed a shift in the student teacher roles. In her class, students were elected to become the instructors if they showed excellent skill in a certain medium or technique. For example, if a particular student mastered the art of printmaking, the teacher can use that students as an instructor by encouraging others to learn from the student who mastered printmaking. Classmates are encouraged to learn from the class expert. In turn, the student expert is building communication skills by talking about the medium to their classmates. Students in Andrew's class claim that they learn better if one of their peers are explaining the learning process rather than the teacher. Students are ultimately engaged and what to learn from each other. "Students are engaged in art making, art planning, and art reflection. They are the instigators of their art curriculum; not passive bodies waiting for instruction." (Andrews, 2005, p. 39) The students love to learn from each other they also have the power of explaining steps to their peers using student friendly language. As Ryan explained, "I think that learning from our peers is more efficient because we can relate to them better than with teachers." Tyler added, "I learn better from a friend because they're more on my level. I can understand them better-and I'd listen to them more." (Andrews, 2005, p. 39) Although these examples are explained from a high school student's point of view, I believe this literature is a key point in guiding me during my action research. All of the instruction does not have to come from the teacher's mouth, it can be passed down to a student who understands information and that students can become the expert. The gap in my

literature is that there is not many sources that show evidence of effective choice implementation in an elementary classroom setting.

Next Andrews (2005) noticed a shift in the emphasis from the product to the idea. A painting of *Starry Night* is great to recreate, but it is teaching students to copy work and does not challenge students to implement their own ideas. Andrews's students give some insight into their thoughts on the shift from product to the idea. As Eliza Pitri (2003) writes, "The process of art making is more important than the product because it could and should involve thinking and problem solving" (p. 23). Jessica expressed the difference between a conventional art class and a student-driven art class. "See schools teach kids art, but they have to also let kids create art, because art is the handwriting of the soul." (Andrews, 2005, 39) This article validates reasons for why teachers should take emphasis off the art product. This article connects to the same ideas and themes Douglas (2009), Jaquith (2009) and Gates (2016) explain regarding the process over the product. Andrews (2005) was able to nurture her student's passion for the arts without telling them what to do. Student took responsibilities getting their artwork out of the classroom onto hallway wall and into businesses in the community. Barbara gave clear and specific advice and resources in her article.

Student ownership.

In 2010, Andrews writes another article called, "Student Ownership: Learning in a Student-Centered Art Room*,"* because Andrews noticed her students were apathetic and disengaged from the art making process. The problem Andrews addresses in this article is around student ownership, specifically how she reached her apathetic and disengaged high school students. This source contributes to the purpose of my study

around student ownership. When I came across this literature I could empathize greatly with Andrews, because I am experiencing the same problem where students lack ownership. Students are asked take ownership over their learning but this can be extremely difficult in a test saturated environment. So many schools are focused on the test scores and less focused on the needs of the child. Berliner and Nichols (2008) address this concern in "Testing the Joy Out of Learning in Educational Leadership." They write, "A high-stakes testing climate sends a message that the primary purpose of learning is to score well on the test." Students need to do more than learn how to take standardized tests. They need to be able to think for themselves, not just the way the instructor wants them to. (Andrews 2010, p. 41) A student's centered approach gives the student freedom to think without pressure that they will be tested, allowing students to work and think creatively. Andrews structured her class around writing, reflecting, and goal setting. The writing provides evidence of learning, serves as a form of communication between teacher and student, and gives students an opportunity to express their thoughts and ideas. Andrews also requires reflective papers from her students each semester. The class structure is such that the teacher provides multiple media, information, guidance, and ideas, but students choose their projects and direction in the study of art.

In doing this transition, Andrews noticed three distinct differences in her shift from teacher directed to student centered. She noticed a shift in focus on the student, shift in teacher student relationships, and shifts in assessment. First, she noticed a **shift in focus from the project assignment to the focus on the students.** The student generates their ideas not the teacher. Allowing students to choose projects provides them

the opportunity to investigate and explore new topics ideas and to engage in art making that has personal meaning. Quote from a high school student,

> "Each art teacher has had a different style of teaching, but for the most part, they gave me little freedom to try new things. They all required all of the students to do the same things. / loved art, but after four years of this style of teaching, I got tired of art class and stopped taking art for two years. Having the freedom in Art and Ideas to choose what / do, also gives me a chance to think about what i want to do. The freedom helps me think creatively, whereas in a normal art class, Ii do as I am told. In a normal art class, I wouldn't be looking forward to the next semester, but in Art and ideas. I am." (Andrews, 2010, p. 43)

Next, she notices a **shift in the teacher-student relationship.** "Students now view me as a helpful advisor, as opposed to "the boss. "They realize that I am here to help guide their path, not dictate it." (Andrews, 2010, p.42) In her old previous years students viewed her as the judge and commander, in her new classroom environment the students peer teach and go to the teacher for expert advice. I want to try this in my classroom by directing student's questions and problems to other student's so peer teaching can happen. The article quotes a student, "I learn better from a friend because they're more on my level. I can understand them better—and I'd listen to them more." The peer assistant in this learning arrangement shared, "The thing I liked best about Architectural Origami was that I felt like a famous artist when people would come back and ask me for help. What made me feel even more important was that I was like a teacher." (Andrews, 2010, p. 45) This kind of learning will build students confidence and place less demand on the teacher, minimizing teachers lecturing their students. A student teacher relationship creates an atmosphere of enthusiasm and creativity.

Lastly, Andrews noticed a **shift in the assessment process**. Andrews previously used a summative grading scale and her students admitted they were afraid of doing the project their way because they would get a bad grade. Now Andrews approaches

assessment by looking at: student portfolios, sketchbooks and journals, presentations, art projects, student self-evaluations, and assessment of time on task in class. The students receive an overall grade that comprises their engagement in the project they decide to work on. "Assessing time on task allows students to become risk-takers and to push themselves further." (Andrews 2010, p. 45) when I implement choice based art education I plan to assess my students the same ways Andrews assessed her students through their engagement, time on task, and artistic behaviors.

Andrews observed significant changes among learners who have taken her *Art and Ideas* course. Through *Arts and Ideas*, Andrews noticed a total significant shift. She found that when students are free to choose their own projects they feel more invested in the process and the work in general. The students became less concerned with the "grade," or the idea of making something simply to please a teacher; they experiment, create, explore, and see a project through in order to please themselves. Feelings of apathy turn to feelings of freedom, empowerment, and pride. As one student put it, they begin to understand that "art is not just a class you take in school, it is a part of your everyday life" (p. 45). Andrew's article was a breath of fresh air, reading about her teaching style make me want to implement choice into my classroom. She teaches a small group then turns the teaching over to the peers and the students peer taught each other. The students claimed they learn a technique more easily when they are hearing and being taught the information from a student rather than the teacher. I had never tried this teaching approach but I was certain that the students would build self-confidence if they felt like they had mastered certain techniques. This arrangement promotes greater

interaction among the student artists, brings more ideas into the classroom, and creates an atmosphere of enthusiasm, student ownership and creativity.

New school art styles.

The last source in my literature review helped me consider different viewpoints in my research. Gude's teaching practice is student centered but she also brings up her own biases about choice art education. Even though I desired a student centered approach many art educators have different ways of implementing student centered curricula. The article "New School Art Styles," by Olivia Gude, won the 2014 Manuel Barkan Award "Art Education Article of the year." Olivia Gude is an artist, an art educator, and a popular lecturer in the art education field. Gude brings up her own concerns about choice based art.

Gude urges us to question if our old art lessons are really effective. Gude's methodology for the study lead her to look at Efland's "School Art Style," which lists three strategic goals for curriculum that could authentically engage students. The strategies are: the use of discipline centered inquiry, the construction of knowledge (rather than its passive acceptance), and teaching and learning that make connections beyond school" (1998, p. 14). Gude gives her own postmodern proposals about what to value and what to avoid when choosing and constructing curriculum. Gude values engaging in authentic artistic processes over making facsimiles, utilizing skills, forms, and vocabulary in authentic contexts over de- contextualized exercises and recipes, investigating over symbolizing, and contemporary practices of a medium, over curriculum that merely replicates the history of the medium.

Gude values **engaging in authentic artistic processes over making facsimiles**. The goal for an art teacher should always be to reflect as closely as possible the actual methodologies used by artists in making work (Carroll, 2007; Madoff, 2009; Stewart & Walker, 2005; Sullivan, 2010). We should be teaching students actual art authentic artmaking processes instead of showing them other round about ways for making art.

Next Gude vales **utilizing skills, forms, and vocabulary** in authentic contexts over de- contextualized exercises and recipes. Gude (2013) suggests teachers ask students to describe their artwork using vocabulary and explain choices for their art making that is more authentic than grading students using a rubric. "The practice of creating rubrics for each project that specify what formal characteristics must be displayed in a project is neither good, authentic assessment, nor good authentic artmaking" (Beattie, 1997; Dorn, Madeja, & Sabol, 2004). Art projects shouldn't be turned into tests. Students could potentially feel stress if they are forced to complete work that follows a checklist or rubric.

Gude (2013) values **investigating over symbolizing**. Quality art generates new knowledge and students should not be forced to symbolize or represent ideas. "Instead, quality art projects ought to enable students to reframe experiences, thus supporting students in individually and collaboratively finding out something new about a subject. Good art—and good art projects—transform the way in which we understand and process life experiences."(Gude, 2013, p. 11)

Gude (2013) values **contemporary practices of a medium, over curriculum that merely replicates the history of the medium**. Students are not making authentic art work if we are ask them to emulate or reproduce artwork from history. I use my Van

Gogh example, if a student learns to paint *Starry Night*, the work is not authentic because there is no investigating or symbolizing if students are learning to copy ideas. Students should be representing their own ideas through creation of artwork using contemporary practice. As teachers we should be considering how the arts are changing and be aware to implement contemporary practices.

Gude (2013) brings up choice based art education and disagrees with the amount of freedom Douglas and Jaquith give to their students. Gude (2013) suggests that free choice is the end to quality art curriculum because she explains that children cannot make good use of this freedom without a great deal of individualized support. "When students are not introduced to a wide range of meaning making strategies (and encouraged to analyze and re-purpose strategies they absorb from popular culture), they tend to fall back on hackneyed, kitschy image-making techniques." (Gude, 2010 p. 6) Olivia Gude (2013) used the phrase "hackneyed kitschy image-making" which Douglas (2009) thought was disrespectful to the authentic work students make. Douglas (2009) supports the theory that students need to progress slowly with images they know how to make (like rainbows) until they can progress to more sophisticated levels. "By starting with familiar objects (such as hearts or rainbows), students build confidence to take greater risks. Gude's (2013) assumption that all children can be taught how to make meaning using teacher-selected themes shows a lack of understanding of the people who sit before us every day." (Douglas, 2013, p. 54)

Gude (2013) explains that choice based art education limits students learning because of, limited materials, time, space, large class sizes and need to know information by the teacher at any given time. She also did not believe that it was logistically possible

for most school classrooms to properly function as high-level choice based classes due to limitations on the "availability of materials, space, and time" and also due to the high volume of students in most current classrooms (Gude 2013, p.6). Gude (2013) suggests that art projects are the fundamental building blocks to a quality art curriculum because, "good art projects encode complex aesthetic strategies, giving student's tools to investigate and make meaning." (Gude, 2010 p. 7) In 2013, Katherine Douglas responds to Olivia Gude's statements in art Education magazine saying that, "despite Gude's familiarity with our writings (Douglas & Jaquith, 2009), she exhibits a serious misunderstanding of the structure of well-run choice studio classrooms." (p.10) Douglas (2013) writes six statements to support choice based art education.

> 1. Students are introduced to techniques, materials, and concepts in brief whole-group presentations at the beginning of class.
> 2. Choices in the studio centers have previously been introduced whole group in this manner.
> 3. Students' working independently frees teachers to provide needed individual support. Extensive peer coaching/ collaboration is built in to studio classroom practice.
> 4. This practice particularly supports teachers who work with huge class sizes, difficult schedules, few materials, and diverse student populations, pre-k through high school.
> 5. Offerings in choice studios align with state and national visual art standards, while supporting "unexpected possibilities, not narrowed into pre-determined channels" (Gude, 2013, p. 10).
> 6. Students are invited to make art about their passions and interests, and to connect that work to the art world and to ideas such as good versus evil, transformation, and so on. Student "meaning making" is at the very core of our work and is evident in finished pieces that students choose to display. Everything that we offer students is embedded with the goal of independent artmaking that is significant to the makers.

I appreciated and admired Gude's dedication to put together a new school art style that is effective for students. She pulled research from reputable sources like Efland, Tom Anderson and Melody Milbrandt to form her own style. She questions the

effectiveness of choice based learning. I also had the same hesitations Gude had about choice. I was afraid that giving too much freedom would result in poor classroom structure. Gude supports project based learning, believing that giving students a project topic and guidelines is more beneficial than allowing students to do whatever they want. I agreed with Gude in this sense because I knew my students would have trouble with the lack of structure and excessive freedom. I considered Gude's, "New Art Styles" to be a student centered approach that focused on project based learning.

Conclusion

In conclusion, there are many student centered learning pedagogies that support choice education. As an art educator in search of a student centered approach that guides student's intrinsic motivations, I am convinced that choice based learning is the best teaching method for a well-rounded student centered curriculum approach that promotes intrinsic motivations and student ownership.

> "Intrinsic satisfaction in the process of some activity is the only reasonable predictor that the activity will be pursued by the individual voluntarily, that is, when the individual is able to make a choice about an activity. It's no great victory to learn to do something that one will choose not to do when given the choice. There is a substantial difference between what a student can do and what a student will do. It is what a student will do, it is in the dispositional or motivational aspects of behavior, that the significant consequences of schooling emerge. The cultivation of conditions that promote intrinsic satisfactions is a way to increase the probability that such dispositions will be developed (Eisner, 2002, p. 205)."

Although there is limited research in effective elementary choice implementation students are taught to think and behave like real artists making their own decisions, fueled by their internal motivations. Choice learning implementation drives students to produce artwork based on their interests and passions.

CHAPTER III: METHODOLOGY

Design of the Study

Setting.

My study took place at Charter School of New Castle. The Charter School of New Castle is funded publicly by the State of Delaware, but as a charter school, it has been authorized to operate independently and not by local school district regulation. Teachers are evaluated at the state level and by the Teacher Excellence Framework. Charter School of New Castle serves approximately 825 students grades Kindergarten through eighth grade. Our school campus is located in New Castle Delaware in an industrial park on the bank of the Delaware River. We have two large buildings; one for elementary school (Kindergarten through fourth grade) and one for middle school (fifth through eighth grade). All CSNC students receive free meals and transportation. Our classrooms include the latest technologies like: smart boards, school intercoms, and class iPads. Every teacher has their own classroom. The kindergarten classrooms are equipped with a teacher's aide. My classroom holds 30 students and is equipped with a small sink, smartboard, projector, and a class iPad. The school's vision statement is that all students can and will graduate from high school and college with the tools they need to be successful in life.

Participants.

I teach art to grades Kindergarten through fourth grade, a total of 500 students. I conducted my action research on eight students in fourth grade ages 8- 10. Charter School of New Castle serves low income families, which makes the school categorized as title 1. The school demographics are 81% African American, 9% Hispanic, and 5%

White. I taught at Charter School of New Castle for six years when I began my study and formed very close relationships with students and families. I coached middle school basketball and volleyball which allowed me to build relationships with some students even after they left the elementary school. Teachers are encouraged to participate in seasonal community outreach events. I contributed to my school's mentor program, after school program, and hosted annual art shows.

Researcher role.

I was the sole teacher researcher, meaning that I was the teacher, data collector, and researcher throughout this study. As the teacher researcher, I collected data from students based on interviews and visual data that followed a qualitative approach. I asked students questions that related to student ownership. I collected data on the choices that students made in the classroom, through projects that were started by the students who used their own ideas fueled by their intrinsic motivations.

Research procedure.

I collected student verbal data gathered in real time by conducting group interviews found in Appendix F: Protocol Artist Checkpoint Worksheet Survey Protocol and conducted individual interviews with students. I asked students how they felt about their making art, and in doing so, found common themes. I included the student's personal voice, personal experiences, reflections, and opinions into my qualitative research. When I structured my interviews, I developed protocols for each individual in my study; so I could gain comparative data among my interviewees. I was sure to ask probing questions, create an interview schedule, and be sensitive towards the

environment where I decided to host the interviews. I documented all of the data findings, themes, interviews, and observational notes in a data binder.

Ethical considerations.

Before I started the interview process, I composed a letter and permission slip to parents that was first approved by my school administrators. The letter outlined the purpose for the study and informed the participants and parents that data collected would be used for research purposes. The letter informed parents that the identity of their child would be kept private by using made up names. I was sensitive to the attitudes and orientation of the interviewee and was clear to define that the interviews were only meant solely for research and would not impact a grade or create tension with a teacher if they don't respond positively to questions. Participants were informed that data would be kept in a safe place.

Research Methods

Type of study.

I conducted a case study while collecting research. The case study contributed to the collection of research regarding student's intrinsic motivation and ownership through student centered teaching approaches. I saw a lack of ownership and intrinsic motivation in my fourth grade students to complete class work. I saw that most of my students were enthusiastic about learning, while few lacked ownership over what they were learning. Few students rushed through their work and submitted their assignments for a grade, leaving me to question whether they cared about the outcome of their final art project. For this case study, students keep a sketchbook journal, made artwork, and filled out artist proposals, artist statements and self-assessment rubrics.

Methods.

Before students created artwork, they had to fill out a project proposal in their sketchbook. Appendix H shows the artist proposal, artist statement and daily record worksheet students used to record in their sketchbook journal. Students started with a big idea or theme they were interested in, such as "Identity." The student explained what they were interested in making by writing a few sentences. The proposal worksheet asked students to circle the center they were going to use that day. There were several centers the students had access to, such as, drawing, painting, collage, printmaking, sculpture, clay, and yarn. Students were taught to follow the *8 Studio Habits of the Mind* (Hetland 2013). Hetland (2013) and her team developed eight habits which include, develop craft, engage and persist, envision, express, observe, reflect, stretch and explore and understand art worlds (p. 6) Students were encouraged to follow these eight habits during the course of their project. Over time, students stated to adopt these artist inspired creative habits and techniques. When students completed a project, they would fill out an artist statement (seen in Appendix H) and a self-assessment rubric (seen in Appendix I). There was a large poster in the front of the room that contained the eight steps, to give the students a visual reference (seen in Appendix J). Step one: start with an idea or theme (proposal), step two: select and gather materials, step three: set up your workspace, step four: create artwork at a center, step five: engage and persist (work on a project for two-three weeks), step six: clean and store artwork (in class bin), step seven: revise and edit (fill out artist statement), and step eight: meet deadline and share work.

Another research method was analyzing student's artwork. The students created artwork about their theme in organized centers. The centers were organized throughout

the classroom. Each center included the necessary labeled materials that I would re-stock each day. Centers were equipped with menus that contained directions and techniques for artmaking. For example, if students were interested in starting a painting project with watercolor, students located the watercolor menu that had techniques explained such as wet on wet, dry brushing, masking, color blending etc. watercolors set up posters are on the wall to inform students of what they will need to start the project such as, paper, watercolor set and a paintbrush. All of the materials were at the center for the students to discover. Students utilized the resource center before they began. The resource center contained books, drawing books, magazines, and student artifacts that were arranged by themes such as: abstract art, art history, people (faces, full body), places and landscapes, nature, stories (fiction and nonfiction books) etc. Five to six students could work at each center, if centers were full students could take materials and menus back to their assigned seat.

Along with students keeping a journal in their sketchbook and analyzing student's artwork, I also used three methods to collect data; I described facts and evidence of student learning, I analyzed changes and attitudes students had about their artwork, and I investigated relationships and themes. The three methods for my data collections were done through interviews, observations and artifacts.

Data Collection

Context.

The students I selected for my study were all students who I had taught since kindergarten. I specifically choose students that I knew well, and I was able to make a good judgment that they would answer interview questions honestly and be engaged in

the art making process to better the study. Most of these students came from low income families. I was also interested in working with the student's classroom teachers to find out more about the child's strengths and interests. The particular student feedback I collected was used to triangulate data. The sampling collected supported that choice based student centered learning increased students intrinsic motivation and ownership.

Literature Sources and Data Collection Methods.

The three methods for my data collections were done through interviews, observations and artifacts. First, I focused on formal and informal interviews of student participants, their teachers (fourth grade classroom teacher), the guidance counselor, and school administrators. I interviewed these participants at the beginning of the day and during my 50 minute planning time. For the students' interviews, they were conducted individually or in a small group in a more informal setting. I asked the students various questions to discover what drove their inner motivations for making artwork. I asked students what teaching style they preferred (choice based, or disciple based). Appendix H provides a list of the interview questions I used. I gave the student an artist checkpoint survey protocol to further understand the student's educational strengths and personal interest. See Appendix F for the artist checkpoint protocol survey. The artist survey protocol used student friendly language for example, "What subject(s) are you really go at in school?" What is something you really like to do? What are you interested in learning more about?" These questions gave me more insight into the things that motivated my students to want to make artwork and gave me an understanding about their likes and interests.

Next, I classified and grouped what students said to find trends or themes within their answers. I looked for themes regarding intrinsic motivations, student ownership, and the development of artistic behaviors like problem solving. Andrews (2010) quotes her students through interviews, this gave her insight that her student centered approach was working correctly. For example, she quotes one of her students from personal communication class in 2007, "Each art teacher has had a different style of teaching, but for the most part, they gave me little freedom to try new things. They all required all of the students to do the same thing. I loved art, but after four years for this style of teaching I got tired of art class and stopped taking art for two years. Having the freedom helps me think about what I want to do. The freedom helps me think creatively, whereas in a normal art class, I wouldn't be looking forward to next semester, but in *Art and Ideas*, I am." (Andrews, 2010, p. 43) After gathering data on my student's answers, I conducted more formal individual interviews. My interview questions are listed in Appendix F. After the interviews took place I left time for myself to reflect and record the participants answers. I reflected on my thoughts on the process, what worked well, what could be changed, and how the respondent reacted. I classified and categorized patterns and themes based on the data I collected from the interviewee.

The second method for my research focused on observations through my research. I observed and recorded students during their student centered art making process. I observed what drove and motivated them to make art and recorded ways students took ownership over their own learning. I especially looked challenges they encountered, how long they stuck with the same idea, and if they asked for help or solved their own problem. I used the student teacher assessment forms found in Appendix G. I

used teacher and student assessments to measure student's work ethic, organization, and use of class time. I recorded student behavior, communication, and weekly progress. Barbara Hendrickson Andrews (2010) used observations as a part of her data collection in *Arts and Ideas*. She noticed shifts in focus from the assignment or project to the student, a shift in the student and teacher relationship, and a shift in the assessment process. (p. 42) Through observation I hoped to discover what drove the students to be intrinsically motivated and what kind of projects and themes allowed students to take ownership over their own learning.

The third method of data collection was through student's artifacts, meaning artworks they created and the journals they kept. Students kept track of the center they worked at in their sketchbook. The daily center record is found in Appendix H. Appendix H also contains the Artist Proposal, Artist Statement samples. I was able to collect data by reading student's proposals and artist's statements. The sketchbook was a great tool in data collection because I was able to notice trends and evidence of emerging interests. To collect visual data on student artifacts, I took photos of student's artwork. These three methods- interviews, observations and student artifacts support my research collection and helped me answer my research question.

Limitations.

During action research, I discovered some limitations that affected the influence of my study. Factors that limited my study were time constraints, students sampling artwork, and my own personal biases.

There were limitations to the time of this study taking place in a public charter school for 50 minutes once a week, because I could not control the school schedule.

Each trimester we saw one fourth grade class twice a week on Monday and Friday. The rest of the classes I saw once a week. That schedule rotated each trimester. My sampling process was limited because time constraints, classroom supplies, materials and resources. It was difficult for students to complete one single assignment in a given class time, therefore gathering a sampling of student artwork was hard to accomplish.

Lastly, my own personal bias at the educator affected the validity of this study. As an art advocate and educator, I was optimistic that all students can and would succeed in self-expression and be intrinsically motivated while making artistic works. I tried to maintain objectivity in my gatherings, by taking accurate notes and using a voice recorder. I kept each students' data in separate folders labeled with their name and their teacher's name. Once I recognized these limitations, I was able to focus on my research more closely to gain accurate data. My research revealed which projects and type of instruction (student lead or teacher lead) supported intrinsic motivation and ownership.

Data Analysis

Organization of data.

For this qualitative study, I used different data analysis techniques. I organized data through students' sketchbook journals, notes on observations, interviews and photographs. At the start of each class, students recorded their own data in sketchbook journals. After students recorded data, I began class with a five minute demonstration, teaching students about an artist or technique. After the whole group instruction, students separated into individual or small group settings to work on their project, following their artist proposal ideas. I had time to observe the ways in which the participants used their class time, if they worked individually or in groups, and if they worked through the eight

artistic habits. Students participated in student lead practices where the teacher acted as the facilitator and the student was in charge of their own learning motivations, and discoveries. I recorded observations (data binder) in my notes and took pictures of student's art making processes.

Coding of data.

Sketchbooks- what centers did students use most (identify strengths and weaknesses) proposal what were students choosing to make (intrinsic motivations) artist statements end of project (what did the student learn, what challenges did they faced, what they decide to make next (ownership).

Notes on observations- how students used their class time, are they working through the eight artistic habits.

Interviews -I coded data by looking for themes that supported intrinsic motivation and ownership through interview questions, and self-assessment rubrics. Interview questions are listed in Appendix F. During formal interviews, I recorded all of the interviewee's answers using a voice recorder and by taking notes.

Photographs: I took photographs of student's artwork during class time to be able to code and observe progress.

Methods of analysis.

Through content analysis of sketchbook journals, student artwork, centers, interviews, my notes on observations, and photographs, data was entered into spreadsheets. The spreadsheets were labeled evidence of intrinsic motivation and evidence of student ownership.

Timeline for the Study

Narrative paragraphs on process.

Before I began my case study, I presented my thesis proposal at the qualifying review on December 9th. Appendix A gives a clear outline to the order of events I followed. I approached my school leadership team, my instructional coach, and school principal about the design for my case study. I did not anticipate needing any additional items that I would need to purchase. Once I received approval from Moore College of Art and Design to begin, I requested permission from my school leadership team, and classroom teachers to begin. All permissions are listed in Appendix B. I began the study by having students answer questionnaires, and I sent home parent information and questionnaires to gain more knowledge about the student's motivations, and background. I stored all of the questionnaires in a data binder with tabs labeled for each student.

Upon receipt of permission slips I began to implement choice based curriculum and observed participants working during class time. During this time, I continued to build my literature review. Throughout my case study I checked in with students informally and conducted formal meetings. I analyzed data and noted similar trends as I observed the participants work. Towards the middle of my case study in March, I conducted a second informal interviews, and did a data analysis for each participant. I completed *Chapter 4: Results of the Study* by the end of April, and *Chapter 5: Conclusions and Discussion* by the end of May. By June, I finished analyzing all of the data and my thesis was complete. I present my full thesis, on August 4th, 2018.

