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ABSTRACT

This report describes three model demonstration projects in Ohio school districts which focused on strategies for identifying students gifted in visual and performing arts and delivering hands-on arts education and appreciation experiences. Presented for each program is information on: identifying characteristics (district, location, school population, project director); project goals, objectives and activities; project results; promising practices and recommendations; and project products. The first project is the Black Swamp Arts Scene (Defiance) which attempted to increase arts appreciation skills of participating elementary teachers, validate a visual art and music identification procedure, involve students in a variety of arts experiences, and develop courses of study in visual arts and music. The second project, "Fields, Forms, and Fulfillments," in Athens County, developed an identification system appropriate for rural school settings at the intermediate, middle, and high school levels, initiated a pilot instructional program, and developed a collaborative partnership among school, university, and community personnel. The third project, in Wheelersburg, utilized the computer as an art medium for visually gifted secondary students. It also provided career exploration experiences for these rural students as well as inservice opportunities for educators. (DB)

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Models for
Improving the
Delivery of
Services to:

Gifted Students in the Areas of Visual and Performing Arts

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Research & Demonstration Series in Gifted Education.



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Columbus, Ohio

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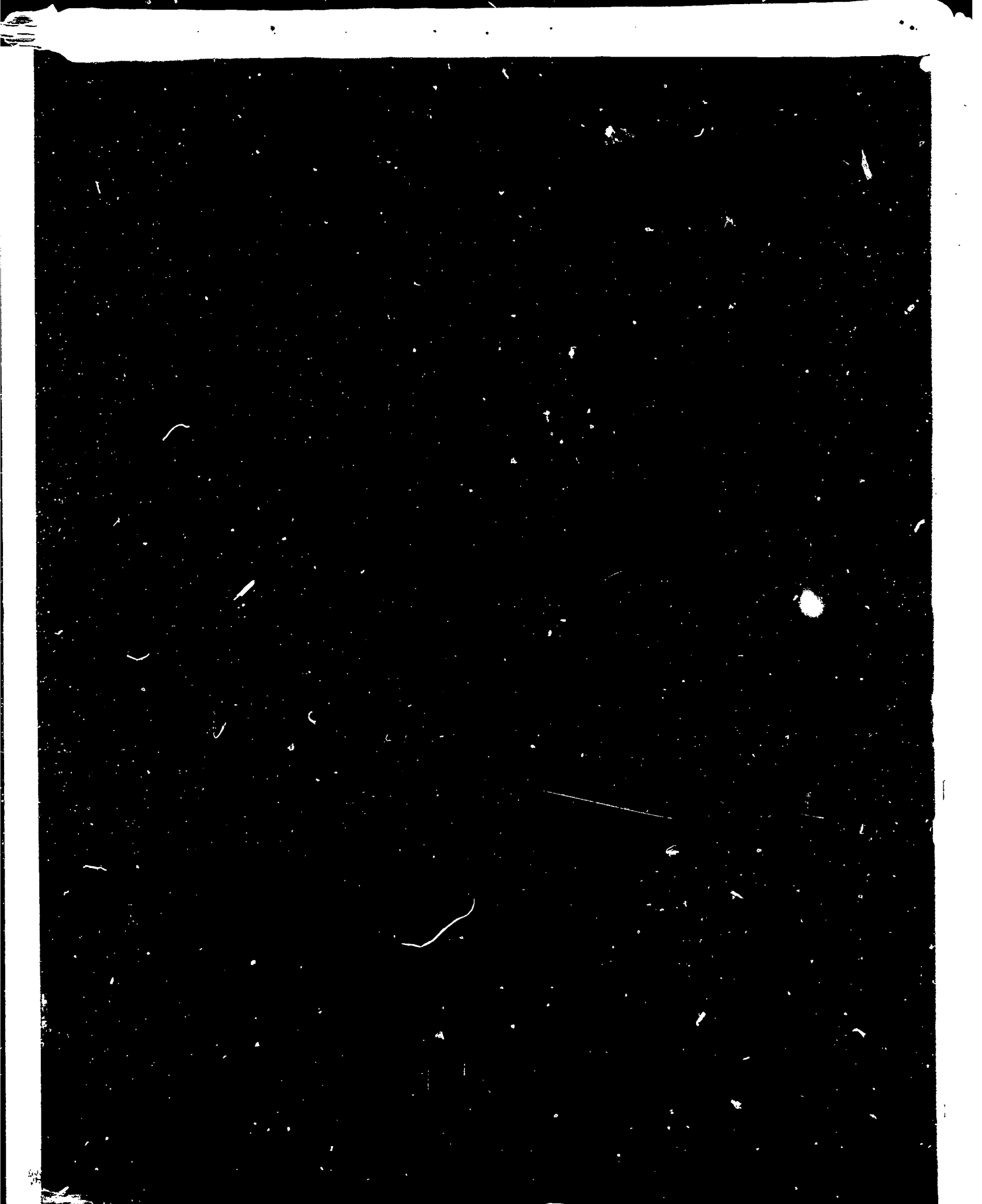
Consultant, Programs for Gifted and Talented, Division of Special Education