Chart / table.

See Appendix A for timeline chart of the study.

CHAPTER IV: RESULTS OF THE STUDY

Introduction to Data Collection and Process

Primary research question.

Given that discipline based art education follows a teacher directed pedagogy where students learn from the teachers ideas and strict curriculum structure, Douglas and Jaquith (2009) suggest that choice based art education refines curricula and classrooms while providing students studio environments that support a student centered approach where students are able to develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. In what ways might choice based art education best support student's intrinsic motivations, and ownership in a fourth grade art room?

Research question revisited.

Choosing to Change focuses on the positive outcomes of a choice based art education curriculum. Choice curriculum guides students into becoming self-directed learners. A choice based curricula and classroom environment allow students to develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. This study observes children self-directing their own learning in a studio classroom environment. This study involved data collection methods such as interviews, observations, and student artwork artifacts. Students were interviewed weekly about their thoughts, feelings, and ideas for their artwork. As the sole researcher, I observed students' progress and development of artistic behaviors as a means to measure intrinsic

motivation and ownership. I followed my original methodology plan to collect and code data.

Data collection and organization.

This study involved many forms of data collection methods, coding, and organization of the results. I collected data by taking notes on my interviews with the participants. I had a system in play at the end of each week. First, I looked at each of the student sketchbook journals. Each student had their own folder; I took the folders home to analyze the student's ideas for their projects, artist proposals, and artist statements.

The second method I used to keep organized was photo documentation. I photographed each participant's artwork weekly and placed the photos of their work in a PowerPoint presentation to stay on track with data collections methods. The third way I kept organized was by taking notes. I had a printed packet of the multiple choice survey questions at my desk so I could ask students the questions quickly and record their responses by hand. I later recorded the students' answers in excel tables, which you will see in the next section.

I also collected and recorded interview questions at the beginning and at the end of the study. The questions asked students how they viewed themselves as artists and their overall thoughts, feelings, and ideas about art class. The interviews happened very informally because I wanted to create an atmosphere that was friendly and inviting. I believe I created a space where students could feel safe to talk about their experiences and feelings as they worked on their artwork. I typed out our conversations at the end of each week in my bi-weekly summaries journal.

The fourth way I collected data was by observing the students' artistic behavior while they would work on their assignments. I asked the students self-assessment questions on 2/5, 3/5, 4/2, 4/13, and 5/4. I made a list of themes and artistic behaviors to look for as I observed my students making artwork. You will see the self-assessment form I created in the next section. I turned these areas of interest into a chart, which you will see later on in the study, I call it my self-assessment form.

Changes to methodology.

Over the course of the study students became intrinsically motivated to produce artwork about their own ideas and interests and students took ownership over their learning. Because my study is a child centered approach, I did not feel it was necessary to involve or interview the participants' teachers. For my original methodology plan, I planned to interview the participants' teachers, but during the study I chose not to conduct interviews with the teachers. I did not feel that the teacher's input was necessary in my data collection process at the time of my data collection process. Some of the joys and frustrations about the students' everyday lives were expressed in their interview answers and potentially in their artwork; I felt the need to keep that information between myself and the child. Some of the children would hesitate to tell me things so I assured them that the information would not be shared directly with their teacher. However, the students were aware that pictures of their artwork, and the answers to their interview questions would be included in this case study. If I was to do a larger study in the future, involving more participants, I would choose to interview the participant's teachers.

Researcher role.

This study took place at Charter School of New Castle, DE for twelve weeks from January 29th-May 4th. As the sole researcher, I chose to study eight fourth graders during their regular scheduled art class for 50 minutes per week. This study was a completely new and different way of learning art for all participants. In the past, students followed a teacher directed discipline based learning approach, in this study, students followed a choice based student lead learning approach. Students self-directed their own learning by implementing artistic behaviors.

Because this study involved interviews, I strove to make my classroom setting and environment as comfortable as possible. I would ask students question in large groups and I would sit with the student where they decided to be in my room instead of calling them over to my desk. The students are used to seeing me in teacher mode, but during this study I was required to take on the role of a researcher. As a researcher, I wanted my students to feel comfortable sharing their honest thoughts feelings and ideas with myself and the other participants in the study. I would approach the students in a friendly casual less formal way while they were making art, and I believe it helped me change my role from teacher to researcher. I wanted to be perceived as a friend and less as an authoritarian teacher demanding answers.

Data Presentation

Outline.

In the next section, you will see the data presented in a thematic coding layout. My data collection methods and results are organized into two thematic categories, **Intrinsic Motivation** and **Ownership**. Within each main category I used subcategories

to further explain, organize, and support each theme. I chose to organize my data in this way because my research question asks how a choice based approach might increase students' intrinsic motivations and allow students to take ownership. I looked for commonalties and similarities as I coded three forms of data. I found thematic coding to be the most effective way to understand my data given how my students progressed through a new choice based curriculum. Although my data analysis has yet to be explained, there were some initial themes that emerged as a result of the study. The themes are explained further in the outline and following paragraphs below.

INTRINSIC MOTIVATION
- **Engagement increased.**
  - ***Demonstration and share time.***
- **Big ideas and goal setting.**
  - ***Stretch and explore.***
  - ***Envision and express.***
- **Shift in the assessment process.**
  - ***Reflection.***

OWNERSHIP
- **Confidence Increased**
  - ***Perseverance.***
  - ***Craftsmanship, effort, and focus.***
- **Shift in teacher and student roles and relationship.**
  - ***Social.***
  - ***Pace.***
- **Shift in the classroom environment and preparation.**
  - ***Organization.***
  - ***Work Style.***
  - ***Clean up.***

INTRINSIC MOTIVATION

Intrinsic motivation to make artwork is a desire and excitement to want to produce artwork. When students have autonomy in a choice environment and can make their own choices, they are self-directing their own learning. Intrinsic motivation is when students are internally motivated to create artwork based on their own ideas. In Jaquith's

article, "When is Creativity*,"* she supports that students are intrinsically motivated when they have autonomy over their learning. Jaquith refers back to her book, *Engaging Learners Through Artmaking*, stating that learners who control their art making are guided by intrinsic motivation to find and solve problems of their choosing. Choice based teaching and learning promotes learner autonomy through arts-based practice focused on multiple studio centers. Teaching for artistic behavior in choice based settings can sustain intrinsic motivation because students challenge themselves with ideas and art media of personal interest (Douglas & Jaquith, 2009).

To measure student's **intrinsic motivation** for making artwork, I broke down my findings into three categories**, engagement, big ideas and goal setting, and shift in the assessment process.** I observed the students' engagement levels and attention during *demonstration and share time*. I also observed the execution of the student's big ideas meaning that participants implemented their own idea through artmaking and stretched their idea into producing actual artwork. I made up the theme *stretch and explore* to measure students' motivation and their ability to take risks. The theme *envision and express* measures the student's ability to independently come up with their own original ideas and to set goals for their artmaking. The third theme, *reflection*, assesses the student's thoughts and feelings about their artwork and what drives their artmaking.

Engagement increased.

One major theme I noticed was that the student's engagement and curiosity levels increased after implementing a choice program. The students seemed more excited to

learn as the study took place, because they saw art class as an opportunity to learn and explore.

Figure 1.1. Choice Based and Discipline Based Class Structure Table

Choice Based Learning Class Structure	
Demonstration time or mini lesson	5 min
Studio Time (art making) Students work at centers	35 min
Clean up	5-7 min
Reflection and share time (self assessment)	5-7 min

Discipline Based Learning Class Structure	
Art Lesson/ Lecture	15 min
Discussion checks for understanding	5 min
Art Making (look like teachers exemplar)	20 min
Clean up	5-7 min
Assessment (test or quiz)	5-7 min

The table on the left, in Figure 1.1, is an example of how a typical choice based class schedule would run as opposed to the discipline based class structure on the right. In choice education, demonstration and share time is limited to five minutes so the students have majority of the class time to experiment, problem solve, collaborate, make discoveries and make artwork. Students reflect on their work at the end of the class and share out about what they learned with their peers. In a discipline based structure, the teacher spends at least 15 minutes giving a lecture or a discussion. In a discipline based class, the students are usually assessed daily or weekly on the information that is covered in class, which leaves little time for the students to actually make art or share out about their art.

During the interview process, all students shared that they liked the choice structure better than the discipline based structure because there was less instruction and more time to make art. The students knew the demo time will not be as long, so students showed more interest and engagement during the demo time.

Demonstration and share time.

I measured student's growth using self- assessment forms you can see in Appendix G. In choice education, demonstration and share time is limited to five minutes.

Figure 1.2. Demonstration and Share Time- Engagement Self-Assessment To Measure Intrinsic Motivation.

1. Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions

Date	2/5 Drawing Self Portrait (DBAE)	3/5 Introduced ALL Centers	4/2 FULL CHOICE	4/13 FULL CHOCIE	5/4 FULL CHOICE
K	2 Portrait	4 "K" Purse- Sewing	4 Finger puppet people clothing	4 Flower painting "A Flower for Me"	4 Love project
Kel	1 Portrait	4 Robot- Sculpture	4 Mechanical hand	4 Space Ship- Alien vs. Predator	4 Mortal combat fighting scene- Sculpture
Dall	2 Portrait	3 Pillow	4 Dot Painting- "Falling For Ya" (Claire Desjardins)	4 K Painting "People are stuck on Kyndall" & "Heart"	4 "American Flag"
Jam	1 Portrait	2 Paper Mache Dinosaur	3 Snake model Magic	3 Snake Painting	4 Lebron James logo with the overhead projector
Claire	2 Portrait	3 Castle Sculpture	4 Cactus	4 Cactus	4 Cactus
Ava	2 Portrait	4 Doll Dress	4 Pillow	4 Pineapple (food) paper Mache Sculpture	4 Fruit Sculptures
Lew	3 Portrait	3 Basketball Paper Mache	¾ Football paper Mache	4 Baseball Paper Mache	4 Sports
Zan	3 Portrait	3 Gold Sculpture "Foamtastic"	4 Heart Painting "Stuck on you"	4 Gold foil sculpture	4 Abstract line painting

Drawing **Painting** **Collage** **Sculpture** **Sewing** **Clay**
1 2 3 4

The table in Figure 1.2 shows how the students assessed their levels of engagement during demonstration and share time at the end of the day. The top row of the table in Figure 1.2 is a rubric that represents student's levels of engagement during demonstration time in the beginning of a lesson and share time at the end of the lesson. A one would be the lowest score meaning the students showed no interest of intrinsic motivation to express their own ideas. A rating of a two means that the student shows some interest. A three means that the student was attentive but needed some additional encouragement to be engaged. A four is the highest rating, which students would receive if they had exceptional engagement and were asking questions to show interest and attention. The second row contains the dates of the observations and the titles of the students first projects. This same rubric scoring scale is used throughout this chapter.

As the study went on data shows that the students showed more curiosity and attention during demonstration time because they were being introduced to new centers that they could explore each class. Once I started to introduce new centers and got rid of the cliché annual discipline based projects, the students showed more engagement and commitment.

Along with engagement, more than half of my students continually asked for a note to come to my art room at the end of the day almost daily. Two of the students in my study, Dall and Zan created seven or more projects in a twelve week period. Dall and Zan came to my room for weeks at a time, at the end of the day, and on the days they did not have art.

Figure 2.1. Dall's Artwork on Projects One, Two, Three and Four

The figure above shows Dall's artwork. Her heightened engagement and intrinsic motivation led her to complete the most projects, seven choice projects in nine weeks.

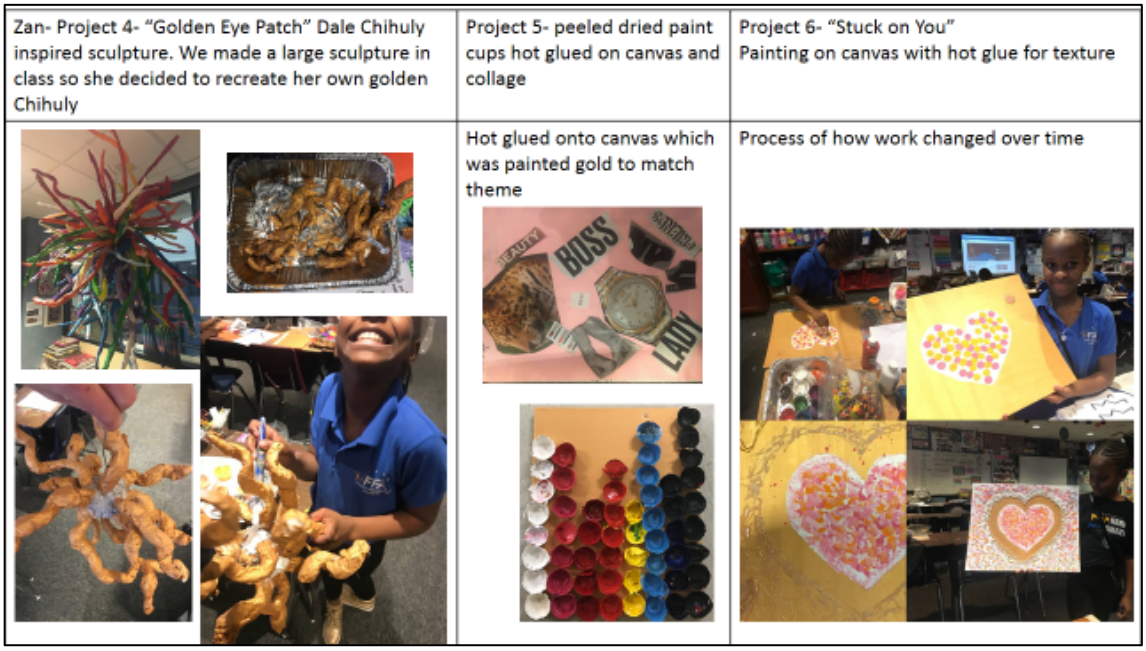
Figure 2.2. Shows Dall's Artwork. Projects Five, Six, and Seven

The Figure above shows photo artifacts of Dall's artwork. Her heightened engagement and intrinsic motivation led her to complete the most number of projects, seven choice projects in nine weeks.

Figure 3.1. Shows Zan's artwork. Projects One, Two, and Three

The photos of the artifacts above were made by Zan. Her heightened engagement and intrinsic motivation led her to complete the most projects, seven choice projects in nine weeks.

Figure 3.2. Shows Zan's Artwork. Projects Four, Five, and Six



The figure above shows Zan's artwork. Her heightened engagement and intrinsic motivation led her to complete the most projects, seven choice projects in nine weeks.

Big ideas and goal setting.

The next theme and finding that I noticed in the data analysis process was that students began to use their own big ideas and set goals for themselves. Students had never really used their own ideas for their artmaking prior to the choice based study. Students were asked interview questions regarding intrinsic motivation and what drives them to produce art.

Figure 4. Intrinsic Motivation Table and Student Responses to Measure Intrinsic Motivation

1. Intrinsic Motivation- Interest Levels: What topics of art drives intrinsic motivation?

   A. Making art for display (Art show)

   B. Making art for yourself (to keep)

   C. Making art for a grade

Date	2/5	5/14
K	B	B
Kel	C	A
Dall	C	A B
Jam	A	B
Claire	C	B
Ava	C	AB
Lew	C	A B
Zan	C	A B

2. Intrinsic Motivation Goal setting: What topics of art drives intrinsic motivation?

   A. Make art for me

   B. Make art for others

   C. Make art with others

Date	2/5	5/4
K	B	A
Kel	A	A
Dall	A	A
Jam	A	A
Claire	C	A
Ava	C	A
Lew	C	A
Zan	C	A

Figure 4 documents participants' answers to their interview questions. The students were asked what topics of art drives them to produce art. Students were asked why they make art and what their goal was for producing art. Students answered in the beginning of the study on 2/5 and the end of the study on 5/14.

During my literature review, I read about the power of students expressing themselves through big ideas. Gates (2016) explains that big idea and themes in postmodern art give students opportunities to make more choices they do not force students to follow teacher's directions (p. 15). Big ideas ask students to make their own meanings and allows students to work in their own style. In researching choice based art education, I did not realize the potential big ideas have in supporting students autonomy.

I incorporated big ideas into my choice based classroom using an ideas poster seen in Appendix J: Student Process Exemplar.

Student Process

1.Come up with an idea
Artist proposal
2. Select and gather
3. Set up workspace
4. Create
5. Engage and persist
6. Clean and store
7. Revise and edit
Artist statement
8. Meet due date and share

Students began a project by taking a big idea off of the "where do artists get ideas" list. As students worked they followed the student process list step by step.

Appendix H: Artist Proposal, Artist Statement, and Daily Center Record

Name: _____

ARTIST Project Proposal

My IDEA: _____
Family, People, Nature, School, Slice of life, Culture- (movies, TV, games and music), Previous Art, Wishes and Dreams, Famous art or artists, Imagination, Themes- (sports, seasons, objects, holidays) gifts.

What are you going to make and Why?

_____
_____
_____
_____

Circle the center(s) you need to use:

Drawing	Painting	Collage	Sculpture	Sewing
Clay	Digital Media	Architecture	Fiber(weaving)	Mask/Puppet

Check off the Boxes!

	Artist- I can start this project with my own ideas.
	Responsible- I will clean up materials and classroom when Miss Hess asks!
	Engaged- I will stay on task and be motivated by my own ideas. (work for 3 classes)
	Cooperative- I will work well with others during class if I need help or ideas.
	Reflect- I can make this wow work and create multiple works similar to this idea.
	I will be PROUD of my work and learn from mistakes!

Is this going to be WOW work? YES or NO

WOW ☺	NOT WOW ☹
Your Creative idea	No idea at all
Worked on for MANY weeks	Quick and finished in one day
ATTENTION TO DETAIL- neat and finished	Not finished, sloppy, messy appearance
Artist statement	No artist statement

After choosing a big idea, next students would write a project proposal to help them further develop their big idea into an art project. Project proposal forms are seen in Appendix H: Artist Proposal, Artist Statement, and Daily Center Record.

Before beginning a project, students were required to fill out an artist proposal which you can see on the left. I tried to encourage my students to pick a theme or big idea that they could express for many weeks. Hetland encourages big ideas in a way with her eight studio habits of the mind. I tried to push my students to work with the mind set to develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and to understand more of the art world.

Stretch and explore.

Stretch and Explore is a term I use to describe student's willingness and ability to take risks and push their ideas regardless of the challenges. Kendra Cherry writes and article in *Very Well Mind* regarding intrinsic motivation. She uses Malone and Lepper's explanation of intrinsic motivation in "Making Learning Fun: A Taxonomy of Intrinsic Motivations for Learning." "Malone defines this area in intrinsic motivation as a challenge. He says that people are more motivated when they pursue goals with personal meaning" (Cherry, 2018, p. 2). Cherry also goes on to explain that, "If you are doing something that you find rewarding, interesting, and challenging, you are more likely to come up with novel ideas and creative solutions." (Cherry, 2018, p. 2). I noticed my students began to participle in activates and artworks that they found rewarding and challenging, it was evident that they were stretching and exploring their creative ideas.

I was very impressed with my students' ability to stretch and explore their same ideas continually throughout several weeks. Some of the participants used the same idea/ theme for several weeks. In Figure 5 you can see the growth in the students' ability to take some risks and push their big ideas forward when they were asked to self-assess.

Figure 5. Stretch and Explore Table and Notes to Measure Intrinsic Motivation

1.Sticks to comfort	2. Occasionally new	3. Explores / tries new	4. Takes risks/pushes motivated to learn

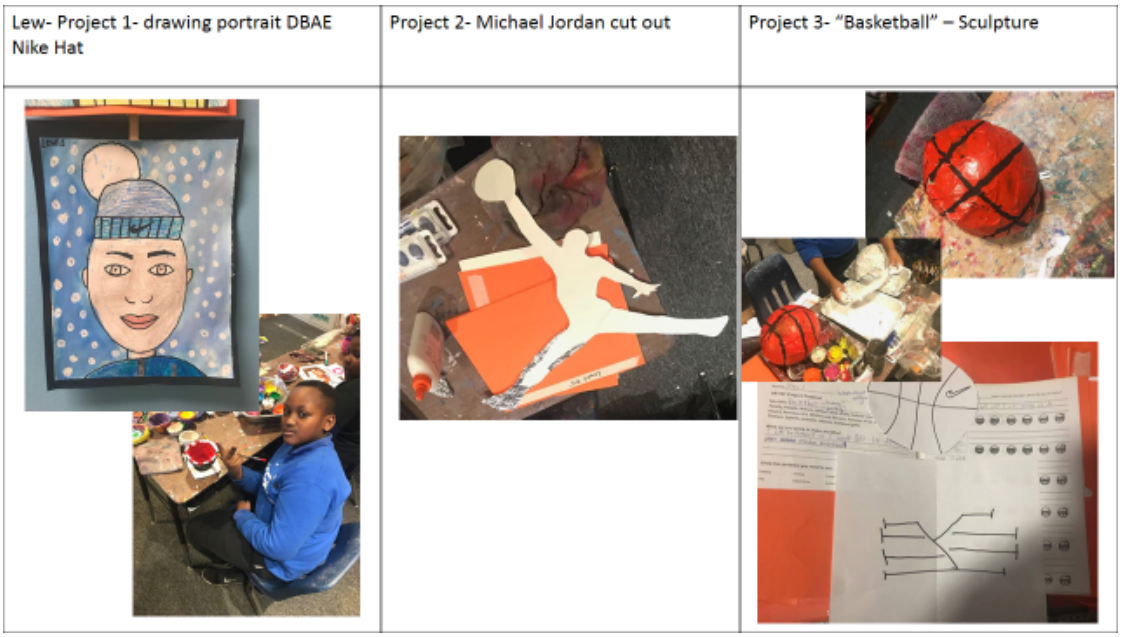
Date	2/5 Drawing Self Portrait (DBAE)	3/5 Introduced ALL Centers	4/2 FULL CHOICE	4/13 FULL CHOCIE	5/4 FULL CHOICE
K	1 Portrait	4 "K" Purse- Sewing	4 Finger puppet people clothing	4 Flower painting "A Flower for Me"	4 Love project
Kel	1 Portrait	4 Robot- chose Sculpture center without hesitation	4 Mechanical hand	4 Space Ship- Alien vs. Predator	4 Mortal combat fighting scene- Sculpture
Dall	1 Portrait	2 Pillow- tried sewing other than sticking to comfort of drawing	3 Dot Painting- "Falling For Ya" (Claire Desjardins)- explored painting with helpful idea from teacher	4 K Painting "People are stuck on Kyndall" & "Heart"	4 "American Flag" pushed idea- worked on this work outside of class time
Jam	1 Portrait	2 Paper Mache Dinosaur- tried a new idea with the help from a friend	3 Snake model Magic- Jam tried a new idea but it didn't really workout	3 Snake Painting – tried a new idea with help from teacher and classmates (classmates ideas)	4 Lebron James logo with the overhead projector- took a risk used his own idea
Claire	1 Portrait	3 Castle Sculpture- explored other ideas that other students in class showed interest in	4 Cactus	4 Cactus	4 Cactus
Ava	1 Portrait	1 Doll Dress- sticks to comfort	2Pillow – starting to stretch and explore different ideas	4 Pineapple (food) paper Mache Sculpture	4 Fruit Sculptures
Lew	1 Portrait	3 Basketball Paper Mache- tired something new needed some assistance	¾ Football paper Mache	4 Baseball Paper Mache	4 Sports logo
Zan	1 Portrait	3 Gold Sculpture "Foamtastic"	4 Heart Painting "Stuck on you"	4 Gold foil sculpture	4 Abstract line painting

Drawing **Painting** **Collage** **Sculpture** **Sewing** **Clay**
1 2 3 4

In Figure 5 you can see the growth in the students' ability to take some risks and push their big ideas forward. Students were asked to rate themselves on a scale of 1-4 on their ability to stretch and explore their ideas. A level one meant that the student thought they stuck to the comfort of their own ideas, a two meant student occasionally tried a new idea, a level three meant that the student thought they explored and tried something new and a four meant that the students thought they took risks and were motivated to learn. At the top of the table you can see the following dates listed. On the left of the column you can see the participants' names and the scores they gave themselves throughout the course of the study. On 2/5 students were required to make a self-portrait following a discipline based lesson. On 3/5 – 5/4 students were introduced to all of the choice centers and they were able to self-direct their own learning. The color chart at the bottom shows what center and medium the student chose to use.

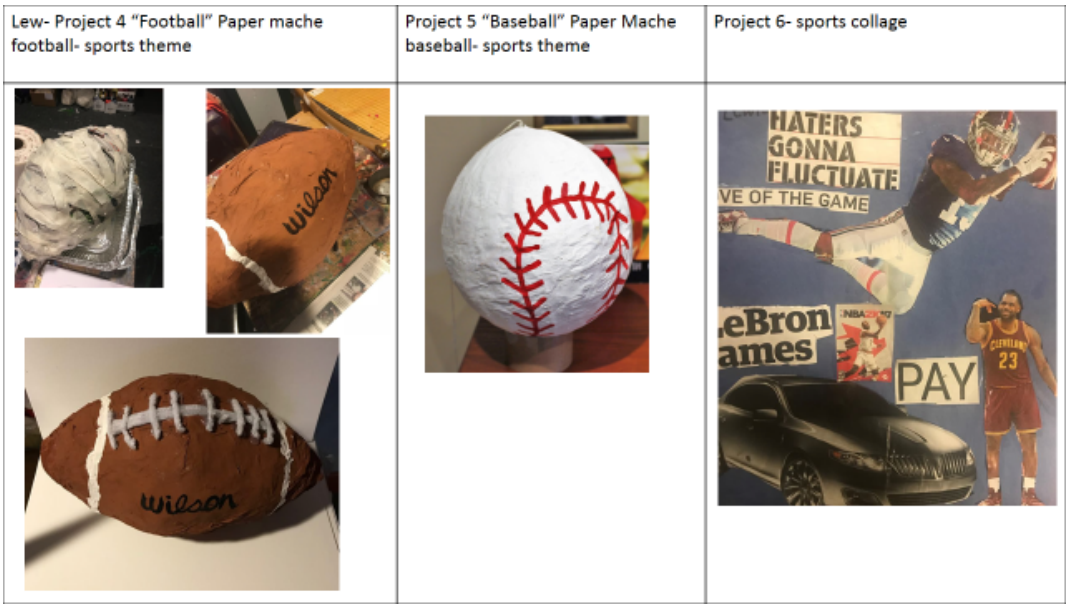
In Figures 2.1 and Figures 2.2 Dall used the dried paint chunks in both projects because she which shows how she stretched and explored her big idea in multiple artworks. She challenged herself to use this material in multiple works of art. You can see she used the used the dried paint chucks in projects four, five, six, and seven. In Figure 3.1 and Figure 3.2 you can see how Zan's used gold paint in both of her projects. She was very proud of her gold projects and would boast about her theme. Lew also used big ideas throughout the study. Lew stretched and explored his sport theme by using many different mediums.