September 1992

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Cover artwork by elementary and middle school students from the Federal Hocking Local School District (clockwise from left): Adam Fowler, Daniel Wiseman, Jeremy Dotson, Richie McFee, Chris Dixon, and Heidi Rasmussen.





TED SANDERS
SUPERINTENDENT OF
PUBLIC INSTRUCTION

STATE OF OHIO
DEPARTMENT OF EDUCATION
COLUMBUS
43286-0308

September 1992

Dear Colleagues:

Although Ohio has shared in the growth of programs designed to serve gifted youngsters, a dramatic decline in academic performance over the last two decades, coupled with national concern over American productivity, has renewed interest in providing appropriate educational opportunities for all students.

In Ohio, programs have expanded from serving gifted children in 8.6 instructional units in 1975 to serving 25,974 students through 515 state-funded units and 57,146 students through locally funded programs during the 1990-91 school year. Despite this apparent growth, an additional 137,843 students identified as gifted or talented received no special services in 1990-91.

Models for Improving the Delivery of Services to Gifted Students in the Areas of Visual and Performing Arts, is the second of four publications that comprise the research and demonstration series in gifted education. In each of these publications, school district models designed to improve the quality of education for our most-able students are described. These models, which represent our best thinking, reflect Ohio's commitment to meet the unique and individual needs of each student.

I express my sincere appreciation to the many individuals at the local school district level for their energy and dedication, and to Nancy Hamant, consultant in the Division of Special Education, and Marlene Bireley, editorial consultant, who spent many hours preparing the model descriptions for publication.

It is our hope that as educators implement the recommendations contained in the research and demonstration series, all students, including those who are gifted and talented, will benefit from improved educational opportunities and experiences.

Sincerely,

Ted Sanders
Superintendent of Public Instruction



Preface

In March 1991, *Interacting for Quality Learning: A Gifted Education Strategic Plan for the 1990's* was published under the direction of the Task Force for Effectiveness of Programs for Gifted Children. Around the time the Task Force was established, Ohio's General Assembly appropriated funds to establish research and demonstration projects for the development of model gifted education programs in the following four priority areas:

- Identifying and providing services to underachieving gifted;
- Identifying and providing services to students who are gifted in the areas of visual and performing arts;
- Providing a continuum of services to gifted students; and
- Identifying creative-thinking ability.

Thirteen districts representing rural, urban, and suburban Ohio were awarded research and demonstration grants for implementation during the 1989-90 and 1990-91 school years. Four publications comprising the research and demonstration series in gifted education have been prepared to disseminate project findings and recommendations.

Underachieving Gifted

The first, *Models for Improving the Delivery of Services to Underachieving Gifted Students*, describes three projects that focused not only on identifying types of gifted underachievers, but also on providing services through unique instructional models. In Rocky River City Schools, a "teacher as researcher" model empowered regular classroom teachers to work with underachieving gifted students. In rural Putnam County, a combination of total staff development in grades 1-8 and the adaptation of a computer-based higher-order thinking skills program was explored. And, in urban Springfield, a broad-based assessment system was used to develop an identification/intervention system.