Figure 6.1. Lew's Sport Theme Big Idea to Measure Stretch and Explore



In Figure 6.1 Lew stuck with the same sport theme throughout the study. For project one, Lew drew his self-portrait, I was impressed to see that he added a hat, which gave his portrait some originality. For project two, Lew traced and cut out the Michael Jordan logo and covered it with foil to give it a shiny look. For project three, Lew also chose to do another sport theme, by making a paper mache basketball. Through all three projects, Lew envision and expressed by taking risks and using different mediums and he stretched and explored his big idea.

Figure 6.2. Lew's Sport Theme Big Idea used Throughout the Study



In Figure 6.2 we can see how Lew stuck with the same sport theme throughout the study. For project four, Lew made a paper mache football; he put the "Wilson" logo on the ball for detail and white pipe cleaners on the top for the laces. For project five, Lew continued his theme by making a paper mache baseball. For project six, Lew made a sports collage. Jam was also another student who showed signs of taking risks and pushing big ideas forward.

Figure 7. Jam's Artwork- Stretch and Exploring Big Ideas

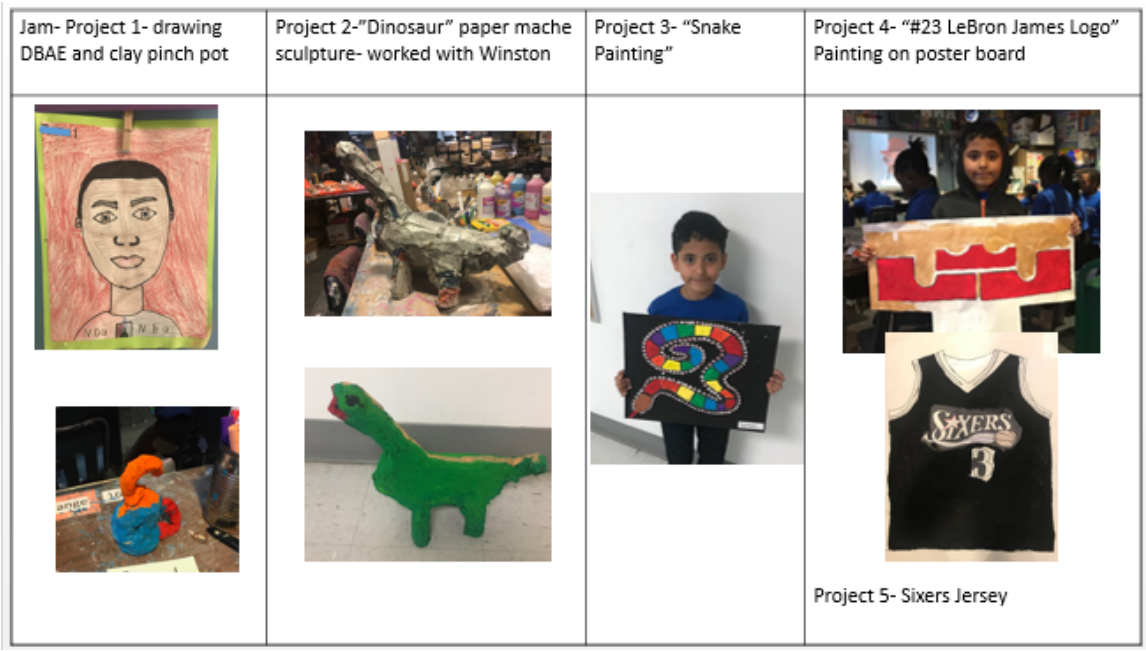


Figure 7 shows Jam's artwork for projects one through five through the course of the study. Jam stretched and explored new big ideas in the nine week study. In Figure 7 Jam worked on five projects throughout the course of the study. Jam's first project followed a discipline based approach where all the students made a self-portrait and a clay bowl. For Jam's first choice project, "project 2," Jam thought to go with an animal theme. Jam showed signs of risk taking and stepping out of his comfort zone, because he chose to make a paper mache dinosaur. For project three, Jam switched to a new center and chose to paint a snake on canvas. He carried out his animal idea but took a risk with perusing a new medium. For project four, Jam switched to a new big idea making a sport logo. Jam traced the LeBron James logo onto poster board he used the drawing and painting center. For project five, Jam continued to stretch and explore his sport idea by tracing an Allen Iverson #3 jersey onto poster board. He used the drawing and painting center for project five. Jam was an excellent example of how a student was able to stretch and explore and take risks using new media and materials.

Envision and express.

Envision and express was another topic of observation during this study. Students start off the year following my ideas for the art assignments and class projects. Once students were able to change to a choice setting, they were pushed to come up with their own ideas without my help or help from others. They had to search within themselves and ask the question, "What is it that I want to make, show, or express that defines who I am?" This was challenging for some students. To help students in this envision and express their thinking processes, I gave them a survey to gauge how they felt about themselves as artists, which can be found in Appendix F: Protocol Artist Checkpoint Worksheet Survey Protocol and Interview Protocol.

Appendix F: Protocol Artist Checkpoint Worksheet Survey Protocol and Interview

Protocol

Name: _____Date: _____ Checkpoint

Circle the type of artist you are!

1. I am an excellent artist and I know How to make multiple types of art.
2. I like art and I know how to make a few things.
3. I like art, but I forget what I learned.
4. I do not know anything about art, but I want to learn.
5. I do not think I am an artist at all.

Artist Checkpoint- Fill in the blank.

I feel like I am a(n) _____ artist.

1. Amazing
2. Pretty good
3. Good
4. Ok
5. Not so good
6. Terrible

What do you like to for FUN?
Toys and games (ex. Minecraft, Barbie, Legos etc.)

1._____2. _____3. _____

My family member's names:

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

My favorite Movie is _____.

My Favorite FOOD is _____.

I am REALLY good at _____.

I am not so good at _____.

When I grow up I want to be a _____.

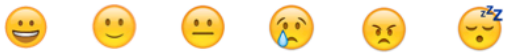
My favorite thing to do at home is_____.

Favorite Subject in school is _____.

My Favorite TV show is _____.

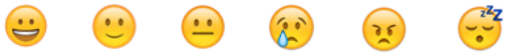
Favorite thing to draw _____.

When I am at home I feel…



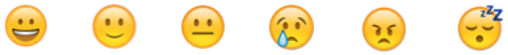
When I am at School I feel…

My teacher makes me feel…



My parent makes me feel…

When in art class I feel…



Appendix F: Protocol Artist Checkpoint Worksheet Survey Protocol and Interview Protocol Survey was given to participants at the beginning and end of the study to gauge how they felt about themselves as artists. The students filled out the same survey on 2/5 and at the end of the study on 5/4. In Figure 8 you can see that the students all viewed themselves as better artists by the end of the study.

Figure 8. Envision and Express Artist Survey- To Measure Intrinsic Motivation

What type of artist are you?

A. I am an excellent artist and I know How to make multiple types of art.

B. I like art and I know how to make a few things.

C. I like art, but I forget what I learned.

D. I do not know anything about art, but I want to learn.

E. I do not think I am an artist at all.

Date	2/5	5/4
K	C	A
Kel	B	A
Dall	C	A
Jam	C	B
Claire	B	A
Ava	A	A
Lew	C	A
Zan	B	A

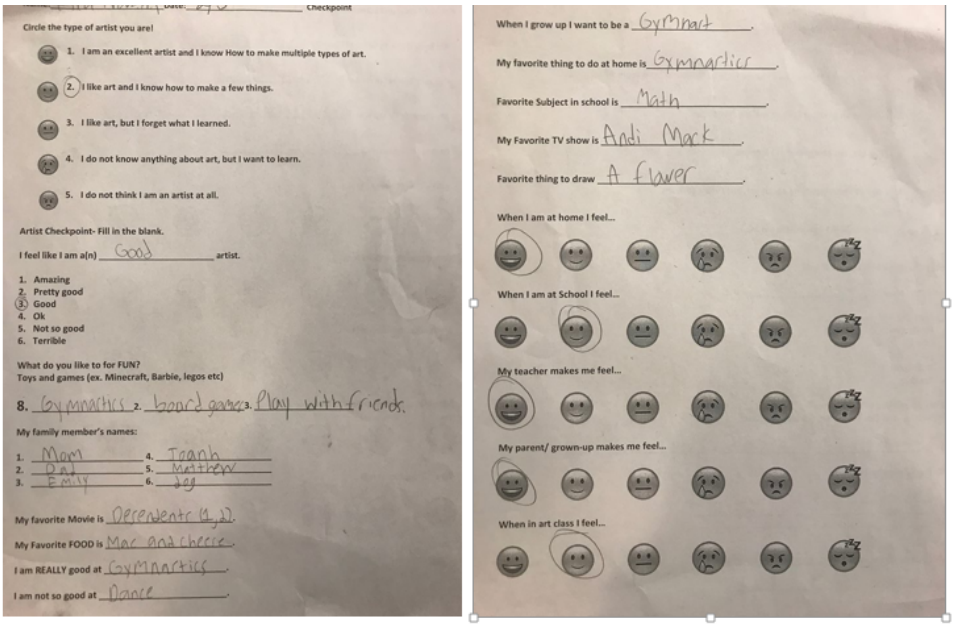
I feel like I am a(n) _____ artist.

A. Amazing
B. Pretty good
C. Good
D. Ok
E. Not so good
F. Terrible

Date	2/5	5/4
K	C	B
Kel	B	A
Dall	B	A
Jam	D	B
Claire	B	A
Ava	A	A
Lew	D	A
Zan	B	A

Figure 8 shows the multiple choice answers students gave themselves in the beginning and at the end of the study. Figure 9 below is one example of a completed survey. This survey prompted students on their thoughts, feelings, and ideas, the things artists should be making art about.

Figure 9. K's Completed Survey


Circle the type of artist you are!

1. I am an excellent artist and I know How to make multiple types of art.
2. I like art and I know how to make a few things.
3. I like art, but I forget what I learned.
4. I do not know anything about art, but I want to learn.
5. I do not think I am an artist at all.

Artist Checkpoint- Fill in the blank.

I feel like I am a(n) Good artist.

1. Amazing
2. Pretty good
3. Good
4. Ok
5. Not so good
6. Terrible

What do you like to for FUN?
Toys and games (ex. Minecraft, Barbie, legos etc)

8. Gymnastics 2. board games 3. Play with friends.

My family member's names:

1. Mom 4. Joanh
2. Dad 5. Matthew
3. Emily 6. Jay

My favorite Movie is Descendants (1,2).

My Favorite FOOD is Mac and cheese.

I am REALLY good at Gymnastics.

I am not so good at Dance.

When I grow up I want to be a Gymnast.

My favorite thing to do at home is Gymnastics.

Favorite Subject in school is Math.

My Favorite TV show is Andi Mack.

Favorite thing to draw A flower.

When I am at home I feel...

When I am at School I feel...

My teacher makes me feel...

My parent/ grown-up makes me feel...

When in art class I feel...

In Figure 9 you can see that the survey asked students about things that they liked, questions about their family, hobbies and how they felt about themselves as artists and how they felt at school and home. This survey gave me insight into what the students enjoyed (hobbies), strengths and weaknesses, how they viewed themselves as artists, how many family members they had etc. this form was important because it allowed me to get to know my students better outside the classroom.

Figure 10.1. Envision and Express Table

1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader! Comes with own ideas WOW!

Date	2/5 Drawing Self Portrait (DBAE)	3/5 Introduced ALL Centers	4/2 FULL CHOICE	4/13 FULL CHOCIE	5/4 FULL CHOICE
K	1 Portrait	4 "K" Purse- Sewing Leader used her own idea and others followed	3 Finger puppet people clothing K and Ciana worked on puppet people together	4 Flower painting "A Flower for Me"- this painting was K's own idea	4 Love project
Kel	1 Portrait	4 Robot- Sculpture Leader- used own ideas and others followed	4 Mechanical hand – own idea others followed	4 Space Ship- Alien vs. Predator own idea	4 Mortal combat fighting scene- Sculpture own idea
Dall	1 Portrait	1 Pillow Dall and the other girls in the class almost all made a pillow	4 Dot Painting- "Falling For Ya" (Claire Desjardins)	4 K Painting "People are stuck on Kyndall" & "Heart"	4 "American Flag"
Jam	1 Portrait	2 Paper Mache Dinosaur beginning to express	3 Snake model Magic.	3 Snake Painting	4 Lebron James logo with the overhead projector- started idea and others followed
Claire	1 Portrait	3 Castle Sculpture worked with a partner	4 Cactus	4 Cactus	4 Cactus
Ava	1 Portrait	1 Doll Dress- was inspired by others ideas	2Pillow- concept idea off of the last project	4 Pineapple (food) paper Mache Sculpture	4 Fruit Sculptures
Lew	2 Portrait Lewis added a hat to his portrait	3 Basketball Paper Mache	¾ Football paper Mache leader in his idea	4 Baseball Paper Mache	4 Sports
Zan	1 Portrait	3 Gold Sculpture "Foamtastic"	4 Heart Painting "Stuck on you"	4 Gold foil sculpture	4 Abstract line painting

Drawing **Painting** **Collage** **Sculpture** **Sewing** **Clay**
1 2 3 4

Figure 10.1. shows some of my raw data notes on the student's growth in their ability to envision and express their own ideas into becoming leaders in the self-direction of their own ideas.

Figure 10.2. Shows Kel's Artwork- To Measure Envision and Express

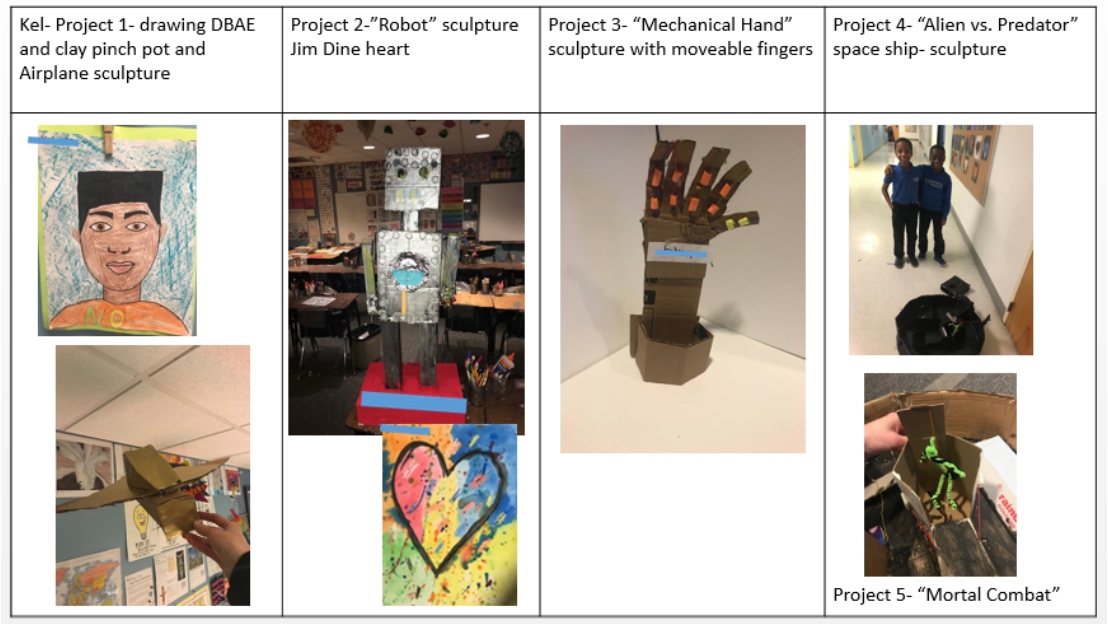


Figure 10.2 is a collection of artifacts made by Kel. Over all of the students, Kel had the most advanced ideas and never hesitated to come up with an idea. The last four areas in Kel's table in figure 10.1 are blue, which mean he did not have any problems envisioning or expressing his ideas. As you can see in figure 10.2 it is evident that Kel tried to make many mechanical 3D projects. He couldn't wait to get started with the choice based projects because he had so many of his own ideas to create, and many materials to explore. For project one he made an air plane out of cardboard, for project two he made a robot with mechanical arms, project three was a mechanical hand and project four was a 3D mortal combat fighting rink he made for he and his friends to play with during recess. To me he showed the highest level of envisioning and expressing his ideas because his ideas were all functional, 3D and mechanical.

Shift in the assessment process.

While I was transitioning to a choice curriculum, I quickly realized I needed to change my assessment process away from grading project criteria (DBAE) into grading students on their artistic behavior (CBAE). I read about Andrews shift in the assessment process when she implemented her study called *Arts and Ideas*. Before *Arts and Ideas*, Andrews used a summative grading scale and her students admitted they were afraid of

doing the project their way because they would get a bad grade. Now Andrews approaches assessment by looking at: student portfolios, sketchbooks and journals, presentations, art projects, student self-evaluations, and assessment of time on task in class. The students receive an overall grade that comprises their engagement in the project they decide to work on. "Assessing time on task allows students to become risk-takers and to push themselves further" (Andrews 2010, p. 45).

When I changed to choice education, I began to assess my students in the same ways Andrews assessed her students through their engagement, time on task, sketchbook journals, and the development of artistic behaviors. I had students keep sketchbook journals and fill out artist statement forms. The problem with this discipline based art education assessment is that the students work would have similar outcomes, the content is art history focused, the lessons would focus on the teacher's ideas and less on the child's ideas, the artwork would look like the teachers exemplars, and the students complete work for a grade instead of self-expression. Here is a rubric that reflects a discipline based approach.

Figure 11. Discipline Based Art Rubrics

Learning Objective: Assessment Rubric

- Task/ Objective: The students will create their own Pop art piece.
- Assessment: by choosing popular imagery that relates to their personality or interests, carving the design into foam or printing matrix, then printing their image 4 times.
- The students will demonstrate knowledge of printmaking , personal expression, and craftsmanship by printing their printing matrix 4 times. (see rubric)

GRADE	EXCELLENT	GOOD	SATISFACTORY	NEEDS IMPROVEMENT
Knowledge about the artist Being able to discuss and recognize characteristics	Outstanding knowledge about the artist would be able to recognize artists work anywhere! Knows 5 facts of informational points.	Some knowledge about Warhol's work could mention 2-3 things about the artist. Recognizes some of Warhol's style.	Knows 1 or 2 facts or characteristics of Warhol's work. Trouble recognizing Warhol's work.	Unsatisfactory knowledge and cannot give any information about the artist, and cannot recognize any of the artists' works.
Printmaking Skill Neatness and craftsmanship	WOW! Inks properly, shows advanced knowledge and skill in printmaking. Printed their image carefully 4 times	Good! Work is developing and improving, shows understanding of printing. Printed their image somewhat carefully 3 times	Intentional composition willing to try again, shows some understanding. Printed their image 2 times	Over/under inks the plate, carves lines quickly/ not carefully unaware of craftsmanship. Did not print their image carefully
Expression of Voice/ personality Intrinsic motivations true to self	Excellent expression of personal voice and purpose in printmaking image. Does not copy others.	Very good expression of personal voice and purpose in printmaking image choice	Average expression of personal voice and purpose of printmaking image	Below average expression of personal voice and purpose in printmaking image, copies others ideas no originality.

Figure 11 shows an example of an assessment rubric I used to use when I taught following a discipline based approach. I used the (DBAE) rubric to grade a pop art assignment. This rubric does not offer students the chance to self-express or add any changes because they are forced to comply with criteria for a good grade.

Figure 12. Discipline Based Approach or Choice Based Approach

1. I asked students what teaching style they preferred (choice or discipline)

   A. Choice based
   B. Discipline based

Date	2/5	5/4
K	B	A
Kel	B	A
Dall	A	A
Jam	A or B	A
Claire	A or B	A
Ava	A	A
Lew	B	A
Zan	B	A

Figure 12 shows student responses to interview questions. Students were asked which teaching approach they like better in the beginning of the study and at the end of the study.

After implementing and changing to choice education, I assessed students on the development of their artistic behavior, which inspired students to hold themselves more accountable during the self-assessment process.

The new shift in choice based assessment focuses on different criteria to see growth in the development of artistic behaviors like demonstration time, share time, stretch and explore, envision/express, attitude, reflection, perseverance, developing craftsmanship- neatness, effort, focus, social, working pace, organization, work style individuality, clean up attention, teacher input and accepting feedback, and respectfulness/manners.

Appendix G: Shows the choice based teacher and student assessments. After each project I would circle criteria giving students a score of 1-4.

Name: _____ ART ASSESSMENT from Ms. Hess

Demonstration Time			
1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Share Time			
1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Stretch and Explore			
1.Sticks to comfort	2.Occasionally new	3.Explores / tries new	4.Takes risks/pushes motivated to learn
Envision/Express			
1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader / Comes with own ideas WOW!
Attitude			
1.Needs encouraging Negative attitude	2.Enjoys some centers Needs encouragement	3.Mostly enjoys everything, has a good attitude	4. Looks forward to art! Has excellent attitude learns from mistakes and successes shows enjoyment
Reflection			
1.Seems Defeated and Disappointed Less than 5 min reflecting on quality of work	2. Seems Satisfied/ finished. Reflects for 5 min. Doesn't push work further.	3. Seems happy with work. Reflects for more than 5 min. Thinks about the quality meaning and appearance of over all work.	4. Seems Proud and Inspired & Empowered. Reflects on meaning and quality of artwork for appropriate time and pushes ideas and work forward. Always trying to learn from ideas, mistakes and successes
Perseverance			
1. Gives up/ Too hard	2. It's good enough, needs encouragement to push forward	3. Motivated for most of the class Occasionally needs some support	4. Independently works through difficulty, willing to fix mistakes
Developing Craftsmanship- Neatness			
1.Unaware of craftsmanship	2.Somewhat aware but needs reminders or guidance	3. Understands craftsmanship. Starting to work on craft	4.Excellent craftsmanship and neatness
Effort			
1. Little investment/ effort	2. Will show effort with reminders	3. Works with some effort with few reminders	4. Outstanding effort takes Pride in work/ detailed
Focus			
1. Easily distracted	2. Somewhat distracted needs reminders	3. Stays mostly focused	4.Sustains focus
Social			
1. Too Social / Too quiet is a distraction / disruptive very little participation	2. Social or quiet needs reminders about appropriate interaction	3. Collaborates well with others when teacher prompts	4. Works well independently and collaborates with classmates- works well with others is an asset the class discussion, collaboration and feedback
Pace			
1. Not aware of time constraints	2. Too slow to start or Rushes to quickly to the next thing	3. needs some reminders regarding the pace and deadline to complete artwork	4.Paces work appropriately
Organization			
1. Needs support Leaves things around	2. Occasional support Asks for help to find things	3. Independent Knows where to find things	4.Independent, Knows where to find things and can also assist others
Work Style			
1. Abandons Restarts/ little expression	2. Sometimes shows personal expression stays true to personal style	3. Understands their own working style adds personal expression	4. Understands their own working style adds personal expression and understands that other artists have different styles
Clean up			
1. Doesn't stop work Chats w/o cleaning	2. Cleans w/ reminders Leaves things out	3. Responsibly cleans	4. Responsibly cleans and is helpful to others
Teacher input			
1. Need constant support lacks confidence	2. Sometimes willing to listen to feedback	3. Mostly listens to listen to feedback	4. Needs little support and takes feedback very well
Respectfulness/Manners			
1. Rude/defiant, Unaware of others	2.Often interrupts, Pushes in front of others	3.Needs reminders, Greets speaker with Eyes	4.Consistently Respectful, Please/Thank you

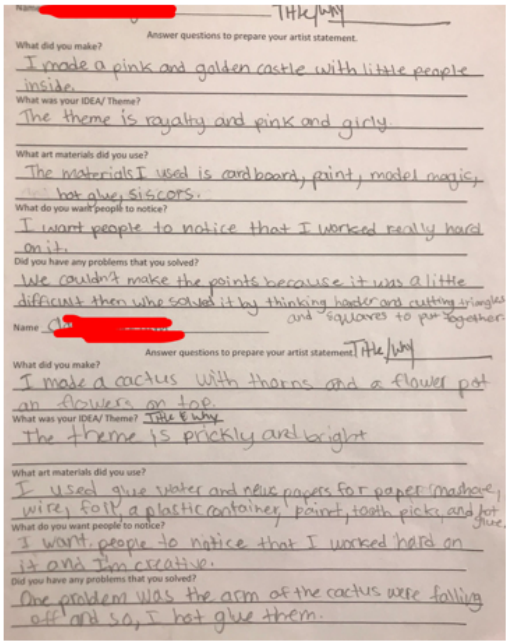
Drawing			
Difficulty drawing, seeing details, and controlling coloring pressure, scribbles	Beginning/ sometimes adds details and colors somewhat neatly	Good! Understands drawing, mostly shows details, and mostly colors neat.	WOW! Shows advanced drawing skills, applies detail to all works excellent coloring, and shading
Collage			
Difficulty with scissors and glue/ sloppy and unaware of neatness	Some difficulty with scissors and glue cuts smoothly	Good! Work is developing and improving, shows understanding of cutting and pasting	WOW! Shows advanced collage understanding, cuts elaborate shapes, layers and glues carefully
Painting			
Rushes work/ very sloppy. Unaware of color theory, or how to clean supplies	Able to organize work area occasionally needs assistance or reminders on how to use materials or colors effectively	Good! Work is developing or improving, shows understanding of painting	WOW! Shows advanced knowledge of painting, and cleaning painting supplies
Clay			
Difficulty smoothing and attaching clay	Needs improvement, needs some assistance	Good! Art work is recognizable- needs some assistance shows effort	WOW! Shows advanced clay skills and understanding
Sculpture/ Building 3D objects			
Unaware of how to build 3D forms or attach forms	Somewhat aware of 3D objects needs some assistance building/ attaching 3D forms	Good! Work is developing and improving, shows understanding of 3D forms	WOW! Shows advanced knowledge on building and working with 3D forms
Sewing/Weaving			
Unaware of threading, knot tying, cutting yarn, needs constant support	Threads/knots with some help, uneven stitching makes work as fast as possible, rushes	Good! Work is developing and improving, shows understanding of sewing and weaving	WOW! Has advanced skills with yarn and sewing, helps others with knots, sews with craftsmanship & purpose
Printmaking			
Over/under inks the plate, carves lines quickly/ not carefully	Intentional composition willing to try again, shows some understanding	Good! Work is developing and improving, shows understanding printing	WOW! inks properly, shows advanced knowledge and skill in printmaking

Reflection.

Students get satisfaction out of work they make because it was about their own ideas. I could see students making more connections and reflecting on when they had learned when they were able to reflect on the projects they made instead of the projects I told them to make. They seem prouder and empowered by the work they do especially when it is not focused on a grade.

Figure 13. Reflection Artist Statement Forms for the end of a student's project.

Zan's artist statement on projects 1 and 2



Answer questions to prepare your artist statement.

What did you make?
I made a pink and golden castle with little people inside.

What was your IDEA/ Theme?
The theme is royalty and pink and girly

What art materials did you use?
The materials I used is cardboard, paint, model magic, hot glue, siscors.

What do you want people to notice?
I want people to notice that I worked really hard on it.

Did you have any problems that you solved?
We couldn't make the points because it was a little difficult then whe solved it by thinking harder and cutting triangles and squares to put together.

Name [redacted]

Answer questions to prepare your artist statement. Title/why

What did you make?
I made a cactus with thorns and a flower pot an flowers on top.

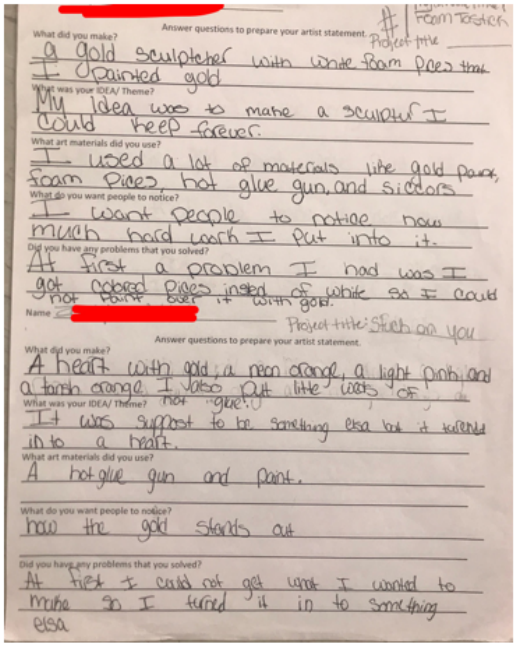
What was your IDEA/ Theme? Title & Why
The theme is prickly and bright

What art materials did you use?
I used glue water and news papers for paper mache, wire, foil, a plastic container, paint, tooth picks, and hot glue.

What do you want people to notice?
I want people to notice that I worked hard on it and I'm creative.

Did you have any problems that you solved?
One problem was the arm of the cactus were falling off and so, I hot glue them.

Claire's artist statement on projects 1 and 2



Answer questions to prepare your artist statement.

What did you make?
a gold sculpteher with white foam pieces that I painted gold

What was your IDEA/ Theme?
My idea was to make a sculpture I could keep forever.

What art materials did you use?
I used a lot of materials like gold paint, foam pieces, hot glue gun, and sicsors

What do you want people to notice?
I want people to notice how much hard work I put into it.

Did you have any problems that you solved?
At first a problem I had was I got colored pieces insted of white so I could not paint over it with gold.

Name [redacted]

Answer questions to prepare your artist statement.

What did you make?
A heart with gold, a neon orange, a light pink and a fresh orange. I also put little bits of hot glue.

What was your IDEA/ Theme?
It was suppost to be something else but it turned in to a heart.

What art materials did you use?
A hot glue gun and paint.

What do you want people to notice?
how the gold starts out

Did you have any problems that you solved?
At first I could not get what I wanted to make so I turned it in to something else

Figure 13 shows an example of students reflecting on their work. The students want people to notice special elements of their work when they reflect on their project in an artist statement. People enjoy having their accomplishment recognized by others, which can increase internal motivation. Both Zan and Dall noted that they wanted people to notice the hard work and effort they put into their final projects. They also both noted that they ran into challenges and fixed them.

OWNERSHIP

Ownership is when students take control over their own education and artmaking process. From set up, to clean up, to developing a working style and being aware of working pace, these are all artistic behaviors artists start to acquire. When students are in control over their own artmaking process they are controlling their own learning and gaining ownership over their education. My choice based, self-directed learning approach allowed students to gain responsibility and ownership over their own learning. O'Neill and Barton (2005) define ownership as "a complex, multifaceted process that captures the relationships that students build between themselves, as youth and as

learners, with the subject they aspire to participate in and with the context in which that participation takes place" (p. 292).

To measure a student's **ownership**, I broke my findings down into three main categories **students' confidence, shift in students and teacher roles and relationships, and shift in the classroom environment and preparation**. Over all, I observed that the students' confidence levels increased as I observed and interviewed the students for *perseverance, craftsmanship, effort* and *focus* during class and on individual assignments. Next, I noticed students started to depend less on me and my examples and relied more on each other and preferred to experiment to find answers. Their *social* conversations became different. They worked at their own *pace*. Lastly, I noticed a shift in the classroom environment and preparation. Students took ownership in the development of their artistic behaviors by showing growth in their *organization, working style, and clean up responsibilities.*

Confidence

As I coded my data, I looked for themes of ownership regarding student confidence. Confidence is a feeling of trust in one's abilities, qualities, and judgments. As the study went on I noticed an increase in the students' self-confidence. Students were proud with the outcome of their work! They wanted to show off what they made week to week.

Figure 14. Questions Regarding Ownership

3. Ownership: I feel most proud when I….

A. Making art for display

B. Making artwork for self

C. Make artwork for others

D. Make artwork for a grade

Date	2/5	5/4
K	B	AB
Kel	D	BC
Dall	A	AB
Jam	C	B
Claire	B D	AB
Ava	A D	BC
Lew	D	AB
Zan	B	B

4. Ownership: I feel most proud when I…. What do I do most?

A. Make artwork about my ideas

B. Make artwork about other ideas

C. Make artwork about teacher ideas

Date	2/5	5/4
K	B	A
Kel	A	A
Dall	A	A
Jam	AB	A
Claire	C	A
Ava	C	A
Lew	B	A
Zan	A	A

5. Ownership: What do you enjoy most?

A. Making artwork about my own topic

B. Making artwork because my friend made it

C. Make art work because my teacher told me to

Date	2/5	5/4
K	A	B/A
Kel	AB	A
Dall	C	A
Jam	B C	A
Claire	AC	A
Ava	AC	A
Lew	C	A
Zan	AC	A

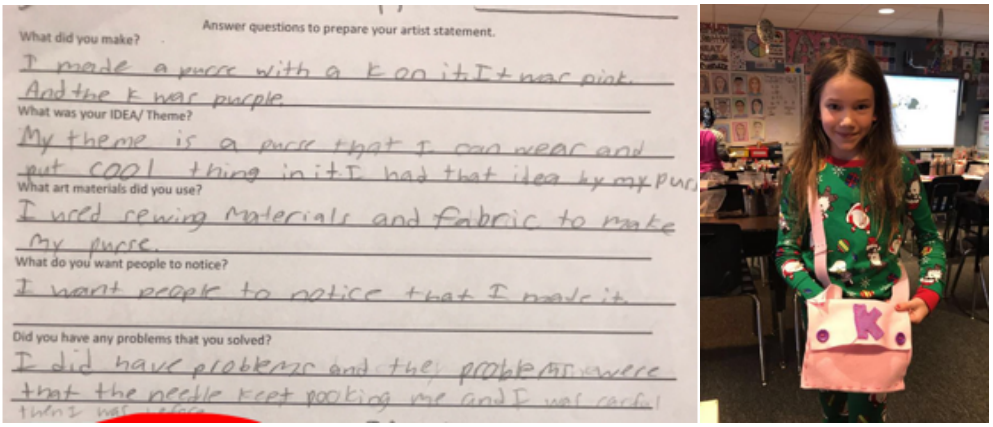
The figure above shows how students became more confident, proud and found that making art for themselves was more enjoyable by the end of the study than just making art for a grade. Figure 14 asks students when they felt most proud during their artmaking process, and asked students what is the most enjoyable means of making art.

Perseverance.

Perseverance was another theme I looked for regarding student confidence and ownership. It is a willingness to fix mistakes and work through difficulty. Perseverance means students are committed to doing their artwork despite difficulty or delay in achieving success.

As the study went on, I noticed that students were more willing to put themselves in more difficult situations and more willing to take on more challenging projects. I would encourage students by saying, "Self-confidence comes when you prove to yourself that you can do it. Push yourself past the fear of failure and embarrassment by getting out of your comfort zone. It can be scary, but try to put yourself in situations where you have to grow."

Figure 15. K's Artist Statement Supporting Perseverance and Ownership


Answer questions to prepare your artist statement.

What did you make?

I made a purse with a K on it. I was pink. And the K was purple.

What was your IDEA/ Theme?

My theme is a purse that I can wear and put cool thing in it. I had that idea by my pur

What art materials did you use?

I used sewing materials and fabric to make my purse.

What do you want people to notice?

I want people to notice that I made it.

Did you have any problems that you solved?

I did have problems and the problems were that the needle kept pooking me and I was carful

Figure 15 shows K's artist statement she filled out at the end of the project. She discussed the challenges of sewing. She talked about how the needle kept hurting her, but she found other ways to hold the needle and it didn't matter because she was determined to keep working.

Craftsmanship, focus and effort.

Throughout this study I noticed an extreme shift in the craftsmanship, effort, and the amount of focus students put into their work. When we followed a discipline based approach, students demonstrated little care and effort with craftsmanship. After the study the students took more ownership over their learning because they had choices, they showed signs of demonstrating more care, effort, and focus while they worked on their

individual assignments. I stopped having to push students to correct their work; they wanted to make changes and add details on their own.

Figure 16.1. Effort and Focus Table to Measure Ownership

1. Effort Little investment/ effort/ 1. Focus- easily distracted	2. Effort- Will show effort with reminders 2. Focus- Somewhat distracted needs reminders	3. Effort- Works with some effort with few reminders. 3. Focus- Stays mostly focused	4. Effort- Outstanding effort takes Pride in work/ detailed 4.Sustains focus on each class

Date	**2/5 Drawing Self Portrait (DBAE)**	**3/5 Introduced ALL Centers**	**4/2 FULL CHOICE**	**4/13 FULL CHOCIE**	**5/4 FULL CHOICE**
K	2 Portrait	2 "K" Purse- Sewing	4 Finger puppet people clothing	4 Flower painting "A Flower for Me"	4 Love project
Kel	1 Portrait	2 Robot- Sculpture	3 Mechanical hand	4 Space Ship- Alien vs. Predator	4 Mortal combat fighting scene- Sculpture
Dall	1 Portrait	2 Pillow	4 Dot Painting- "Falling For Ya" (Claire Desjardins)	4 K Painting "People are stuck on Kyndall" & "Heart"	4 "American Flag"
Jam	1 Portrait	2 Paper Mache Dinosaur	3 Snake model Magic.	3 Snake Painting	4 Lebron James logo with the overhead projector
Claire	2 Portrait	3 Castle Sculpture	4 Cactus	4 Cactus	4 Cactus
Ava	1 Portrait	1 Doll Dress	2Pillow	4 Pineapple (food) paper Mache Sculpture	4 Fruit Sculptures
Lew	2 Portrait- added hat	3 Basketball Paper Mache	¾ Football paper Mache	4 Baseball Paper Mache	4 Sports
Zan	1 Portrait	3 Gold Sculpture "Foamtastic"	4 Heart Painting "Stuck on you"	4 Gold foil sculpture	4 Abstract line painting

Drawing **Painting** **Collage** **Sculpture** **Sewing** **Clay**
1 2 3 4

Figure 16.1 shows my notes and students self-assessments score on a scale of 1-4. These are the following scores students gave themselves at the time of the study in regards to effort and focus.

Figure 16.2. Students Self-Assessment- Effort and Focus Bar Graph to Measure Ownership during the Study

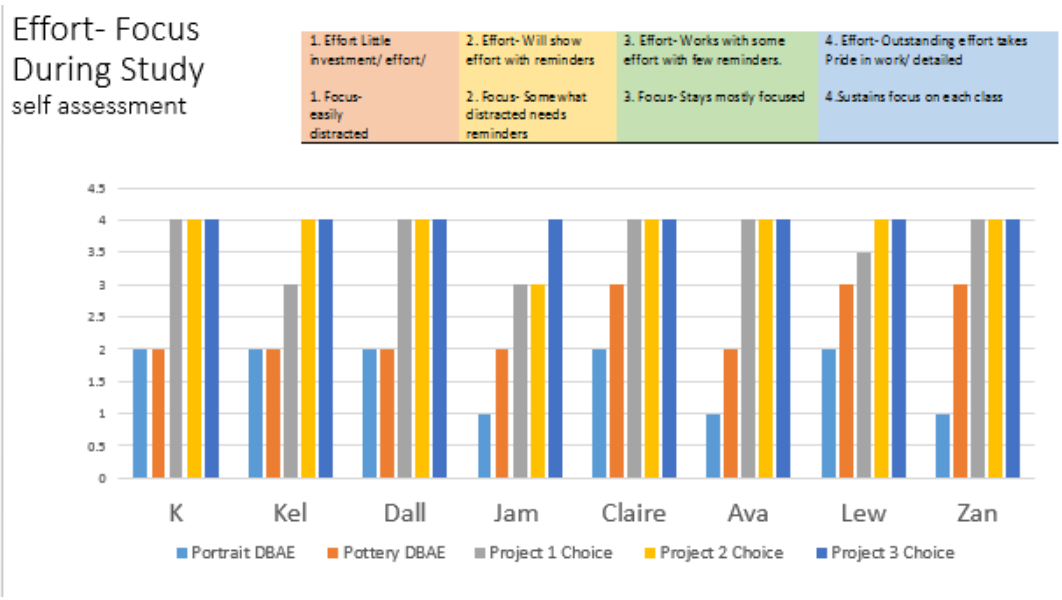
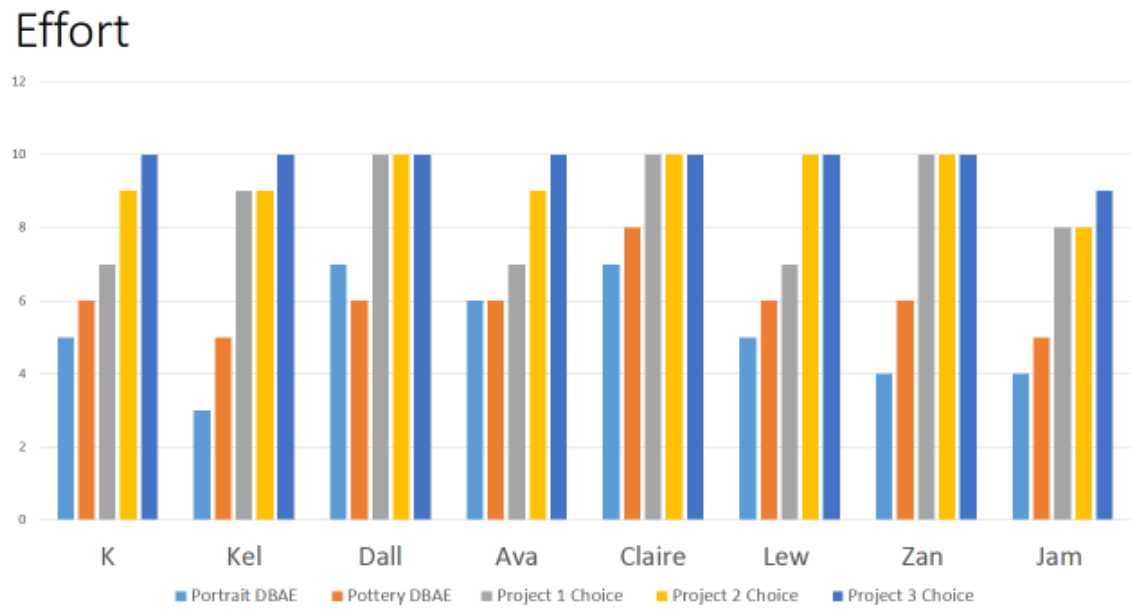


Figure 16.2 shows a different display of the data in Figure 16.1.

Figure 16.3. Lew's Artwork to Measure Craftsmanship Levels

If we look at the artwork in Figure 16.3 choice project two, you can see that Lew chose to add a brand name and more details in the football as opposed to the orange basketball in project one. There is a noticeable difference in craftsmanship between Lew's first and second project.

Figure 16.4: Effort Table after the Study scale of 1-10

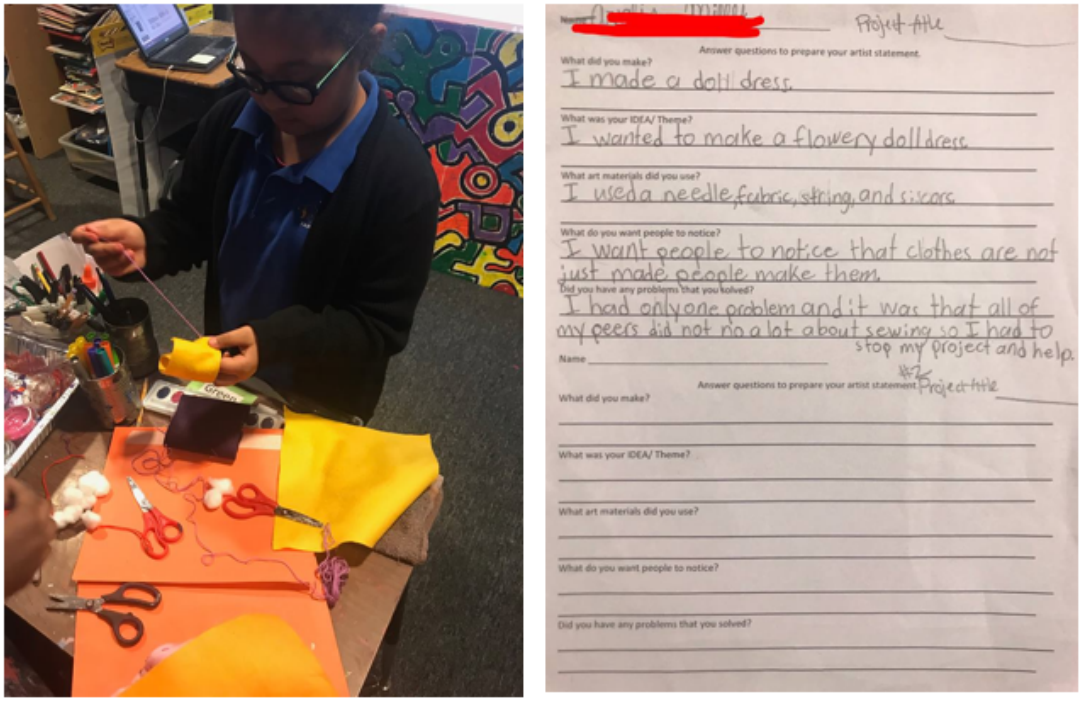


In Figure 16.4 Students gave themselves a rating on a scale of 1-10 in regards to the amount of effort they thought they put into their work. They gave themselves scores on each project at the end of the study. Figure 16.4 is a presentation of data when they looked back at their effort over time. 1 means no effort at all and 10 meaning the best thing they have ever made.

Shift in teacher and student roles and relationship.

During the study I noticed the students began to act as teachers and gave each other feedback. Students liked hearing from each other.

Figure 17. Ava's Artist Statement- Shift in Student Teacher Roles and Relationships



In Figure 17, Ava shared in her artist statement that she actually became quite frustrated with her peers constantly asking her for help in the beginning of the choice assignments. She said, "I only had one problem that was that all of my peers did not know a lot about sewing so I had to stop my project to help them" (Personal interview, 3/13). Ava's quote is one example of the teacher and the student sharing the power in the classroom and changing roles. Ava took on the responsibility of helping her peers.

Social.

Students worked well independently and they worked well collaborating with each other. They worked well with others in class and they had more conversations about art and ideas because of changing to a choice based curriculum. This theme supported an increase in the students taking ownership over the collaboration of their work.

Figure 18. Social Collaboration Table

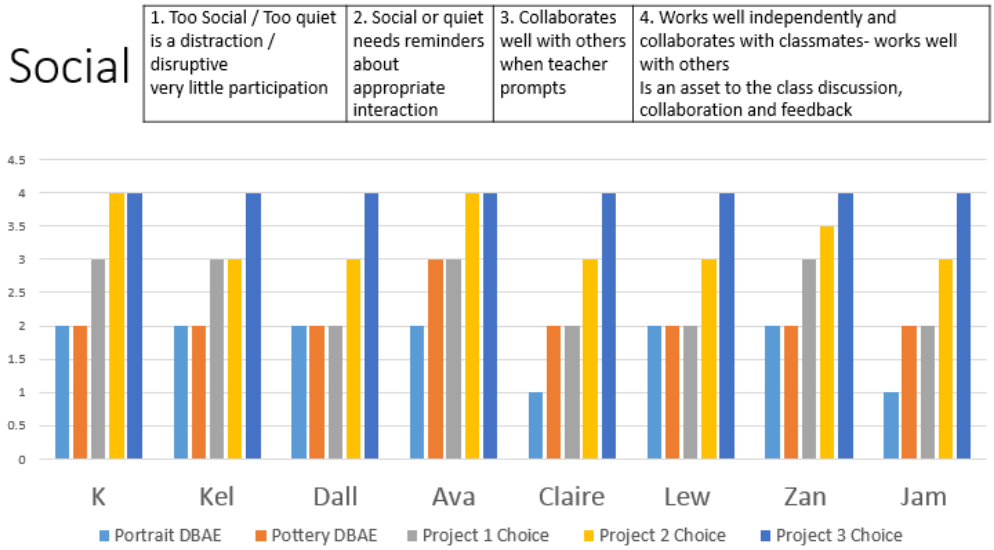
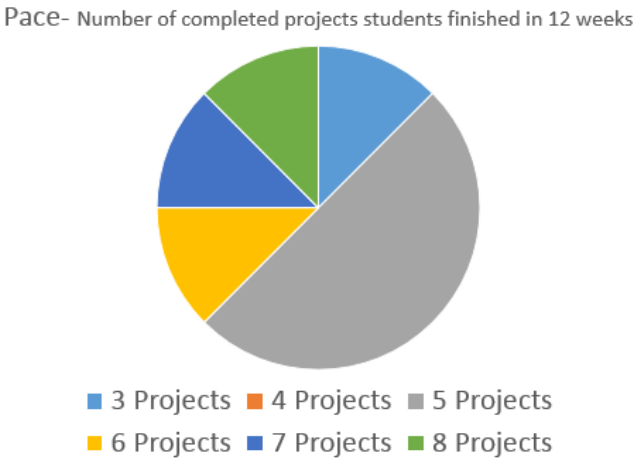


Figure 18 documents the score students gave themselves at the end of each project regarding their social efforts on a scale of 1 -4. This rubric information 1-4 matches the same criteria located on the self-assessment form I gave the students located in Appendix G.

Pace.

Students demonstrated a willingness to work on projects for many weeks. Students became more aware of time constraints and they pace their work more appropriately through the 12 week study.

Figure 19. Pace Pie Chart

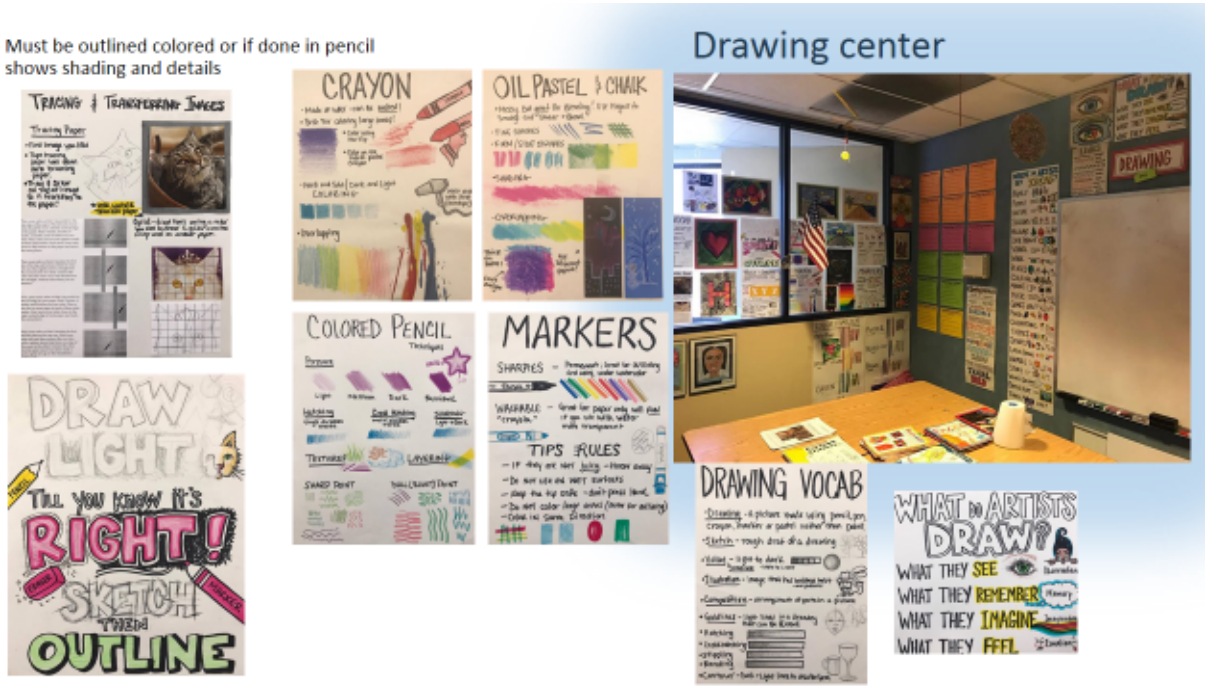


The pie chart in Figure 19 shows that half of the student's finished five projects in 12 weeks. This pie chart shows how many students completed what number of projects in a 12 week period.

Shift in the classroom environment and preparation.

Choice allows students to set up their workspace and take control over their environment. Choice also provides students with a more meaningful classroom arrangement where they can get up and select and gather the materials and tools they need. When I changed my classroom environment to support students self-directing their own learning, I noticed a positive shift in my classroom environment and preparation. It made more sense to have students work on assignments and projects in the same area or center.

Figure 20: Classroom Arranged Into Centers

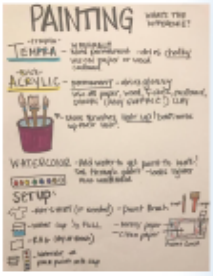


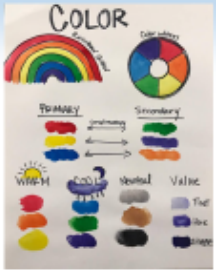
Painting center

Think about sketching out an idea before painting (optional but it can help)

Find images, art history, inspiration station, or look up your idea on a iPad

Realistic or abstract painting

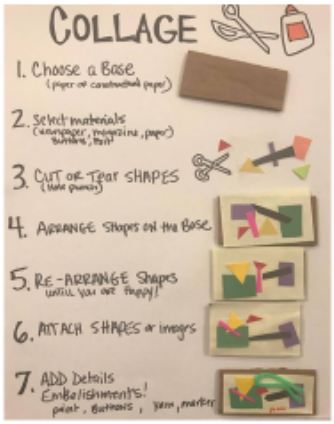


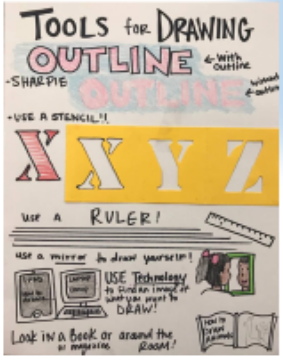


Collage center

Artwork made out of cut paper, found objects or magazine

Art history, or contemporary





Sculpture and Construction Center

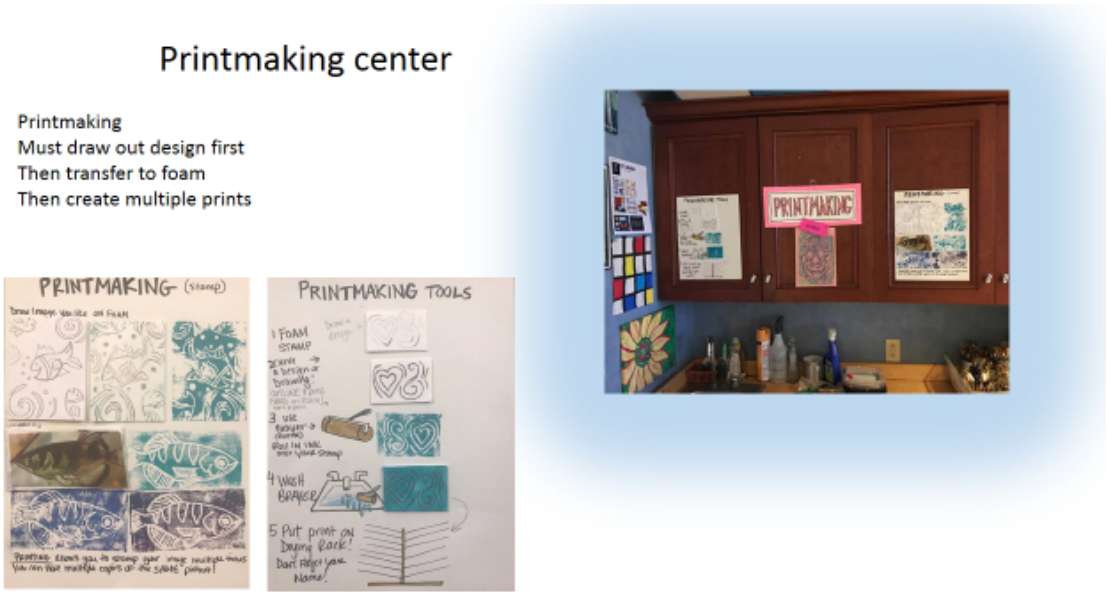
Paper Mache- animal or head

Cardboard sculpture
abstract or realistic

Yarn and Fibers center

Sewing yarn
- Quilt
- purse
- Embroidery stitching
- burlap and yarn

Puppets
- Soft sculpture that includes details like, hair eyes outfits etc.



In Figure 20, you can see how I transformed my classroom into six different centers drawing, painting, collage, sculpture, yarn, and printmaking. I also had a few mini centers such as media and technology where students could find books and iPads in case they needed to research an idea. All centers were equipped with materials, tools, demos, and mini lessons students needed to explore and self-direct their own learning. The centers were ready and fully equipped with choice materials for learning.

Organization.

During *Choosing to Change*, I noticed that students were more organized because they independently knew where to find things around the classroom. After a few weeks of launching a choice curriculum, the students knew where and how to store their work and materials. When I taught Discipline based art education, I did not let students find things in cabinets and I kept supplies and materials out of reach. I found that I was constantly running around trying to find things for students. When I changed to choice based art education, I felt more at ease because I did not have reach for materials, the students were able to find materials and tools themselves.

Figure 21.1. Example of 3D Cubby Storage and Organization

Here is an example of how students stored 3D artwork in my classroom. If students had to store 2D work, they would keep their work in folders. If the students were storing 3D work, they had to choose a cubby and label it with their name.

Figure 21.2. Class Bin Storage

Labeled with Teacher's Name

The class bin storage method was very helpful and ran smoothly. Students entered the room and knew exactly where to find things. Each class has an assigned bin labeled with their teacher's name. The labeled class bins made it easy for students to find their sketchbooks and artwork. Figure 19.2 shows an example of how each class has an assigned bin labeled with the teacher's name. Students keep their folder sketchbook journals in the bins. When students entered the classroom, they knew where to find their artwork and materials.

Figure 22. Completed Daily Center Record

- Daily center record, students record date, center, feelings, and what they worked on for that day. They fill out their sketchbook journal at the beginning of each class

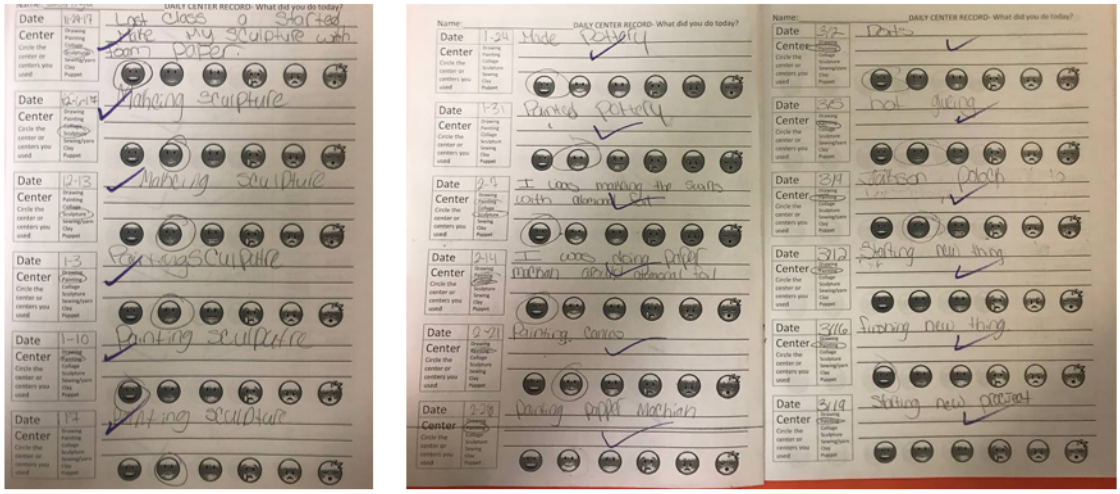


Figure 22 shows one example of how students were able to organize their thoughts and record their data, center, and feelings in their sketchbook journals. After a week or two, I would give the students a check in their folder to make sure the students were recording their thoughts, feelings and ideas for their artmaking.

Work Style.

Students developed their own style. Students understand that artists have different styles of working and expression. During several interviews students began to have an understanding of what they were good at, their strengths and weaknesses. They realized that no one's ideas were better, they were just different. Students understand that artist's styles can change over time.

Figure 23. Center Questions

2. Which centers are the most popular? Group
   A. Drawing
   B. painting
   C. collage
   D. printmaking
   E. sculpture
   F. clay
   G. yarn

Date	2/5	5/4
K	G	B
Kel	E	E
Dall	A	B
Jam	C	B
Claire	E	B
Ava	F	B
Lew	B	E
Zan	B	B

3. What center do you enjoy using the most?
   A. Drawing
   B. painting
   C. collage
   D. printmaking
   E. sculpture
   F. clay
   G. yarn

Date	2/5	5/4
K	G	B
Kel	B	B
Dall	A	B
Jam	A	BE
Claire	B	B
Ava	G	EB
Lew	E	E
Zan	G	B

4. What center are you best and most confident with using (master)?
   A. Drawing
   B. painting
   C. collage
   D. printmaking
   E. sculpture
   F. clay
   G. yarn

Date	2/5	5/4
K	A	BG
Kel	A	E
Dall	AG	B
Jam	C	AE
Claire	AB	BE
Ava	G	G
Lew	AB	AEB
Zan	B	B

5. Which center is the most challenging in your opinion?
   A. Drawing
   B. painting
   C. collage
   D. printmaking
   E. sculpture
   F. clay
   G. yarn

Date	2/5	5/4
K	D	D
Kel	B	F
Dall	D	D
Jam	D	F
Claire	D	F
Ava	E	D
Lew	D	F
Zan	A	D

After interviewing several students, they shared with me the centers they liked most. Figure 23 shows interview questions and student answers in regards to the centers they thought were most popular, more enjoyable, challenging, and the center they thought they excelled at best.

Clean Up.

Students showed more responsibility, independence, and ownership during clean up. The students would clean their workspace with little reminders, and they would help each other clean up centers.

Figure 24. Clean up and Organization to Measure Students Ownership

Clean up became easier with a choice set up because all materials stayed at the assigned centers. Choice clean up was more manageable because I labeled each bin. In Figure 24 you can see the organization of supplies and materials in clearly labeled and organized into bins.

Data Analysis

Thematic coding strategy.

For this study, I felt it was most necessary to use thematic coding. Thematic coding is one of the most common forms of data analysis in qualitative research. During this process I emphasized, pinpointed and examined themes and patterns within data. The themes are patterns I chose are associated with my research question. I implemented a choice curricula, along with providing students with an environment where they could develop artistic behaviors and make discoveries on their own. Throughout the data

analysis I searched for ways a choice based curriculum would best support students' intrinsic motivations, and ownership in a fourth grade art room.

To code my data I used an assessment evaluation matrices form that covers all of my themes and categories. The evaluation form is easy to circle and measures all developmental areas of artistic behaviors, intrinsic motivation and ownership. To measure students' **intrinsic motivation** for making artwork, I broke down my findings into three categories**: engagement, big ideas and goal setting, and shift in the assessment process.**

Within these categories I searched for sub categories as listed below:

Engagement increased: *demonstration and share time*

Big ideas and goal setting: *stretch and explore* and *envision and express*

Shift in the assessment process: *reflection*

Here is a list of themes I coded regarding student **ownership**. I broke my findings down into three main categories: **students' confidence, shift in students and teacher roles and relationships, and shift in the classroom environment and preparation.**

Within these categories I searched for sub categories as listed below:

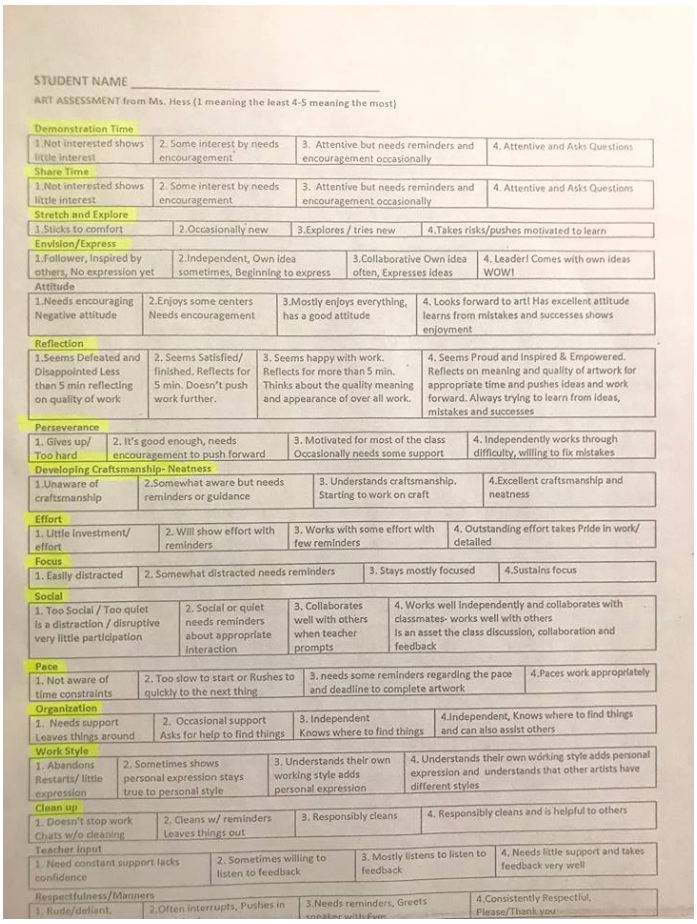
Confidence: *perseverance, craftsmanship, effort* and *focus*

Shift in students and teacher roles and relationships: *social* and *pace.*

Shift in the classroom environment and preparation: *organization, working style, and clean up responsibilities*

These themes are all highlighted on my assessment evaluation form in Figure 25.

Figure 25. Self-Assessment Form with Highlighted Themes



STUDENT NAME _____

ART ASSESSMENT from Ms. Hess (1 meaning the least 4-5 meaning the most)

Demonstration Time			
1.Not interested shows little interest	2. Some interest by needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Share Time			
1.Not interested shows little interest	2. Some interest by needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Stretch and Explore			
1.Sticks to comfort	2.Occasionally new	3.Explores / tries new	4.Takes risks/pushes motivated to learn
Envision/Express			
1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader! Comes with own ideas WOW!
Attitude			
1.Needs encouraging Negative attitude	2.Enjoys some centers Needs encouragement	3.Mostly enjoys everything, has a good attitude	4. Looks forward to art! Has excellent attitude learns from mistakes and successes shows enjoyment
Reflection			
1.Seems Defeated and Disappointed Less than 5 min reflecting on quality of work	2. Seems Satisfied/ finished. Reflects for 5 min. Doesn't push work further.	3. Seems happy with work. Reflects for more than 5 min. Thinks about the quality meaning and appearance of over all work.	4. Seems Proud and Inspired & Empowered. Reflects on meaning and quality of artwork for appropriate time and pushes ideas and work forward. Always trying to learn from ideas, mistakes and successes
Perseverance			
1. Gives up/ Too hard	2. It's good enough, needs encouragement to push forward	3. Motivated for most of the class Occasionally needs some support	4. Independently works through difficulty, willing to fix mistakes
Developing Craftsmanship- Neatness			
1.Unaware of craftsmanship	2.Somewhat aware but needs reminders or guidance	3. Understands craftsmanship. Starting to work on craft	4.Excellent craftsmanship and neatness
Effort			
1. Little investment/ effort	2. Will show effort with reminders	3. Works with some effort with few reminders	4. Outstanding effort takes Pride in work/ detailed
Focus			
1. Easily distracted	2. Somewhat distracted needs reminders	3. Stays mostly focused	4.Sustains focus
Social			
1. Too Social / Too quiet is a distraction / disruptive very little participation	2. Social or quiet needs reminders about appropriate interaction	3. Collaborates well with others when teacher prompts	4. Works well independently and collaborates with classmates- works well with others Is an asset the class discussion, collaboration and feedback
Pace			
1. Not aware of time constraints	2. Too slow to start or Rushes to quickly to the next thing	3. needs some reminders regarding the pace and deadline to complete artwork	4.Paces work appropriately
Organization			
1. Needs support Leaves things around	2. Occasional support Asks for help to find things	3. Independent Knows where to find things	4.Independent, Knows where to find things and can also assist others
Work Style			
1. Abandons Restarts/ little expression	2. Sometimes shows personal expression stays true to personal style	3. Understands their own working style adds personal expression	4. Understands their own working style adds personal expression and understands that other artists have different styles
Clean up			
1. Doesn't stop work Chats w/o cleaning	2. Cleans w/ reminders Leaves things out	3. Responsibly cleans	4. Responsibly cleans and is helpful to others
Teacher Input			
1. Need constant support lacks confidence	2. Sometimes willing to listen to feedback	3. Mostly listens to listen to feedback	4. Needs little support and takes feedback very well
Respectfulness/Manners			
1. Rude/defiant.	2.Often interrupts, Pushes in	3.Needs reminders, Greets speaker with Eyes	4.Consistently Respectful, Please/Thank you

In Figure 25 you will see the assessment form I used to gather qualitative data throughout the study. The highlighted areas are the themes and trends I analyzed to measure intrinsic motivation and ownership for each student.

Information findings.

The first major apparent revel during the study was students' overall engagement levels. When I taught discipline based art education I noticed the students were frustrated with the outcomes of their work if they didn't look like my examples. When I launched the study and began to implement a choice approach, students increased engagement levels weekly.

Engagement was very apparent and noticeable because students demonstrated joy and excitement while approaching the new curriculum. Their attitudes towards their work, towards myself, each other and their peers started to change drastically in a positive way. Students became excited about using their own big ideas and they stopped complete work merely for a grade and wanted to make artwork for themselves.

Figure 26. Effort Raw Data

On a scale of 1-10 how much effort did you put into the following assignments on the assigned dates? 10 meaning the best thing you have ever made and a 1 meaning barely any hard work went into the assignment.

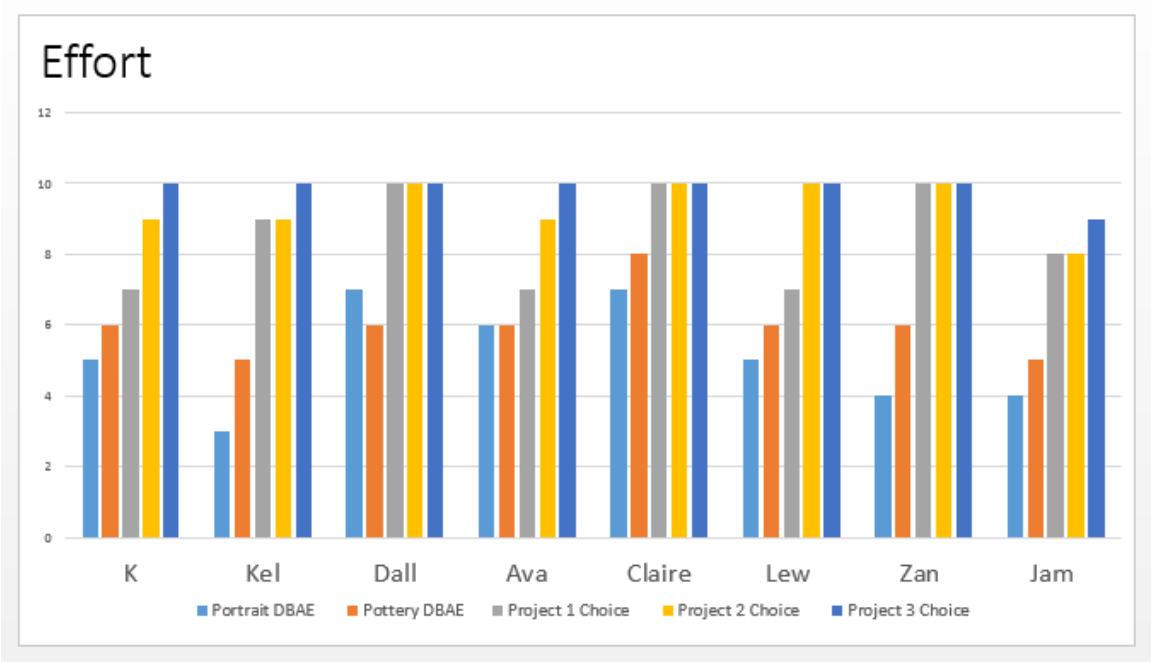
Date	2/5 Drawing Self Portrait (DBAE)	2/15 Pottery DBAE	4/2 FULL CHOICE	4/13 FULL CHOICE	5/4 FULL CHOICE
K	5	6	7	9	10
Kel	3	5	9	9	10
Dall	6	5	10	10	10
Jam	4	5	8	8	9
Claire	7	8	10	10	10
Ava	6	6	7	9	10
Lew	5	6	7	10	10
Zan	4	6	10	10	10

As I began to chart students' progress, I noticed students had similar responses. They used similar wording as they answered their self-evaluations. When I put my raw data into charts during the study I noticed signs of students increasing their intrinsic motivation and ownership levels. For example, in Figure 26 you can see how I recorded the raw data.

As you can see in weeks 4/13 and 5/4 I noticed that students all began to show more effort when they were able to choose and self-direct their own ideas for their projects. After analyzing the raw data and seeing students' progress, I converted that information into the bar graphs in Figure 27. You can see how I color coded and charted the data to better display the rise in effort over time. Both charts show the same information, but the progress and effort increase throughout the study. The increase in

effort in Figure 27 is more visually noticeable. On the following dates recorded in the table, students were asked about the level of effort they put into each project assignment.

Figure 27. Effort Table Data



In Figure 27 You can see how the students all gave themselves a score of 10 towards the last two projects. This table shows raw data evidence increase which proves that the students were responding positively, and they had positive attitudes about their artwork.

Data connection.

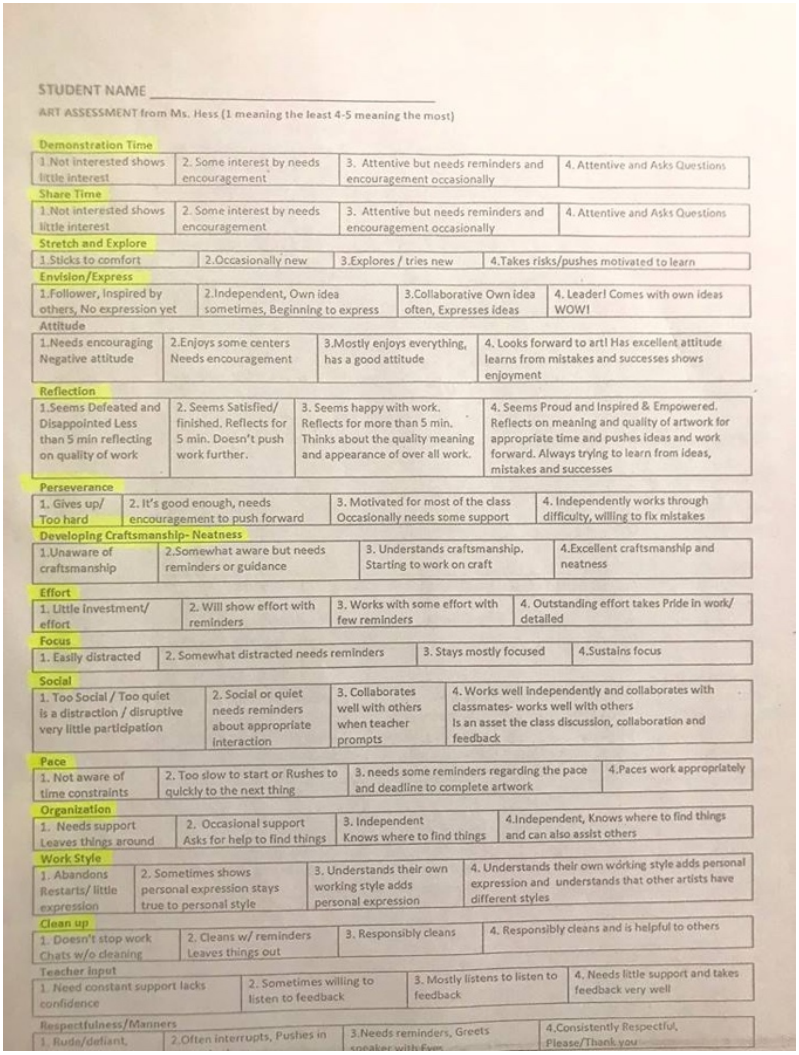
All three of my data types connected throughout the study. I used interview, observations, and student artifacts to triangulate data and support themes. These three forms of data analysis connected and strengthened my themes to each other. No one collection form was more important that the other, they all were useful to support each theme.

Interviews were helpful in this study because interviews gave the child a voice. Their artist statement forms and project proposals spoke to what the individual children were feeling about their artwork and ideas. Interviews were the key to be able to best describe the students motives for making art.

After listening to what the child had to say about their artwork, feelings and ideas, I was able to further support my themes because I observed the participants during class and made notes on their choices, organization, socialization, pace, clean-up, etc. Observation was another key factor in data collection. Observation ties all three methods of data collecting together. As the sole researcher, I was able to take the students' answers to their interview questions, then relate that data with what the child was physically doing during class.

Through observations, I was able to assess multiple modes of artistic behaviors and connect what the students were making (artifacts) to what the participants were actually saying about their artwork, ideas, and motives though interviews. The themes that I observed most closely are all highlighted on my assessment evaluation form in Figure 25.

Figure 25. Self-Assessment Form with Highlighted Themes



STUDENT NAME _____

ART ASSESSMENT from Ms. Hess (1 meaning the least 4-5 meaning the most)

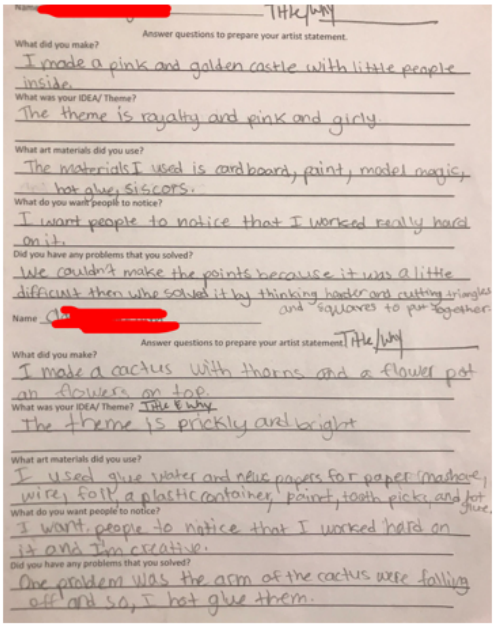
Demonstration Time			
1.Not interested shows little interest	2. Some interest by needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Share Time			
1.Not interested shows little interest	2. Some interest by needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions
Stretch and Explore			
1.Sticks to comfort	2.Occasionally new	3.Explores / tries new	4.Takes risks/pushes motivated to learn
Envision/Express			
1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader! Comes with own ideas WOW!
Attitude			
1.Needs encouraging Negative attitude	2.Enjoys some centers Needs encouragement	3.Mostly enjoys everything, has a good attitude	4. Looks forward to art! Has excellent attitude learns from mistakes and successes shows enjoyment
Reflection			
1.Seems Defeated and Disappointed Less than 5 min reflecting on quality of work	2. Seems Satisfied/ finished. Reflects for 5 min. Doesn't push work further.	3. Seems happy with work. Reflects for more than 5 min. Thinks about the quality meaning and appearance of over all work.	4. Seems Proud and Inspired & Empowered. Reflects on meaning and quality of artwork for appropriate time and pushes ideas and work forward. Always trying to learn from ideas, mistakes and successes
Perseverance			
1. Gives up/ Too hard	2. It's good enough, needs encouragement to push forward	3. Motivated for most of the class Occasionally needs some support	4. Independently works through difficulty, willing to fix mistakes
Developing Craftsmanship- Neatness			
1.Unaware of craftsmanship	2.Somewhat aware but needs reminders or guidance	3. Understands craftsmanship. Starting to work on craft	4.Excellent craftsmanship and neatness
Effort			
1. Little investment/ effort	2. Will show effort with reminders	3. Works with some effort with few reminders	4. Outstanding effort takes Pride in work/ detailed
Focus			
1. Easily distracted	2. Somewhat distracted needs reminders	3. Stays mostly focused	4.Sustains focus
Social			
1. Too Social / Too quiet is a distraction / disruptive very little participation	2. Social or quiet needs reminders about appropriate interaction	3. Collaborates well with others when teacher prompts	4. Works well independently and collaborates with classmates- works well with others Is an asset the class discussion, collaboration and feedback
Pace			
1. Not aware of time constraints	2. Too slow to start or Rushes to quickly to the next thing	3. needs some reminders regarding the pace and deadline to complete artwork	4.Paces work appropriately
Organization			
1. Needs support Leaves things around	2. Occasional support Asks for help to find things	3. Independent Knows where to find things	4.Independent, Knows where to find things and can also assist others
Work Style			
1. Abandons Restarts/ little expression	2. Sometimes shows personal expression stays true to personal style	3. Understands their own working style adds personal expression	4. Understands their own working style adds personal expression and understands that other artists have different styles
Clean up			
1. Doesn't stop work Chats w/o cleaning	2. Cleans w/ reminders Leaves things out	3. Responsibly cleans	4. Responsibly cleans and is helpful to others
Teacher input			
1. Need constant support lacks confidence	2. Sometimes willing to listen to feedback	3. Mostly listens to listen to feedback	4. Needs little support and takes feedback very well
Respectfulness/Manners			
1. Rude/defiant,	2.Often interrupts, Pushes in	3.Needs reminders, Greets speaker with Eyes	4.Consistently Respectful, Please/Thank you

The themes that I observed most closely are all highlighted on the left in my assessment evaluation form in Figure 25.

As I showed earlier, Figure 13 shows two of the participants completed artist statement forms. I used the artist statement forms along with the assessment form in Figure 20 to triangulate the data. Along with the assessment forms and artist statements, I looked at the student's artwork to support themes. I used pictures and artifacts to help connect themes. I found that all three forms of data collection were useful in the end to circulate and connect each theme.

Figure 13. Reflection artist statement forms for the end of a student's project.

Zan's artist statement on projects 1 and 2



Answer questions to prepare your artist statement.

What did you make?
I made a pink and golden castle with little people inside.

What was your IDEA/ Theme?
The theme is royalty and pink and girly.

What art materials did you use?
The materials I used is cardboard, paint, model magic, hot glue, siscors.

What do you want people to notice?
I want people to notice that I worked really hard on it.

Did you have any problems that you solved?
We couldn't make the points because it was a little difficult then whe solved it by thinking harder and cutting triangles and squares to put together.

Name [redacted]

Answer questions to prepare your artist statement. Title/why

What did you make?
I make a cactus with thorns and a flower pot an flowers on top.

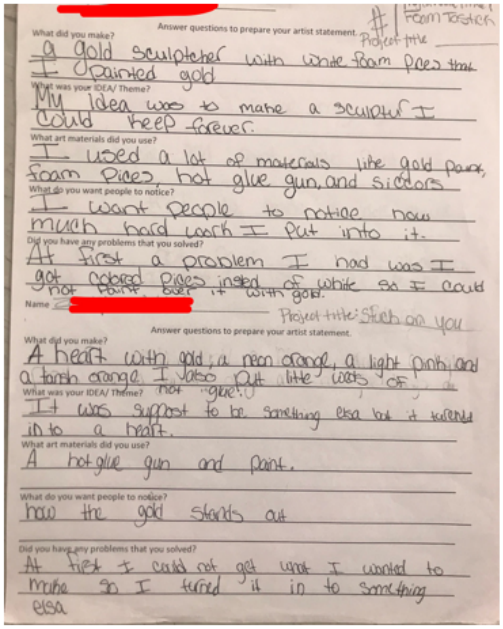
What was your IDEA/ Theme? Title & why
The theme is prickly and bright

What art materials did you use?
I used glue water and news papers for paper mache, wire, foil, a plastic container, paint, tooth picks, and hot glue.

What do you want people to notice?
I want people to notice that I worked hard on it and I'm creative.

Did you have any problems that you solved?
One problem was the arm of the cactus were falling off and so, I hot glue them.

Claire's artist statement on projects 1 and 2



Answer questions to prepare your artist statement.

What did you make?
a gold sculpteher with white foam pies that I painted gold

What was your IDEA/ Theme?
My idea was to make a sculpter I could keep forever.

What art materials did you use?
I used a lot of materials like gold paint, foam pies, hot glue gun, and sicors

What do you want people to notice?
I want people to notice how much hard work I put into it.

Did you have any problems that you solved?
At first a problem I had was I got colored pies instead of white so I could not paint over it with gold.

Name [redacted] Project title: Stuck on you

Answer questions to prepare your artist statement.

What did you make?
A heart with gold, a non orange, a light pink and a tomb orange. I also put little bits of hot glue.

What was your IDEA/ Theme?
It was suppost to be something else but it turned in to a heart.

What art materials did you use?
A hot glue gun and paint.

What do you want people to notice?
how the gold stands out

Did you have any problems that you solved?
At first I could not get what I wanted to make so I turned it in to something else

Figure 13 Shows students reflecting upon their work. Both Zan and Dall noted that they wanted people to notice how hard they worked on their projects and the effort they put into it. They also both noted that they ran into challenges and fixed them.

Summary of Findings

Initial results.

I saw positive results and conclusions. Within the first three to four weeks of this study I noticed a peek in the students curiously, engagement, and enjoyment and that continued throughout the entire study. Students were more attentive and willing to share out about what they were working on. Students enjoyed doing their projects because they saw it as an opportunity to learn and explore. Students were willing to take on a challenge and carry out their big ideas. Students exuded more confidence. They were

proud with the outcome of their work! They wanted to show off what they made week to week.

Moments of impact.

As I read about Barbara Andrews study, *Art and Ideas,* during my literature review, I wanted to see more of a shift in the teacher and student roles. I wanted to see the students act as teachers and leaders and give each other feedback. As students began to ask me questions I tried my best to pause and let the others answer each other first. Toward the middle of the study, I noticed the shift in the teacher and student relationship started to change. The students like hearing from each other and being experts in one media or another. A sense of cooperation and competition started to emerge. It was evident in the way the participants socialized with each other. Their socialization changed there are more conversation about problem solving and ideas and "look what I did." Or, "I did that this way," rather than conversations about outside or irrelevant issues.

Choice allows students to set up workspace and take control over their environment. Once I changed the classroom environment to a choice setting the students showed more ownership because they had access to all centers. Once of the shift in the classroom environment and preparation- My prep time has been decreased meaning I spend less time preparing lessons and materials and more time working with students. I have seen the students take more ownership over their work space and the places they choose to work or the people they choose to be around.

Above all this study was truly important to see the shift in student confidence, the teacher-student relationship and the shift in the classroom environment. Students are

excited to learn, they view myself and each other as artists, and they see the art classroom as a place to experiment and create mindful artwork that is motivated through their thoughts feelings and ideas.

CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD

Introduction to Findings

In this section I will discuss some of the overall themes and findings that resulted from conducting my study CHOOSING TO CHANGE: DISCIPLINE BASED ART EDUCATON TO CHOICE BASED ART EDUCATION. I used thematic coding to organize and understand my data and to measure how my students progressed through a new choice based curriculum.

As the sole researcher during the study, I observed children self-directing their own learning in a studio classroom environment while I followed a choice based curriculum. Before I conducted the study, I researched and studied other credible and successful choice based programs and teachers during my literature review. Barbara Andrews, Olivia Gude, Katherine Douglas, Diane Jaquith and Eric Booth all discussed ways in which choice based art education can increase students' intrinsic motivation and allow students to self-direct their own learning and take true ownership over their artmaking. I choose to analyze my data in the same ways Andrews, Gude, Douglas and Jaquith used by looking for the following themes below.

INTRINSIC MOTIVATION
- **Engagement increased.**
  - ***Demonstration and share time.***
- **Big ideas and goal setting.**
  - ***Stretch and explore.***
  - ***Envision and express.***

Shift in the assessment process.

Reflection.

OWNERSHIP

Confidence Increased

Perseverance.

Craftsmanship, effort, and focus.

Shift in teacher and student roles and relationship.

Social.

Pace.

Shift in the classroom environment and preparation.

Organization.

Work Style.

Clean up.

Presentation of Findings

After analyzing the data, I will present my findings through four different backgrounds. First, I will present my findings in relation to the framework of my research my question. In my research question, I stated that choice based art education refines curricula and classrooms while providing students studio environments that support a student centered approach where students are able to develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. During the study I searched for ways in which a choice based art curriculum would best support students' intrinsic motivations and ownership in a fourth grade art room. Next, I will explain my research findings in the context of my research environment. Third, I will explain my research findings in relation to my literature sources from Chapter two. Lastly, I will describe my findings in the context of myself as a practitioner.

Findings through my research question.

Primary research question.

Given that discipline based art education follows a teacher directed pedagogy where students learn from the teachers ideas and strict curriculum structure, Douglas and Jaquith (2009) suggest that choice based art education refines curricula and classrooms while providing students studio environments that support a student centered approach where students are able to develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. In what ways might choice based art education best support student's intrinsic motivations, and ownership in a fourth grade art room?

As I conducted the study I was very mindful and assertive to the choice based curriculum structure Douglas and Jaquith (2009) created. I followed the structure very closely by using the book *Engaging Learners through Artmaking, Choice Based Art Education in the Classroom*. That book was the key factor that helped me transition to a new teaching style and allow my students to increase their intrinsic motivations, and allow them to take more ownership over their learning. The book was written for art educators in search of changing their teaching style to become more student centered.

During the study I redesigned my classroom by providing students a studio environment and curricula that would allow them to become self-directed learners. Part of that process was transforming my classroom by grouping the desks and tables together into centers. I set materials out for students to find in organized centers, rather than having materials tucked away in places my students could not reach. Choice structure allowed my students to find what they needed so they could develop artistic behaviors, explore, experiment, and make discoveries about their own interests and ideas. I will

discuss my research findings in the context of my research environment later in this chapter.

Intrinsic motivation.

Next, I will explains some of the ways choice based learning best supports and increases students levels of intrinsic motivation. In the next section I will explain ways choice based learning best supports student ownership.

One way choice learning supports students intrinsic motivation is by allowing students to come up with big ideas and allowing students to make projects and artwork about their own interests. Students were naturally more engaged when they realized they could make artwork about what they wanted instead of following the teachers. Choice structure guided my students away from making projects about my ideas, because choice required my students to brainstorm ideas and implement big ideas. When students were able to explore, experiment, and make discoveries about their own interests and ideas, they were naturally more intrinsically motivated to produce artwork. At times brainstorming ideas became challenging to some students. To solve this problem, I created the student process poster and an ideas poster in Appendix J, along with the artist proposal worksheet in Appendix H. Students would begin a project by taking a big idea off of the “where do artists get ideas” list. As students worked, they followed the student process.

Appendix H: Artist Proposal, Artist Statement, and Daily Center Record

Name: _____

ARTIST Project Proposal

My IDEA: _____
Family, People, Nature, School, Slice of life, Culture- (movies, TV, games and music), Previous Art, Wishes and Dreams, Famous art or artists, Imagination, Themes- (sports, seasons, objects, holidays) gifts.

What are you going to make and Why?

_____
_____
_____
_____

Circle the center(s) you need to use:

Drawing	Painting	Collage	Sculpture	Sewing
Clay	Digital Media	Architecture	Fiber(weaving)	Mask/Puppet

Check off the Boxes!

	Artist- I can start this project with my own ideas.
	Responsible- I will clean up materials and classroom when Miss Hess asks!
	Engaged- I will stay on task and be motivated by my own ideas. (work for 3 classes)
	Cooperative- I will work well with others during class if I need help or ideas.
	Reflect- I can make this wow work and create multiple works similar to this idea.
	I will be PROUD of my work and learn from mistakes!

Is this going to be WOW work? YES or NO

WOW ☺	NOT WOW ☹
Your Creative idea	No idea at all
Worked on for MANY weeks	Quick and finished in one day
ATTENTION TO DETAIL- neat and finished	Not finished, sloppy, messy appearance
Artist statement	No artist statement

After choosing a big idea, the students would write a project proposal to help them further develop their big idea into an art project.

Choice based art education increased students intrinsic motivation while allowing students to take ownership over their own learning. In Figure 4 students were asked what topics of art drives them to produce art. Students were asked why they make art and what their goal was for producing art. Students answered in the beginning of the study on 2/5 and the end of the study on 5/14. In the beginning of the study the students said they were generally motivated to make art to get a good grade. By changing to a choice based approach, the pressure of the "grade" was removed and students were able to make art about their own ideas and interests. Later in the study the students said they were more motivated to make art for display or to keep. These are the results I was looking forward to seeing. These results support my research question in regards to intrinsic motivation.

Figure 4: Intrinsic Motivation Table and Student Responses to Measure Intrinsic Motivation

1. Intrinsic Motivation- Interest Levels: What topics of art drives intrinsic motivation?

   A. Making art for display (Art show)

   B. Making art for yourself (to keep)

   C. Making art for a grade

Date	2/5	5/14
K	B	B
Kel	C	A
Dall	C	A B
Jam	A	B
Claire	C	B
Ava	C	AB
Lew	C	A B
Zan	C	A B

2. Intrinsic Motivation Goal setting: What topics of art drives intrinsic motivation?

   A. Make art for me

   B. Make art for others

   C. Make art with others

Date	2/5	5/4
K	B	A
Kel	A	A
Dall	A	A
Jam	A	A
Claire	C	A
Ava	C	A
Lew	C	A
Zan	C	A

The students filled out another survey on 2/5 and at the end of the study on 5/4. These questions support intrinsic motivation. In Figure 8 you can see that the students all viewed themselves as better artists by the end of the study. The students said they liked art, but they forgot what they learned. However, by the end of the study students viewed themselves as excellent artists. I believe that choice based learning increased my students' intrinsic motivations for making art and strengthened their self-confidence as artists because they were able to use their own ideas.

Figure 8. Envision and Express Artist Survey- To Measure Intrinsic Motivation

What type of artist are you?

A. I am an excellent artist and I know How to make multiple types of art.

B. I like art and I know how to make a few things.

C. I like art, but I forget what I learned.

D. I do not know anything about art, but I want to learn.

E. I do not think I am an artist at all.

Date	2/5	5/4
K	C	A
Kel	B	A
Dall	C	A
Jam	C	B
Claire	B	A
Ava	A	A
Lew	C	A
Zan	B	A

I feel like I am a(n) _____ artist.

A. Amazing
B. Pretty good
C. Good
D. Ok
E. Not so good
F. Terrible

Date	2/5	5/4
K	C	B
Kel	B	A
Dall	B	A
Jam	D	B
Claire	B	A
Ava	A	A
Lew	D	A
Zan	B	A

Ownership.

As far as ownership, there were many findings throughout my study that support student ownership in response to my research question. As the study went on, I noticed an increase in the students' self-confidence. Students were proud with the outcome of their work! They want to show off what they made week to week. The figure below shows how students became more confident, proud, and found that making art for themselves was more enjoyable by the end of the study than just making art for a grade.

In Figure 14 the survey questions asked students when they felt most proud during their artmaking process, and asked students what is the most enjoyable means of making art.

Figure 14. Questions Regarding Ownership

3. Ownership: I feel most proud when I….

A. Making art for display

B. Making artwork for self

C. Make artwork for others

D. Make artwork for a grade

Date	2/5	5/4
K	B	AB
Kel	D	BC
Dall	A	AB
Jam	C	B
Claire	B D	AB
Ava	A D	BC
Lew	D	AB
Zan	B	B

4. Ownership: I feel most proud when I…. What do I do most?

A. Make artwork about my ideas

B. Make artwork about other ideas

C. Make artwork about teacher ideas

Date	2/5	5/4
K	B	A
Kel	A	A
Dall	A	A
Jam	AB	A
Claire	C	A
Ava	C	A
Lew	B	A
Zan	A	A

5. Ownership: What do you enjoy most?

A. Making artwork about my own topic

B. Making artwork because my friend made it

C. Make art work because my teacher told me to

Date	2/5	5/4
K	A	B/A
Kel	AB	A
Dall	C	A
Jam	B C	A
Claire	AC	A
Ava	AC	A
Lew	C	A
Zan	AC	A

In the beginning of the study for question five, students answered that they made artwork because of their teacher's ideas, mainly because they were so used to following a discipline based approach. By the end of the study students mostly answered that they enjoyed making artwork about their own ideas. This figure proves that choice based learning best support student's ownership because it boosted student's confidence, allowed then to self-direct their own learning.

Findings through the research environment.

Next, I will explain my research findings in the context of my research environment. My research site and classroom environment through a choice based structure impacted my students in a positive way. Some of the main research findings I noticed were a shift in the classroom environment and preparation, classroom clean up, and classroom preparation.

Shift in the classroom environment and preparation.

When I used to teach following a discipline based approach, I found that I was exhausted trying to prepare materials. I was nervous about changing to choice based instruction because I thought stocking centers would be challenging. While I taught choice based art education, I found stocking centers was much easier for myself and the students. Having supplies and materials organized into centers made it so much easier for the students to find materials at their proper centers instead of constantly coming to me to help find things. The students adapted very well to treating the art classroom as real art studio. Students even took responsibility to help each other out with cleaning and storing their artwork. Figure 24 in chapter four displayed an example of how students showed responsibility for storing and cleaning their own, workspace, supplies and individual projects.

Clean up.

Throughout the study I noticed students became more responsible for cleaning up their own workspace. For example, some of the girls at the sewing station would tell me they liked when the felt, string/ yarn, and needles were put back correctly. Ava would

say to the other students, “Just put everything on this table and I’ll but it away correctly.” I love seeing the girls work together as a team. I noticed the entire class helping to clean up, Lewis was always covered in paper mache, the girls that were sewing cleaned up very quickly because they only had to store their projects, and the girls would then help Lewis clean up his paper mache. I loved seeing the classes work together and the students care for their classroom environment by cleaning up. Choice based art education positively effected the classroom clean up responsibilities.

Classroom preparation.

Before choice based art education, I found that I would stress about making sure the lesson was ready to go for all 25 students. Through choice based art education the classroom preparation became easier and less stressful for me. For example, I would have to cut the same amount of clay for all students, the same size paper would have to be precut, materials would be laid out on desks, and everything would be ready for every child. Now that my room is completely changed to a choice environment, I do not stress about presetting paper and supplies. In my choice classroom supplies and materials are labeled and in bins at their assigned center. Tools are out for students to use, all of the supplies in the art room are there for the students to find and use. It’s so much easier allowing the students to find what they need. Sometimes I look back and see what a child has accomplished in one class and think wow, I’m so happy I finally let my students have freedom to find what they need.

I always wanted my students to take ownership over setting up and cleaning their workspace. I see my students at the sewing/ yarn center using my big scissors to cut their own patterns. Last year when I did sewing projects with the whole class we would make

the same kind of puppet pattern. I would precut all the patterns, lay out sewing needles, pre thread needles and I would stress about collecting each students sewing needle at the end of class. I would find the needles all over the classroom. Having centers is much easier because all of the supplies and materials are kept in the same place. Now my students cut their own patters and make their own puppet ideas based on what is in their mind/ or their own big idea. I do not stress about prepping for classes or doing the same thing with all my classes when I implemented a choice classroom.

Through choice based art education, my preparation is much more meaningful. Instead of cutting 25 patterns now I find myself printing ideas off the internet or finding recourses because students need images to assist them with drawing or building. I look up artists to inspire individual students based on their ideas. The shift in preparation is exciting because I can follow my students' interests when they are hooked on a certain center or trend. I can offer inspiration and guidance as needed and make the five minute demonstration geared towards their interests.

Findings through literature sources.

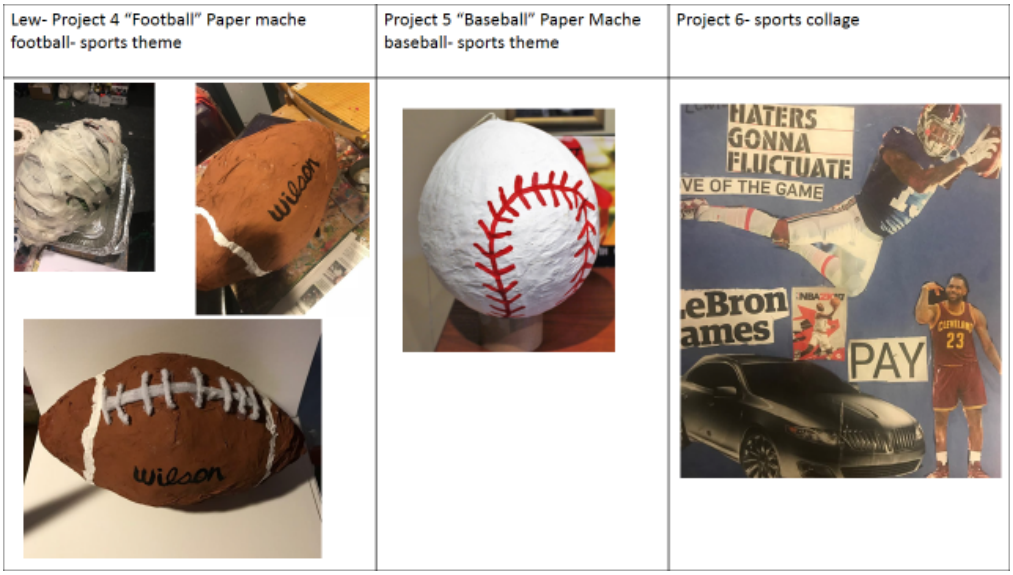
Big ideas.

During my literature review I read about the power of students expressing themselves through big ideas. Gates (2016) explains that big idea and themes in postmodern art give students opportunities to make more choices they do not force students to follow teacher's directions (p. 15). Big ideas ask students to make their own meanings and allows students to work in their own style. In researching choice based art education, I did not realize the potential big ideas had to support students in autonomy.

"Teachers using postmodern big ideas recognize students' attention to the world outside of school and offer a remedy for the *School Art Style* (Efland, 1976) by introducing students to the methods of contemporary artists and the subjects of their artwork. Big ideas such as memory, or hybridity, or function, alongside examples of how artists have explored these themes, provide students with a launching point for their own artistic investigations." (Gates, 2016, p. 16) A good choice curricula supports students to use their own ideas or big ideas thus choice learning ignites the spark of intrinsic motivation and provides students with an equipped studio environment to carry out their ideas into art projects.

This article contributed to my hopes for the outcome of my study because students showed more ownership and intrinsic motivations when they used big ideas.

Figure 6.2. Lew's Sport Theme Big Idea used Throughout the Study



In Figure 6.2 we can see how Lew used the same sport theme throughout the study. For project four, Lew made a paper mache football, he put the "Wilson" logo on the ball for detail and white pipe cleaners on the top for the laces. For project five, Lew

continued his theme by making a paper mache baseball. For the last project Lew made a sports collage. Jam was also another student who showed signs of taking risks and pushing big ideas forward. Jamal used many different centers as he worked throughout the study.

Shift in the assessment process.

While I was transitioning to a choice curriculum I quickly realized I needed to change my assessment process away from grading project criteria (DBAE) into grading students on their artistic behavior (CBAE).

I used choice based assessment strategies while I conducted action research. In, *Engaging Learners Through Artmaking: Choice Based Art Education,* it states, "Teachers create manageable methods for collecting data on student progress like having students collaborate, self-assess, keep a journal, write and artist statement, and use a self-checklist (p.14). Self-assessment is proven to boost student's confidence, measure progress and increase intrinsic motivation. When students know what areas they will be assessed on they are more accountable for their work which requires them to take ownership.

During the assessment process I would call two students over to my desk and we filled out the assessment form together. I liked using this approach because it showed the students where they should be as artists and it showed them what they should consider as artists. For example, learning how to set up an organized work area or being aware of how to find things in the art room, or how to take feedback, these are areas that artists develop, and a 4th grade student might not think of or consider in a typical art class.

The first teacher observation and student self-reflection forms I finished were with Lew, Dall and Zan. Lew was very honest with his evaluation of developing craftsmanship. At first, he circled unaware of craftsmanship, after we went over the form together he expressed that his other projects in the future will hopefully be better in craftsmanship because he was more aware of what could be circled. Zan was also very honest during her self-assessment process. She circled that she was unaware of how to build 3D forms or attach forms at the beginning but now she is starting to feel more advanced by the end of her first and second projects. I brought up an old lesson. Dall chose to circle the good levels in both painting and sewing which state that the work is developing and improving. Dall is excellent at listing to and accepting feedback. Once I evaluated the students on the first round of projects using my assessment sheet the students began to reflect upon the criteria more deeply for the next project. They held themselves to a higher standard in many areas and increased levels of intrinsic motivation because they were reflective and honest about the work they did.

I read about Andrews shift in the assessment process when she implemented her study called *Arts and Ideas*. Before *Arts and Ideas*, Andrews used a summative grading scale and her students admitted they were afraid of doing the project their way because they would get a bad grade. Now Andrews approaches assessment by looking at: student portfolios, sketchbooks and journals, presentations, art projects, student self-evaluations, and assessment of time on task in class. The students receive an overall grade that comprises their engagement in the project they decide to work on. "Assessing time on task allows students to become risk-takers and to push themselves further." (Andrews 2010, p. 45)

Shift in teacher and student roles and relationship.

On February 15th I listened to my students as they were working, they were having a conversation about making their artwork look more sophisticated. Dall, Claire, Zan, Lew, and Ava, were all working in my room at the end of the day. During my observation they challenged and complimented each other's work and kept using the word sophisticated. The others told Lew and Dall that their current projects were much more sophisticated and more like middle school work than their first project. I agreed with them and asked them what made them improve the quality of their work over time. They discussed that when you are allowed to do your own ideas through art you don't want to waste your time just making something easy you want to take your time working on something hard. You want to make something that you will be proud of and that you can show off. You want the work to look advanced and like you thought about it. When I began to notice these results it made me think of Andrew's study.

In Andrew's study of *Art and Ideas* she noticed a shift in the teacher and students relationships and roles. In Andrew's (2005) class, students were elected to become the instructors if they showed excellent skill in a certain medium or technique. For example, if a particular student mastered the art of printmaking, the teacher can use that students as an instructor by encouraging others to learn from the student who mastered printmaking. Classmates are encouraged to learn from the class expert. In turn, the student expert is building communication skills by talking about the medium to their classmates. Students in Andrew's class claim that they learn better if one of their peers are explaining the learning process rather than the teacher. Students are ultimately engaged and what to learn from each other. "Students are engaged in art making, art planning, and art

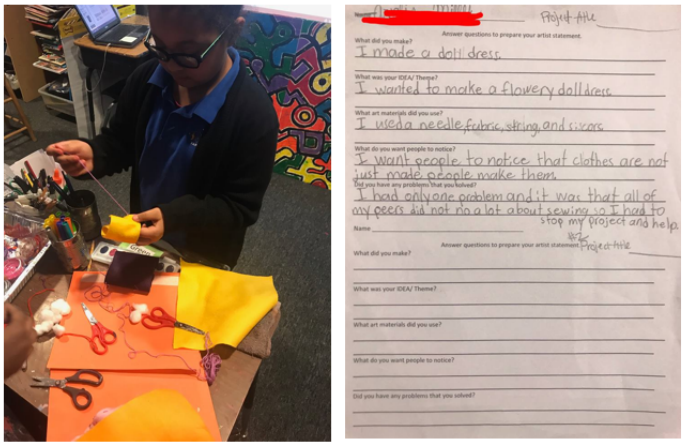
reflection. They are the instigators of their art curriculum; not passive bodies waiting for instruction." (Andrews, 2005, p. 39)

I noticed the same shift in my study. During a discipline based approach students viewed me as the commander and looked at me for all of the ideas and examples. During choice based art education I noticed that the students shared the power and they were in control over their own art making, the relationship is friendlier and students and teacher act as artists in a workspace or studio learning from each other. There was an aspect of satisfaction the students got when they helped each other.

It was great to be able to send struggling students to other students for help. For example, Ava was a fantastic sewer, she even has her own sewing machine at home. The students gravitated towards her for help.

In Figure 17 Ava shared in her artist statement that she actually became quite frustrated with her peers constantly asking her for help in the beginning of the choice assignments. She said, "I only had one problem that was that all of my peers did not know a lot about sewing so I had to stop my project to help them." This is one example of the teacher and the student sharing the power in the classroom and changing roles.

Figure 17. Ava's Artist Statement- Shift in Student Teacher Roles and Relationships



Jam and Lew had experienced trouble with developing paper mache glue and water consistency on the first week. After a few weeks went by Jam and Lew became the expert of the class with paper mache. I loved seeing the student become experts in what they learn by doing, making mistakes and learning from mistakes. The students began using each other as a guide instead of always relying on the teacher.

When I looked back on my literature review, "Art, Reflection, and Creativity in the Classroom: The Student Driven Art Course," was a study that strengthened visual art in the classroom by empowering the student through shifting the power from the teacher to the student and emphasizing the process instead of the product.

I hoped to have a similar outcome before I launched the study and found that I liked the outcome of choice based art education and it really worked. Andrews does not tell her students what to do, she acted as their guide. The aim of this study was to take the emphasis off of the teacher. The student driven curriculum gives the students responsibility, they take ownership and learn and teach each other. This article is another factor that proves that choice education promotes student ownership.

Like Douglas (2009), Jaquith (2009), and Gates (2016), Andrews (2005), also allows students to produce their own ideas and have autonomy in their learning. She allowed students to control subject matter and materials and she would act as the guide/ facilitator and would intervene only when necessary. Andrews (2005) conducted a study called *Art and Ideas*. "In *Art and Ideas* our focus was to create a classroom environment that would promote greater student input into learning and the choice of art projects. In this inclusive environment, as students made choices for their art projects, they also became more responsible for their learning as well as more energetic, and enthusiastic

students. While doing this study, unanticipated benefits or outgrowths also resulted." (Andrews, 2005, p.35) Through this study she started to notice a complete shift happening in her classroom.

Findings as self and practitioner.

As a researcher researching myself and my own practice, I learned that I have to be willing to let go of some of my old discipline based teaching habits and be willing to change things up when necessary. I was afraid of losing control and order. In a sense, I did lose control but the students benefited from having less structure and more time to experiment and make discoveries on their own. It really never hurts to try. I'm sure in the future there will be a multitude of other art teaching styles that present themselves. No one way fits all. Implementing new teaching approaches and styles is the most important thing I learned.

I am going to commit to being mindful of what my current students need. Not what my students needed in the past, or what has worked in the past. Every year is different. As teachers we take on a new group of individuals with unique personalities and learning styles. I want to be mindful and flexible and implement new teaching approaches when necessary. As I watched the student's work, I realized they like collaborating, and they like helping each other. It felt good to share some of the power in the art room by allowing the students to be the experts of their craft and teach each other.

Limiting my talking time to a five minute demonstration was a challenge but the students needed more time to "make and do" rather than listen to me talk. Self-directed learning allows students to make mistakes, problem solve, problem find, and rely on their

peers or the teacher for help. Giving the students a choice on who to ask for help, or not ask for help at all makes the learning atmosphere more challenging and stimulating.

This study positively impacted me as educator. I will definitely stick with choice based education in the future especially with fourth grade. I do feel choice based art education gives too much freedom and younger students might struggle with the amount of freedom and choices. They might struggle because they have not yet acquired the amount of skill to really implement their own choice projects without having a great deal of help and assistance form the teacher.

I thoroughly enjoyed trying a new teaching approach and I feel it strengthened my student's engagement and motivations for making artwork. I will continue to implement choice based art education and I want to start choice based learning with my third grade and fourth grade students next year.

Implications for the Field

Significance of the study recap.

The significance of this study was to take the focus off of the teacher and follow a student directed choice based curriculum. The significance of the study was to see how the students would react to having choice of material, medium, media, ideas, and environment. The students were to work at their own pace. The study took emphasis off of the teacher and the teachers exemplar and placed the students in an environment where they could explore, make choices, find problems, experiment and make their own discoveries. The students would no longer be graded or assessed on the completion of

their work but assessed rather on the development of their artistic behaviors. The significance of this study also held the student accountable for assessing themselves as artists and understanding their strengths and weaknesses.

Message for educators.

There are many findings that came out of this study that can be useful for other art educators. One of the most important findings I want to share is in regards to assessment. Create an assessment form that is easy to use, where you can circle criteria. Instead of only looking for neatness and completion of work, try to assess student's artistic behaviors. Artistic behaviors are the things that are going to make children better artists!

I created an assessment sheet that can be used by the teacher and the student. The student and the teacher can circle criteria on a level 1-4. The criteria is not negative and does not affect the child's grade. The form is an assessment tool that shows the child what they can work on as they develop into advanced artists. The assessment form shows the student where they are at and where they need to be in their development as an artist and self-directed learner. The self-assessment tool focuses less on the product and more on the artistic process and the development of artistic behaviors. Appendix G: Shows the choice based teacher and student assessments. This study has taught me the power self-assessment has to guide students into becoming self directed learners who take ownership over their own learning.

Name: _____ ART ASSESSMENT from Ms. Hess

Demonstration Time

1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions

Share Time

1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions

Stretch and Explore

1.Sticks to comfort	2.Occasionally new	3.Explores / tries new	4.Takes risks/pushes motivated to learn

Envision/Express

1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader! Comes with own ideas WOW!

Attitude

1.Needs encouraging Negative attitude	2.Enjoys some centers Needs encouragement	3.Mostly enjoys everything, has a good attitude	4. Looks forward to art! Has excellent attitude learns from mistakes and successes shows enjoyment

Reflection

1.Seems Defeated and Disappointed Less than 5 min reflecting on quality of work	2. Seems Satisfied/ finished. Reflects for 5 min. Doesn't push work further.	3. Seems happy with work. Reflects for more than 5 min. Thinks about the quality meaning and appearance of over all work.	4. Seems Proud and Inspired & Empowered. Reflects on meaning and quality of artwork for appropriate time and pushes ideas and work forward. Always trying to learn from ideas, mistakes and successes

Perseverance

1. Gives up/ Too hard	2. It's good enough, needs encouragement to push forward	3. Motivated for most of the class Occasionally needs some support	4. Independently works through difficulty, willing to fix mistakes

Developing Craftsmanship- Neatness

1.Unaware of craftsmanship	2.Somewhat aware but needs reminders or guidance	3. Understands craftsmanship. Starting to work on craft	4.Excellent craftsmanship and neatness

Effort

1. Little investment/ effort	2. Will show effort with reminders	3. Works with some effort with few reminders	4. Outstanding effort takes Pride in work/ detailed

Focus

1. Easily distracted	2. Somewhat distracted needs reminders	3. Stays mostly focused	4.Sustains focus

Social

1. Too Social / Too quiet is a distraction / disruptive very little participation	2. Social or quiet needs reminders about appropriate interaction	3. Collaborates well with others when teacher prompts	4. Works well independently and collaborates with classmates- works well with others Is an asset the class discussion, collaboration and feedback

Pace

1. Not aware of time constraints	2. Too slow to start or Rushes to quickly to the next thing	3. needs some reminders regarding the pace and deadline to complete artwork	4.Paces work appropriately

Organization

1. Needs support Leaves things around	2. Occasional support Asks for help to find things	3. Independent Knows where to find things	4.Independent, Knows where to find things and can also assist others

Work Style

1. Abandons Restarts/ little expression	2. Sometimes shows personal expression stays true to personal style	3. Understands their own working style adds personal expression	4. Understands their own working style adds personal expression and understands that other artists have different styles

Clean up

1. Doesn't stop work Chats w/o cleaning	2. Cleans w/ reminders Leaves things out	3. Responsibly cleans	4. Responsibly cleans and is helpful to others

Teacher input

1. Need constant support lacks confidence	2. Sometimes willing to listen to feedback	3. Mostly listens to listen to feedback	4. Needs little support and takes feedback very well

Respectfulness/Manners

1. Rude/defiant, Unaware of others	2.Often Interrupts, Pushes in front of others	3.Needs reminders, Greets speaker with Eyes	4.Consistently Respectful, Please/Thank you

Drawing

Difficulty drawing, seeing details, and controlling coloring pressure, scribbles	Beginning/ sometimes adds details and colors somewhat neatly	Good! Understands drawing, mostly shows details, and mostly colors neat.	WOW! Shows advanced drawing skills, applies detail to all works excellent coloring, and shading

Collage

Difficulty with scissors and glue/ sloppy and unaware of neatness	Some difficulty with scissors and glue cuts smoothly	Good! Work is developing and improving, shows understanding of cutting and pasting	WOW! Shows advanced collage understanding, cuts elaborate shapes, layers and glues carefully

Painting

Rushes work/ very sloppy. Unaware of color theory, or how to clean supplies	Able to organize work area occasionally needs assistance or reminders on how to use materials or colors effectively	Good! Work is developing or improving, shows understanding of painting	WOW! Shows advanced knowledge of painting, and cleaning painting supplies

Clay

Difficulty smoothing and attaching clay	Needs improvement, needs some assistance	Good! Art work is recognizable- needs some assistance shows effort	WOW! Shows advanced clay skills and understanding

Sculpture/ Building 3D objects

Unaware of how to build 3D forms or attach forms	Somewhat aware of 3D objects needs some assistance building/ attaching 3D forms	Good! Work is developing and improving, shows understanding of 3D forms	WOW! Shows advanced knowledge on building and working with 3D forms

Sewing/Weaving

Unaware of threading, knot tying, cutting yarn, needs constant support	Threads/knots with some help, uneven stitching makes work as fast as possible, rushes	Good! Work is developing and improving, shows understanding of sewing and weaving	WOW! Has advanced skills with yarn and sewing, helps others with knots, sews with craftsmanship & purpose

Printmaking

Over/under inks the plate, carves lines quickly/ not carefully	intentional composition willing to try again, shows some understanding	Good! Work is developing and improving, shows understanding printing	WOW! Inks properly, shows advanced knowledge and skill in printmaking

Implications for Further Research

Questions.

In chapter one, I wrote about the significance of my study. I wanted to my students to take control over their own learning. I felt that I was hindering their abilities to come up with ideas because the students would try to make their work look like my exemplar. The change had to happen in me. I changed my approach to teaching art, but I still question whether or not choice based art education is appropriate for all elementary school age groups. Is choice based art education suitable for all elementary school ages?

I wanted to discover which art teaching approach would be best for a fourth grade art classroom. Although I think both teaching approaches, discipline based and choice based are effective, I cannot determine which approach would be best for an entire

elementary school. In my opinion I feel the older students can handle more choice projects, Kindergarten through second grade still need to be taught skills in my opinion.

Further areas to research.

If I was able to continue this study, I would like to investigate and use my research on different age groups. It would be interesting to research the effects of choice done by a sole researcher across all grade levels. I'd like to see if my assessment form could be used across all grade levels and work effectively.

Conclusion

Impact on personal practice.

Conducting *Choosing to Change* has taught me a great deal about myself as an arts educator. This study has taught me that change and choices are good! Challenges and problem solving should be happening in the art room, they help our students become self-directed learners. I used to think being a good art teacher meant giving clear precise what to do directions and making sure students finish their work to have something ready to hang for the art show. I wanted my students to be able to know art styles and history. I was so focused on a teacher directed approach that I lost sight of what my students really needed.

This study has allowed me to step out of my comfort zone and has brought me realize that my students needed to take ownership over their own learning and implementation of ideas. I was tired of seeing my students get frustrated when their work

didn't turn out looking like my exemplar. My students needed to choose their own materials and mediums, learn and develop artistic behaviors, come up with their own ideas, experience challenges, solve and find problems, and take risks through their artmaking. I also learned that it is never too late for a change, change can happen in the middle beginning or end of the school year.

Reflection of literature and methodology.

In reflecting upon the literature that has supported my study, I highly recommend the book, "Engaging Learners Through Artmaking: Choice Based Art Education" to any educator who wishes to engage in a more students centered curriculum. Douglas, Jaquith, Booth, and Andrews along with many other educators have effectively implemented choice based art education for many years. I also suggest that choice works best when the teacher chooses the big idea or artwork topic for the younger students. I believe that offering students some sort of big idea, theme, or guideline would greatly benefit and a choice curriculum. Some of my students had a hard time coming up with an initial idea. Olivia Gude effectively uses big ideas in her teaching practices, as I wrote about in my literature review in Chapter 2.

While conducting *Choosing to Change*, I followed a choice based art education methodology along with Olivia Gude's big idea practices. Big ideas set boundaries to help the student focus on one general topic or idea to express at a time. After reviewing many approaches and art education practices, I feel as though a combination of choice based art education, big ideas, along with a few art history lessons would be the perfect curriculum blend for teaching art to a group of elementary school students. The

combination of choices and big ideas captured the students' engagement and heightened their intrinsic motivations for showing effort.

Reflection of data collection and data analysis.

I believe my data collection and analysis worked extremely well with this study. The combination of collecting sketchbooks, interviews, surveys and student artwork artifacts gave me insight into the students' thoughts feelings and ideas about their artworks. I was surprised at how well and comfortable the students responded to the interview questions. The interviews gave students a personal voice in this study. Because of the surveys, it was easy to notice trends and themes happening throughout the data analysis process. I feel as though eight participants was the perfect number of students to be able to collect enough raw data and sort the raw data into themes and trends.

Now that the study has come to an end, I will continue trying out new teaching approaches. The most exciting result of this study is the significant change in my student's attitudes and motivations for making art. The students are motivated and capable of carrying out their own ideas. I have also noticed a positive change in my own attitude towards teaching through choices. I enjoyed seeing student's problem solve, carry out their ideas from start to finish, teach each other and know where to find materials in the room. It is easy to give students the answer, but it is more exciting and rewarding for me to see my students take risks, learn from their mistakes, teach each other and take control over their own education.

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Appendices

Appendix A: Research Timeline

Appendix B: Consents and Permissions

Appendix C: Participants Rights for Students and Teachers

Appendix D: Bill of Rights Informed Consent for Students and Teachers

Appendix E: Recruitment Letter and Research Site Support Form

Appendix F: Protocol Artist Checkpoint Worksheet survey protocol and Interview Protocol

Appendix G: Teacher and Student Assessments

Appendix H: Artist Proposal, Artist Statement, and Daily Center Record

Appendix I: Self-Assessments and 8 Artist Habits Protocol

Appendix J: Student Process Exemplar

Appendix K: Unit Plan

Appendix A: Research Timeline

Month	Process	Steps to Accomplish
Dec	Proposal Hearing	Complete AEGR618 requirements and participate in proposal hearing on Dec 9th
	Gain IRB Approval	Submit full proposal to school as requested no later than Dec 14th
	Begin to seek site approvals	As soon as IRB is granted contact site(s) with initial letter- principal and CEO of Charter School of New Castle
	Ongoing literature review	Continue to refine literature review
	Prepare materials for research	Organize classroom for choice centers
	Gain participant permissions	Distribute and recollect IRB approved permissions of the potential participants
Jan	Prepare materials for research and curriculum	Continue to gather and develop materials for curriculum like menus visuals, and centers for data collection.
	Gather student information	Have students fill out questionnaires Send families information about the study and parent questionnaire. Gather information about the students background
	Prepare the launch field study	Begin coursework to ensure readiness to enter field Check materials (prepare researcher journal, student journals, and a data collection binder. Find an audio recorder or iPhone.
	First participant interviews	Schedule interviews with student participants
	Data collection Data Analysis	Begin collecting data from daily journal logs (1/22) Daily and weekly data analysis that contributes to students implementing intrinsic motivations and taking ownership over their own learning through a choice based curriculum.
Feb	Data Collection Data Analysis	Ongoing data analysis pertaining to development of students intrinsic motivations to create artwork and student ownership in participants- consider how to support participants Collect and analyze journals and center logs
	Second interviews	Conduct informal, unstructured interviews with participants (2/8 or 2/15 Thursday and Fridays in Feb)
Mar	Data Collection Data Analysis	Daily and weekly data analysis pertaining to intrinsic motivations, engagement, and ownership provide support Collect and analyze journals 3/15 3/22 3/29
	Final interviews	Schedule and conduct final interviews with students
	Final Questionnaires	Distribute closing questionnaires to students
April May	Finishing Data Analysis Completion	Analyze and code data, and collect visuals Work on finishing up Chapter 4 "Results of the Study"
May June	Finishing Up	Write Chapter 5 "Conclusions and Implications for the Field" Put finishes touches on full thesis
Aug	Thesis Presentations	Present thesis Aug 4
August	Thesis Exhibition	Thesis Exhibition Aug 10

Appendix B: Consents and Permissions

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, "CHOOSING TO CHANGE: DICIPLINE BASED ART EDUCATION TO CHOICE BASED ART EDUCATION," that is being conducted by Cristen Hess, 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. I am conducting my thesis research on the effects of a disciple based art education approach and a choice based art education approach. I will be examining which approach has a greater impact on student's intrinsic motivations and ownership.
2. I will be collecting data using observation, and interviews. I will record data using a voice recorder. The timeline for the research is as follows: 2-4 months
3. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
4. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
5. If there are further questions now or during the research, I can be reached at (302) 757-3497 cristen.hess@va.k12.de.us
6. 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: _____

Signature of Parent/Guardian: _____

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

MA THESIS CONSENT FORM

TEACHER CONSENT

TEACHER
TITLE
SCHOOL NAME
ADDRESS

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 in the Months of February – March.

The purpose of this study is to research the effects of Choice Based Art Education.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate 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 (302) 757-3497 cristen.hess@va.k12.de.us 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,

****

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_____

Students name: _____

(Print Parents Name) I, _____, give permission to Cristen Hess to conduct an action research project at Charter School of New Castle this school year August 2017- April 2018 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 the effects of Choice-Based Art Education. I understand that Cristen Hess will be a teacher researcher that will be teaching art while gathering data during the regular school day.

I understand she will be collecting data with various methods including observation, interviews, photos of child's artwork, surveys and conversation with selected teachers. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.

Parent Signature _____

Appendix C: Participants Rights for Students and Teachers

PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Investigator: Cristen Hess
Research Title: CHOOSING TO CHANGE: DICIPLINE BASED ART EDUCATION TO CHOICE BASED ART EDUCATION

- 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 child's participation in research is voluntary. I may refuse to have him or her participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.
- The researcher may withdraw my child 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 allow my child to continue to participate, the investigator will provide this information to me.
- Any information derived from the research project that personally identifies my child 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 child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (302) 757-3497
- If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact the Teachers College,
- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
  - I ( ) consent to have my child audio recorded.
  - I ( ) do NOT consent to my child being audio recorded.

  The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

- Written, artwork, and audio taped materials,
  - ( ) may be viewed in an educational setting outside the research.
  - ( ) may NOT 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 that my child may participate in this study.

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

Name: _____

PARTICIPANT'S RIGHTS FOR TEACHERS

Principal Investigator: Cristen Hess
Research Title: CHOOSING TO CHANGE: DICIPLINE BASED ART EDUCATION TO CHOICE BASED ART EDUCATION

- 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 my child 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 (302) 757-3497
- 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 Moore College of Art and Design.
- I should receive a copy of the Research Description and this Participant's Rights document.
- If audio recording is part of this research,
  - I ( ) consent to be audio recorded.
  - I ( ) do NOT consent to being audio recorded.

  The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

- Written, and audio taped materials,
  - ( ) may be viewed in an educational setting outside the research.
  - ( ) may NOT 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 signature: _____ Date:___/___/___

Name: _____

Appendix D: Bill of Rights Informed Consent for Students and Teachers

INFORMED CONSENT FOR STUDENTS

DESCRIPTION OF THE RESEARCH: Your child is invited to participate in a 2-4 month research study that investigates the differences between a disciple based art education approach (teacher lead) and choice based art education (student lead). Students will engage in meaningful art projects and activities. The study will take place during your child's art class at Charter School of New Castle. This study will not impact the child's regular school schedule. I will be collecting data, through observing your child's artwork, and interviewing your child about their artmaking. I will use a voice recorder during the interview session. After my study is complete I will delete all recordings.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your child's standing or grades if you or your child decide not to participate in this study. Your child will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. If your child feels uncomfortable at any point in this study, special arrangements can be made, and/or you can pull your child out of the study without penalty or repercussions. The benefits from the study will allow your child to create a body of artwork that is centered on their own Individual ideas.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. All the data that I collect for this research project will be kept in a locked file cabinet in my office. The audio recordings will be destroyed upon the completion of my thesis. I will use photographs of student artwork but the students' identify will continue to remain confidential.

TIME INVOLVEMENT: Your child's participation in the study will take approximately 2-4 months.

HOW WILL RESULTS BE USED: 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 from Moore College of Art and Design.

INFORMED CONSENT FOR TEACHERS

DESCRIPTION OF THE RESEARCH: You invited to participate in a 2-4-month research study that investigates the differences between a disciple based art education approach (teacher lead) and choice based art education (student lead). Students will engage in meaningful art projects and activities. The study will take place during your student's art class at Charter School of New Castle. This study will not impact the student's regular school schedule. I will be collecting data, through observing students artwork, and interviewing your student about their artmaking. I will use a voice recorder during the interview session. After my study is complete I will delete all recordings.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on the students standing or grades if you decide not to participate in this study. The students will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. If the student feels uncomfortable at any point in this study, special arrangements can be made, and/ the student can be pulled out of the study without penalty or repercussions. The benefits from the study will allow the student to create a body of artwork that is centered on their own Individual ideas.

DATA STORAGE TO PROTECT CONFIDENTIALITY: Subject's confidentiality will be preserved. I am the sole researcher of this study. All the data that I collect for this research project will be kept in a locked file cabinet in my office. The audio recordings will be destroyed upon the completion of my thesis. I will use photographs of student artwork but the students' identify will continue to remain confidential.

TIME INVOLVEMENT: Students participation in the study will take approximately 2-4 months.

HOW WILL RESULTS BE USED: 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 from Moore College of Art and Design.

TIME INVOLVEMENT: Your participation in the study will take 30-45 minutes for 1 interview.

Appendix E: Recruitment Letter and Research Site Support Form

RECRUITMENT LETTER

Dear Parent / Guardian,

I am contacting you to request permission for your child, _____, to participate in a research study, I am conducting at Charter School of New Castle. My name is Cristen Hess, I am your child's art teacher. I am working towards earning a Master's Degree in Art Education with an Emphasis in Special Populations, from Moore College of Art and Design in Philadelphia, PA. I am conducting my thesis research on the effects of a disciple based art education approach and a choice based art education approach. I will be examining which approach has a greater impact on student's intrinsic motivations and ownership.

The research will take place from 2-4 months. During this time, I will be collecting data using observation, and interviews. I will record data using a voice recorder. Your child's grade will not be affected if they decide not to participate in the study. Non-participating students will not be penalized in any way. Student artwork will be photographed. Data will be collected and kept in a filing cabinet in my office. Once the study is complete I will delete all recorded data. Your child's identity will be strictly confidential.

Attached you will find INFORMED CONSENT and PARTICPANT'S RIGHTS forms which further detail the research study. If you have any questions at all, please do not hesitate to contact me at (302) 757-3497 or cristen.hess@va.k12.de.us. If you have no further questions, you may sign these forms and have your child return these forms to Ms. Hess. Thank you for your time and consideration in this matter.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

MA THESIS CONSENT FORM

RESEARCH SITE SUPPORT FORM

Principal: Rachel Valentin
Charter School of New Castle
170 Lukens Drive
New Castle, DE 19720

To Whom It May Concern:

I, _____, give permission to Cristen Hess to conduct an action research study at Charter School of New Castle during the Spring 2018 semester in order to fulfill the requirements of his/her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research the effects of Choice Based Art Education.

I understand that Cristen Hess will be a teacher researcher who will be teaching art while gathering data during the school day. I understand she/he will be collecting data using various methods including observation, interviews, surveys and conversation with selected teachers.

Sincerely,

_____ Date: _____

Appendix F: Protocol Artist Checkpoint Worksheet Survey Protocol and Interview Protocol

Name: _____Date: _____ Checkpoint

Circle the type of artist you are!

1. **I am an excellent artist and I know How to make multiple types of art.**
2. **I like art and I know how to make a few things.**
3. **I like art, but I forget what I learned.**
4. **I do not know anything about art, but I want to learn.**
5. **I do not think I am an artist at all.**

Artist Checkpoint- Fill in the blank.

I feel like I am a(n) _____ artist.

1. **Amazing**
2. **Pretty good**
3. **Good**
4. **Ok**
5. **Not so good**
6. **Terrible**

What do you like to for FUN?
Toys and games (ex. Minecraft, Barbie, Legos etc.)

1._____2. _____3. _____

My family member's names:

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

My favorite Movie is _____.

My Favorite FOOD is _____.

I am REALLY good at _____.

I am not so good at _____.

When I grow up I want to be a _____.

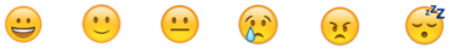
My favorite thing to do at home is_____.

Favorite Subject in school is _____.

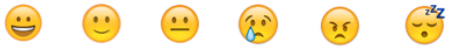
My Favorite TV show is _____.

Favorite thing to draw _____.

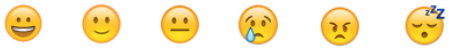
When I am at home I feel…



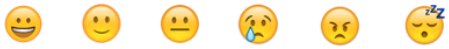
When I am at School I feel…



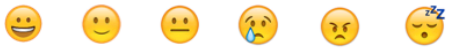
My teacher makes me feel…



My parent makes me feel…



When in art class I feel…



Interview Question Protocol (subject to change)

- What motivates you to create artwork?
- Which learning style do you like better, student centered (choice) or teacher directed (disciple) approach?
- Which approach allowed you to take more ownership over your artwork?
- What are your strengths and weaknesses when it comes to making art?
- Is it easy for you to come up with an idea for making art?
- What do you do if you run into a problem while you are making artwork?

Interview Question Protocol Teacher

- What motivates your student?
- What types of class activities drives your students intrinsic motivations?
- Which learning style does he/she like better, student centered (choice) or teacher directed (disciple) approach?
- Do you use a variety of student centered and teacher directed lessons?
- What are the students strengths and weaknesses when it comes to making art?
- Is it easy for your student to come up with an idea for making art?
- What does your student do if they run into a problem while working on an assignment?

Appendix G: Teacher and Student Assessments

Name: _____ **ART ASSESSMENT from Ms. Hess**

Demonstration Time

1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions

Share Time

1.Not interested shows little interest	2. Some interest but needs encouragement	3. Attentive but needs reminders and encouragement occasionally	4. Attentive and Asks Questions

Stretch and Explore

1.Sticks to comfort	2.Occasionally new	3.Explores / tries new	4.Takes risks/pushes motivated to learn

Envision/Express

1.Follower, Inspired by others, No expression yet	2.Independent, Own idea sometimes, Beginning to express	3.Collaborative Own idea often, Expresses ideas	4. Leader! Comes with own ideas WOW!

Attitude

1.Needs encouraging Negative attitude	2.Enjoys some centers Needs encouragement	3.Mostly enjoys everything, has a good attitude	4. Looks forward to art! Has excellent attitude learns from mistakes and successes shows enjoyment

Reflection

1.Seems Defeated and Disappointed Less than 5 min reflecting on quality of work	2. Seems Satisfied/ finished. Reflects for 5 min. Doesn't push work further.	3. Seems happy with work. Reflects for more than 5 min. Thinks about the quality meaning and appearance of over all work.	4. Seems Proud and Inspired & Empowered. Reflects on meaning and quality of artwork for appropriate time and pushes ideas and work forward. Always trying to learn from ideas, mistakes and successes

Perseverance

1. Gives up/ Too hard	2. It's good enough, needs encouragement to push forward	3. Motivated for most of the class Occasionally needs some support	4. Independently works through difficulty, willing to fix mistakes

Developing Craftsmanship- Neatness

1.Unaware of craftsmanship	2.Somewhat aware but needs reminders or guidance	3. Understands craftsmanship. Starting to work on craft	4.Excellent craftsmanship and neatness

Effort

1. Little investment/ effort	2. Will show effort with reminders	3. Works with some effort with few reminders	4. Outstanding effort takes Pride in work/ detailed

Focus

1. Easily distracted	2. Somewhat distracted needs reminders	3. Stays mostly focused	4.Sustains focus

Social

1. Too Social / Too quiet is a distraction / disruptive very little participation	2. Social or quiet needs reminders about appropriate interaction	3. Collaborates well with others when teacher prompts	4. Works well independently and collaborates with classmates- works well with others Is an asset the class discussion, collaboration and feedback

Pace

1. Not aware of time constraints	2. Too slow to start or Rushes to quickly to the next thing	3. needs some reminders regarding the pace and deadline to complete artwork	4.Paces work appropriately

Organization

1. Needs support Leaves things around	2. Occasional support Asks for help to find things	3. Independent Knows where to find things	4.Independent, Knows where to find things and can also assist others

Work Style

1. Abandons Restarts/ little expression	2. Sometimes shows personal expression stays true to personal style	3. Understands their own working style adds personal expression	4. Understands their own working style adds personal expression and understands that other artists have different styles

Clean up

1. Doesn't stop work Chits w/o cleaning	2. Cleans w/ reminders Leaves things out	3. Responsibly cleans	4. Responsibly cleans and is helpful to others

Teacher input

1. Need constant support lacks confidence	2. Sometimes willing to listen to feedback	3. Mostly listens to listen to feedback	4. Needs little support and takes feedback very well

Respectfulness/Manners

1. Rude/defiant, Unaware of others	2.Often interrupts, Pushes in front of others	3.Needs reminders, Greets speaker with Eyes	4.Consistently Respectful, Please/Thank you

Drawing

Difficulty drawing, seeing details, and controlling coloring pressure, scribbles	Beginning/ sometimes adds details and colors somewhat neatly	Good! Understands drawing, mostly shows details, and mostly colors neat.	WOW! Shows advanced drawing skills, applies detail to all works excellent coloring, and shading

Collage

Difficulty with scissors and glue/ sloppy and unaware of neatness	Some difficulty with scissors and glue cuts smoothly	Good! Work is developing and improving, shows understanding of cutting and pasting	WOW! Shows advanced collage understanding, cuts elaborate shapes, layers and glues carefully

Painting

Rushes work/ very sloppy. Unaware of color theory, or how to clean supplies	Able to organize work area occasionally needs assistance or reminders on how to use materials or colors effectively	Good! Work is developing or improving, shows understanding of painting	WOW! Shows advanced knowledge of painting, and cleaning painting supplies

Clay

Difficulty smoothing and attaching clay	Needs improvement, needs some assistance	Good! Art work is recognizable- needs some assistance shows effort	WOW! Shows advanced clay skills and understanding

Sculpture/ Building 3D objects

Unaware of how to build 3D forms or attach forms	Somewhat aware of 3D objects needs some assistance building/ attaching 3D forms	Good! Work is developing and improving, shows understanding of 3D forms	WOW! Shows advanced knowledge on building and working with 3D forms

Sewing/Weaving

Unaware of threading, knot tying, cutting yarn, needs constant support	Threads/knots with some help, uneven stitching makes work as fast as possible, rushes	Good! Work is developing and improving, shows understanding of sewing and weaving	WOW! Has advanced skills with yarn and sewing, helps others with knots, sews with craftsmanship & purpose

Printmaking

Over/under inks the plate, carves lines quickly/ not carefully	Intentional composition willing to try again, shows some understanding	Good! Work is developing and improving, shows understanding printing	WOW! inks properly, shows advanced knowledge and skill in printmaking

Appendix H: Artist Proposal, Artist Statement, and Daily Center Record

Name: _____

ARTIST Project Proposal

My IDEA: _____

Family, People, Nature, School, Slice of life, Culture- (movies, TV, games and music), Previous Art, Wishes and Dreams, Famous art or artists, Imagination, Themes- (sports, seasons, objects, holidays) gifts.

What are you going to make and Why?

_____

_____

_____

_____

Circle the center(s) you need to use:

Drawing	Painting	Collage	Sculpture	Sewing
Clay	Digital Media	Architecture	Fiber(weaving)	Mask/Puppet

Check off the Boxes!

	Artist- I can start this project with my own ideas.
	Responsible- I will clean up materials and classroom when Miss Hess asks!
	Engaged- I will stay on task and be motivated by my own ideas. (work for 3 classes)
	Cooperative- I will work well with others during class if I need help or ideas.
	Reflect- I can make this wow work and create multiple works similar to this idea.
	I will be PROUD of my work and learn from mistakes!

Is this going to be WOW work? YES or NO

WOW ☺	NOT WOW ☹
Your Creative idea	No idea at all
Worked on for MANY weeks	Quick and finished in one day
ATTENTION TO DETAIL- neat and finished	Not finished, sloppy, messy appearance
Artist statement	No artist statement

Name: _____ **Title of Artwork:** _____

ARTIST STATEMENT END of project

1. My IDEA: _____

2. Circle the center(s) you used:

Drawing	Painting	Collage	Sculpture	Sewing
Clay	Digital Media	Architecture	Fiber(weaving)	Mask/Puppet

3. Materials I used… (list materials pencil, glue, ink….) How did you make this?

_____

_____

4. I made this artwork because…

_____

_____

5. I can tell a story about my art…

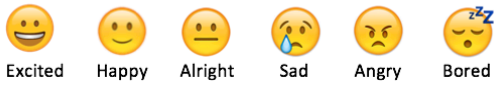
_____

_____

6. Circle: Yes, Mostly No (be honest)

Artist- I started this project with my own idea	Yes	Mostly	No
Responsible- I took care of materials and classroom	Yes	Mostly	No
Engaged- I stayed on task and was motivated	Yes	Mostly	No
Cooperative- I worked well with others during class	Yes	Mostly	No
Reflect- this is WOW work (wonderful, original work)	Yes	Mostly	No
I am PROUD of my work!	Yes	Mostly	No

7. How I felt doing my artwork:



Excited Happy Alright Sad Angry Bored

Name:_____DAILY CENTER RECORD- What did you do today?

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Name:_____DAILY CENTER RECORD- What did you do today?

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Date	
Center Circle the center or centers you used	Drawing Painting Collage Sculpture Sewing/yarn Clay Puppet

Appendix I: Self-Assessments 8 Artist Habits

Name _____

Answer questions to prepare your artist statement.

What did you make?

_____

_____

What was your IDEA/ Theme?

_____

_____

What art materials did you use?

_____

_____

What do you want people to notice?

_____

_____

Did you have any problems that you solved?

_____

_____

Appendix J: Student Process Exemplar

Student Process

1.Come up with an idea
Artist proposal
2. Select and gather
3. Set up workspace
4. Create
5. Engage and persist
6. Clean and store
7. Revise and edit
Artist statement
8. Meet due date and share

Appendix K: Unit Plan

Unit 1: WHERE DO ARTISTS GET IDEAS?

Student Name: Cris Hess
Date: Case Study January- March
Grade Level: 4th grade

Activity:

I anticipate that my students will be quite surprised with the change in an entirely new curriculum. This unit is about the teaching the students to choose and develop their own ideas. This unit will help students transition to a choice based curriculum. This unit will push students to develop artistic behaviors, stimulate their intrinsic motivations for making artwork, which will hopefully result in students taking ownership over their own learning, through artmaking.

Students will be pushed to find an idea of their own that intrinsically motivates them to produce artwork. Students will self-direct their own learning by working through the eight studio habits. Students will be assessed on their sketchbooks, artworks, and self-assessments.

Students are encouraged to work through eight artistic habits developed by Douglas and Jaquith these habits are:

1. **Come up with an Idea**, (fill out artist proposal, teacher will approve idea)
2. **Select and Gather Materials** to express your idea (students will choose a center and experiment with materials at that center for their project.)
3. **Set up Workspace** (find a place to work)
4. **Create** (the image or structure)
5. **Engage and Persist** (student will be encouraged to pace themselves and make multiple works of art on their same idea.) overcome obstacles. (See artistic behaviors below)

Student Process

1.Come up with an idea
Artist proposal
2. Select and gather
3. Set up workspace
4. Create
5. Engage and persist
6. Clean and store
7. Revise and edit
Artist statement
8. Meet due date and share

6. **Clean and Store** (students will be held responsible for returning materials and tools to their proper location, and
7. storing their artwork and journal sketchbook)
8. **Revise and Edit** (students will be required to reflect and fill out an artist statement(and self-assessment) at the end of each project before beginning a new proposal. discuss artwork and reflect on progress.
9. **Meet due date and share** (students will have plenty of time to develop their idea, the teacher can set a deadline for the student to complete this work) Students will need to share and display their artwork and artist statement.

Here are some artistic behaviors listed in, "*Engaging Learners through Artmaking*," (Douglas and Jaquith, 2009, p. 4)
Problem finding (identify, research, visualize),
Problem solving (revise, ideas ponder),
Constructing knowledge (apply concepts to work, synthesize understanding),
Experimenting (play, improve, explore),
Working habits (plan and sketch, pace, preserve, engage, set goals, collaborate, discuss, organize take risks),
Representing (observe, communicate, and develop style),
Reflecting (question, interpret, assess, critique),
Connecting (make associations, respond to culture, develop empathy), and
Valuing (embrace freedom, open up to possibilities, and make choices)

Materials: Students will have access to all material at individual centers to develop their idea.

Available Centers:
Drawing
Painting
Collage
Sculpture
Sewing/ Yarn Fibers
Clay
Puppet

The Classroom is arranged into different artist studio centers equipped with organized media, supplies, materials, and menus.

Centers can be:
LARGE or small
PERMANENT or Temporary
OPEN or closed
Unlimited or limited students at center
Opened ONE at a time (as students show their teacher that they are ready to handle more choices)
Menus with set-up procedures
Directions and lists of materials and tools
Resources include: images by student and adult artists, books, charts and other related references

Objectives:
Students will observe a five minute demonstration of an artist, or technique.
Students will choose to further explore the demonstration topic or make a work of art regarding their own ideas.
Students will find an idea that interests them and create artwork that expresses their idea following eight creative artist inspired habits.
Students will select materials after experimenting with many mediums during class studio time and create artwork about their idea.
Students will explore a variety of mediums and choose which materials they want to use to create their own meaningful work of art.
Students will engage and persist their idea by making artwork about their same idea over several weeks.
Students will organize materials in their proper place to take care of the classroom environment.
Students will reflect and question their work by filling out an artist statement when the finish their final project.

Developmental Rationale/Prior Learning:
Before this lesson, I taught using a disciple based teaching approach. Students learned direct instruction from the teacher and followed directions and steps for completing an art assignment. I would make an example and students would try their best to make their art project look like my example. We would replicate famous works of art and the students would take a quiz on what they learned regarding the content of the artist and how to use the material correctly.
Students already have knowledge about different artists, time periods and artist processes.

This lesson is designed so that students can build on the knowledge they already know by making artwork about their own ideas instead of the teachers. This teaching approach will push students to self-direct their own learning, require them to be problem finders and problem solvers, seek out others for help and learn from experimentation instead of the teachers directions. In this lesson students will learn what it means to be an artist by carrying out their own ideas from start to finish. Once they learn and can implement this process students will be able to push their ideas in life and know how to implement their ideas into a project/ product form. They will Come up with an Idea, Select and Gather Materials, Set up Workspace, Create, Engage and Persist, Clean and Store, Revise and Edit and Meet due date and share.

Accommodations/Modifications/Adaptations:

- Teacher can preprint content materials
- Students can use an iPad to asses them with an idea
- Students can work individually or in groups
- Charts are provided for clients to point to objects they want to use
- Materials can be set up at different stations depending on skill level
- Directions will be broken down into small steps (if needed)
- Teachers will model clearly and slowly how to use each material
- Teachers will have materials precut and easy to access

National Standards

Creating VA:Cr1.1
Generate and conceptualize artistic ideas and work.
4- Cr1.1- I CAN brainstorm many ways to solve a creative art or design problem.

Creating VA:Cr2.1
Organize and develop artistic ideas and work.
4- Cr2.1- I CAN explore and invent art-making techniques.

Responding VA:Re7.1
Perceive and analyze artistic work. (Look and examine, question, study)
4- Re.7.1- I CAN compare responses to a work of art. I CAN reflect on different media.

Responding VA:Re7.2
Perceive and analyze artistic work. (Look and examine, question, study)
4- Re.7.2- I CAN explain what symbols in artwork mean.

Responding VA:Re8.1
Interpret intent and meaning in artistic work.
4- Re8.1- I CAN explain the mood and message of the artwork by use of the media.

Connecting VA:Cn10.1
Synthesize (create) and relate to knowledge and personal experiences to make art.
4- Cn10.1- I CAN create works of art that reflect community cultural traditions.

Connecting VA:Cn11.1
Relate artistic ideas and works with social, cultural, and historical context to deepen understanding.
4- Cn11.1- I CAN learn about times, places and cultures from looking at art.
Spark/Do Now: Students will fill out a project proposal at the beginning of each project! The proposal guides their idea. Students come up with an idea. If students cannot think of an idea on their own they can use the ideas poster on my classroom wall.

Name: _____

ARTIST Project Proposal

My IDEA: _____
Family, People, Nature, School, Slice of life, Culture- (movies, TV, games and music), Previous Art, Wishes and Dreams, Famous art or artists, Imagination, Themes- (sports, seasons, objects, holidays) gifts.

What are you going to make and Why?

_____
_____
_____
_____

Circle the center(s) you need to use:

Drawing	Painting	Collage	Sculpture	Sewing
Clay	Digital Media	Architecture	Fiber(weaving)	Mask/Puppet

Check off the Boxes!

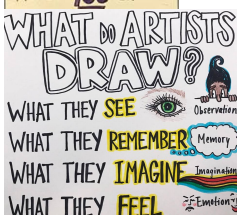
	Artist- I can start this project with my own ideas.
	Responsible- I will clean up materials and classroom when Miss Hess asks!
	Engaged- I will stay on task and be motivated by my own ideas. (work for 3 classes)
	Cooperative- I will work well with others during class if I need help or ideas.
	Reflect- I can make this wow work and create multiple works similar to this idea.
	I will be PROUD of my work and learn from mistakes!

Is this going to be WOW work? YES or NO

WOW ☺	NOT WOW ☹
Your Creative idea	No idea at all
Worked on for MANY weeks	Quick and finished in one day
ATTENTION TO DETAIL- neat and finished	Not finished, sloppy, messy appearance
Artist statement	No artist statement

Next the student write a few sentences about what they are going to do with their idea. For example: I am interested in the solar eclipse that just happened this summer. I want to find out more about our solar system because I would like to be a scientist one day. I want to make artwork about the solar system.

I can make several works of art that go along with this same theme. I circled drawing painting and sculpture. I can draw and do a painting of the solar system and I could even make a 3D diorama about the different planets.



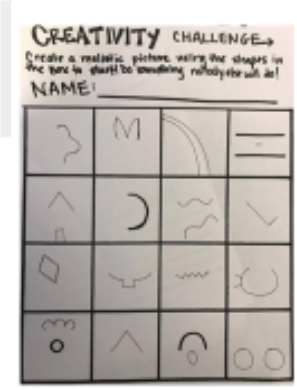
Next the teacher approves each proposal and can offer the student more ideas about their topic. Teacher can recommend things for the students to research

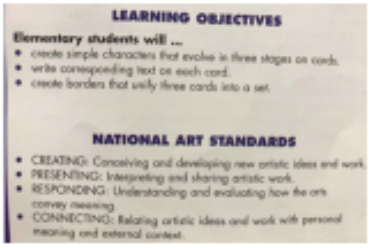
Association:
Teacher will show a different five minute demonstration each day that is focus on the unit theme: Where do artists get ideas?
Each day I will introduce a new artist or artist technique to inspire students. For example I will use the artist Vincent Van Gogh.
First I would give a brief introduction about Van Gogh's postimpressionism style and show students pictures he was motivated to paint and create.
I would point out his impressionistic style and leave students to question how he did that technique. How did he create the textured strokes, oil pastel, paint etc.?
I will use the theme or big idea of Where do artist get ideas?

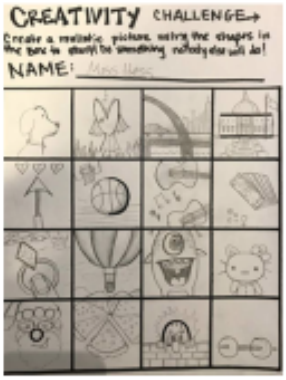
I would leave students to question, if Van Gogh painted what he liked, I can create artwork about my personal interests through a, landscape, still life or portrait, sculpture, etc.
I would not have the entire class make the same thing. After the five minute demonstration, students would have maximized time to work in studio centers.
Students would explore their theme of where do artist get ideas and make artwork that intrinsically motivates them, thus giving them ownership to self-direct their own learning.

Visualization:

- Ask students to recognize what medium and subject matter Van Gogh liked using.
- Discuss colors, moods, and subject matter.
- Students will break out into centers they can continue to work inspired by Van Gogh's idea or use a menu or recourses at centers.







Recap:

- Remember to work using the eight studio habits
- "Remember that you can use a variety of materials – not only one"
- "If you are frustrated with a material, it is okay to try something new"
- "Artists learn by trying new things"

Transition:

- Gather all of the client's attention and make sure they are all looking and listening when teacher gives clean up directions.
- Give reminders for clean-up 15, 10, in five "In a few minutes, we will begin to…"

- Teacher models how to clean and keep centers organized

Clean-up:

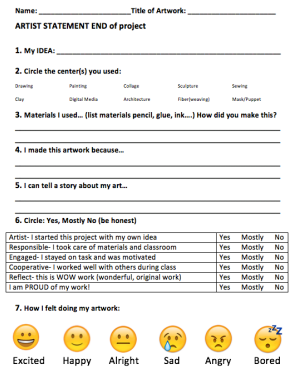
- Allow for 5-10 minutes for clean-up
- Model where materials should go and how they should be cleaned (if needed)
- Assign students to clean up specific materials if they are overwhelmed with cleaning up their whole workspace

Closure:

Teacher can call on students to share out what they did for the day. Teacher can ask students to share out about challenges and successes they ran into while working. Prompts could include:

- What materials did you like working with most?
- Which center did you work at today?
- What kind of materials did you work with?
- What do you like about your project?
- Did you run into any struggles? How did you correct them?

Leave time to document and photograph student's artwork. If students complete a project they must complete an artist statement and self-assessment checklist before moving onto a new work. It is important for the student to reflect upon what they did. Student's answers questions about materials they liked working with, why they made the project and perhaps a story about what they learned or what they are most proud of. Students will have to circle self-assessment questions.



Name: _____Title of Artwork: _____

ARTIST STATEMENT END of project

1. My IDEA: _____

2. Circle the center(s) you used:

Drawing Painting Collage Sculpture Sewing
Clay Digital Media Architecture Fiber(weaving) Mask/Puppet

3. Materials I used… (list materials pencil, glue, ink….) How did you make this?

_____
_____

4. I made this artwork because…

_____
_____

5. I can tell a story about my art…

_____
_____

6. Circle: Yes, Mostly No (be honest)

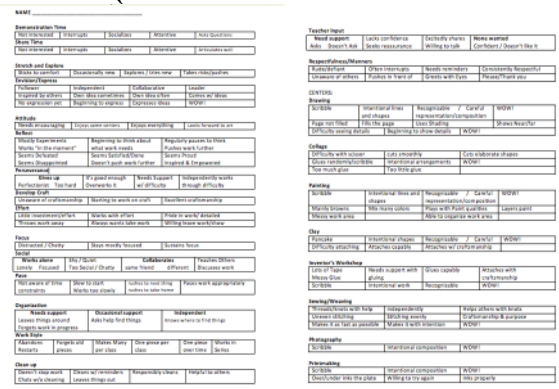
Artist- I started this project with my own idea	Yes	Mostly	No
Responsible- I took care of materials and classroom	Yes	Mostly	No
Engaged- I stayed on task and was motivated	Yes	Mostly	No
Cooperative- I worked well with others during class	Yes	Mostly	No
Reflect- this is WOW work (wonderful, original work)	Yes	Mostly	No
I am PROUD of my work!	Yes	Mostly	No

7. How I felt doing my artwork:

Excited Happy Alright Sad Angry Bored

8 Studio Habits of Mind	Rarely	Sometimes	Always
Develop Craft I tried to get better at using a certain material.			
Engage & Persist I tried my best to solve any problems.			
Envision I used my imagination to picture what I was going to do next.			
Express I expressed what I was thinking/ feeling.			
Observe I looked at things closely.			
Reflect I thought about what I did while making art and also after it was done (artist statement).			
Stretch & Explore I was open to possibilities. I tried to learn something new.			
Understand art world I see connection between life and art. I work well with other students.			

Assessment (Formative: Self-assessment checklist



NAME _____

Demonstration Time

Not interested	Interrupts	Socializes	Attentive	Asks Questions

Story Time

Not interested	Interrupts	Socializes	Attentive	articulates well

Stretch and Explore

Sticks to comfort	Occasionally new	Explores / tries new	Takes risks/pushes

Envision/Express

Follower	Independent	Collaborative	Leader
Inspired by others	Own idea sometimes	Own idea often	Explores w/ ideas
No expression yet	Beginning to express	Expresses ideas	WOW!

Attitude

Needs encouraging	Enjoys some centers	Enjoys everything	Looks forward to art

Reflect

Wants "in the moment"	Beginning to think about what work needs	Regularly pauses to think
Seems Ashamed	Seems Satisfied/Done	Pushes work further
Seems Disappointed	Doesn't push work further	Seems Proud
		Inspired & Empowered

Persevering

Gives up	It's good enough	Needs Support w/ difficulty	Independently works through difficulty
Perfectionist	Too hard	Overworks it	

Develop Craft

Unaware of craftsmanship	Starting to work on craft	Excellent craftsmanship

Effort

Little measurement/effort	Works with effort	Pride in work/ detailed
Throws work away	Always wants take work	Sitting least work/Draw

Focus

Distracted / Chatty	Stays mostly focused	Sustains focus

Social

Works alone	Shy / Quiet	**Collaborates**		Teaches Others
Lonely Focused	Too Social / Chatty	same friend	different	Discusses work

Pace

Not aware of time constraints	Slow to start. Works too slowly	rushes to next thing rushes to take home	Paces work appropriately

Organization

Needs support	**Occasional support**	**Independent**
Leaves things around	Asks help find things	Knows where to find things
Forgets work in progress		

Work Habit

Abandons	Forgets and	Makes Many	One piece per	One piece	Works in
Restarts	pieces	per class	class	over time	Series

Clean up

Doesn't stop work	Cleans w/ reminders	Responsibly cleans	Helpful to others
Chats w/o cleaning	Leaves things out		

Teacher Input

Needs support	Lacks confidence	Excitedly shares	**None wanted**	
Asks Doesn't Ask	Seeks reassurance	Willing to talk	Confident / Doesn't like it	

Respectfulness/Manners

Rude/Antisocial	Often interrupts	Needs reminders	Consistently Respectful
Unaware of others	Pushes in front of	Greets with Eyes	Pleases/Thank you

CENTERS:

Drawing

Scribble	Intentional lines and shapes	Recognizable / Careful representation/composition	WOW!
Page not filled	Fills the page	Uses Shading	Shows Near/far
Difficulty seeing details	Beginning to show details	WOW!	

Collage

Difficulty with scissor	Cuts smoothly	Cuts elaborate shapes
Glues randomly/scribble	Intentional arrangements	WOW!
Too much glue	Too little glue	

Painting

Scribble	Intentional lines and shapes	Recognizable / Careful representation/composition	WOW!
Mostly browns	Mix many colors	Plays with Paint qualities	Layers paint
Messy work area		Able to organize work area	

Clay

Pinpoke	Intentional shapes	Recognizable / Careful	WOW!
Difficulty attaching	Attaches capable	Attaches w/ craftsmanship	

Inventor's Workshop

Lots of Tape	Needs support with gluing	Glues capable	Attaches with craftsmanship
Messy Glue			
Scribble	Intentional work	Recognizable	WOW!

Sewing/Weaving

Struggle/Resist with help	Independently	Helps others with knots	
Uneven stitching	Stitching evenly	Craftsmanship & purpose	
Makes it as fast as possible	Makes it with intention	WOW!	

Photography

Scribble	Intentional composition	WOW!

Printmaking

Scribble	Intentional composition	WOW!	
Over/under into the plate	Willing to try again	Inks properly	