Visual and/or Performing Arts

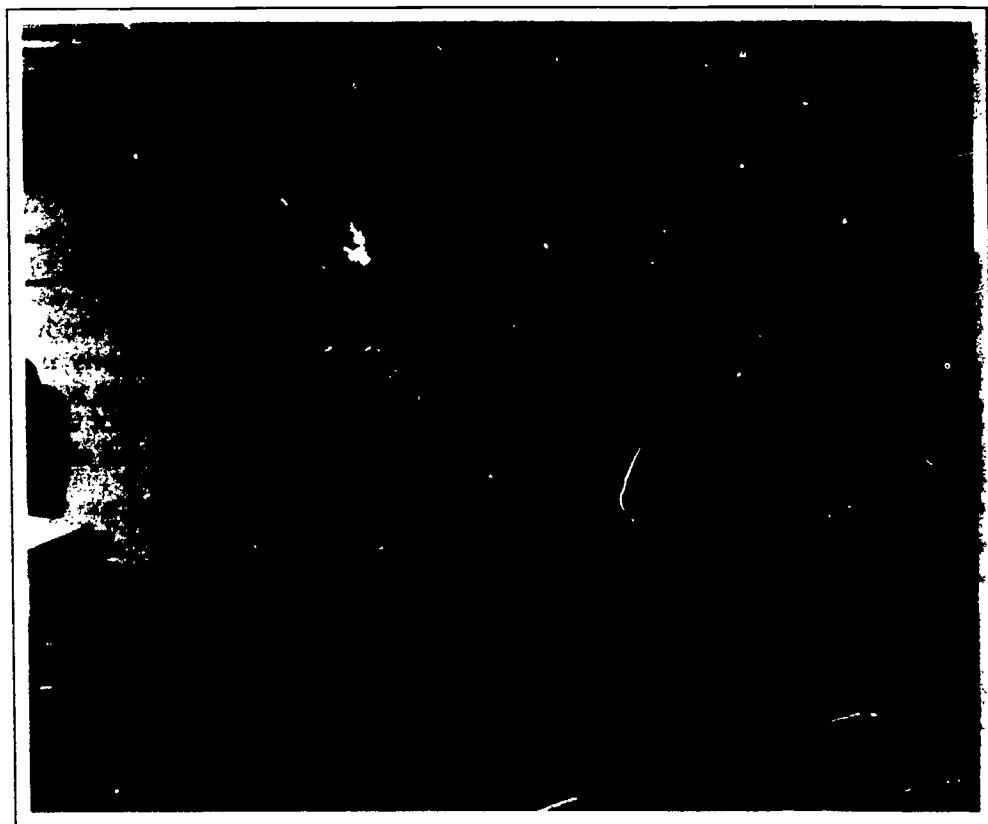
In *Models for Improving the Delivery of Services to Gifted Students in the Areas of Visual and Performing Arts*, strategies for identifying students, delivering hands-on arts appreciation experiences, and the development of curriculum guides are described. In Defiance City Schools, regular education teachers were prepared to increase students' access to various art media. Wheelersburg City School students were taught to use computer technology as an art medium. Lastly, in Federal Hocking Local School District (Athens County), students were made aware of the artistic components of their rural environment through art experiences, interaction with local artisans, field trips, and slide presentations.

Continuum of Services

The third publication of the series, *Models for Providing a Continuum of Services to Gifted Students*, includes descriptions of six model programs that focused on the expansion of services in different contexts and grade levels. Districts awarded model projects in this priority area included Cleveland City Schools, Forest Hills Local Schools (Hamilton County), Muskingum County Schools, Reynoldsburg City Schools, Sidney City Schools, and Toledo City Schools. Various model programs, such as Major Works mentorships, Talents Unlimited, and Teacher-Leaders, are highlighted.

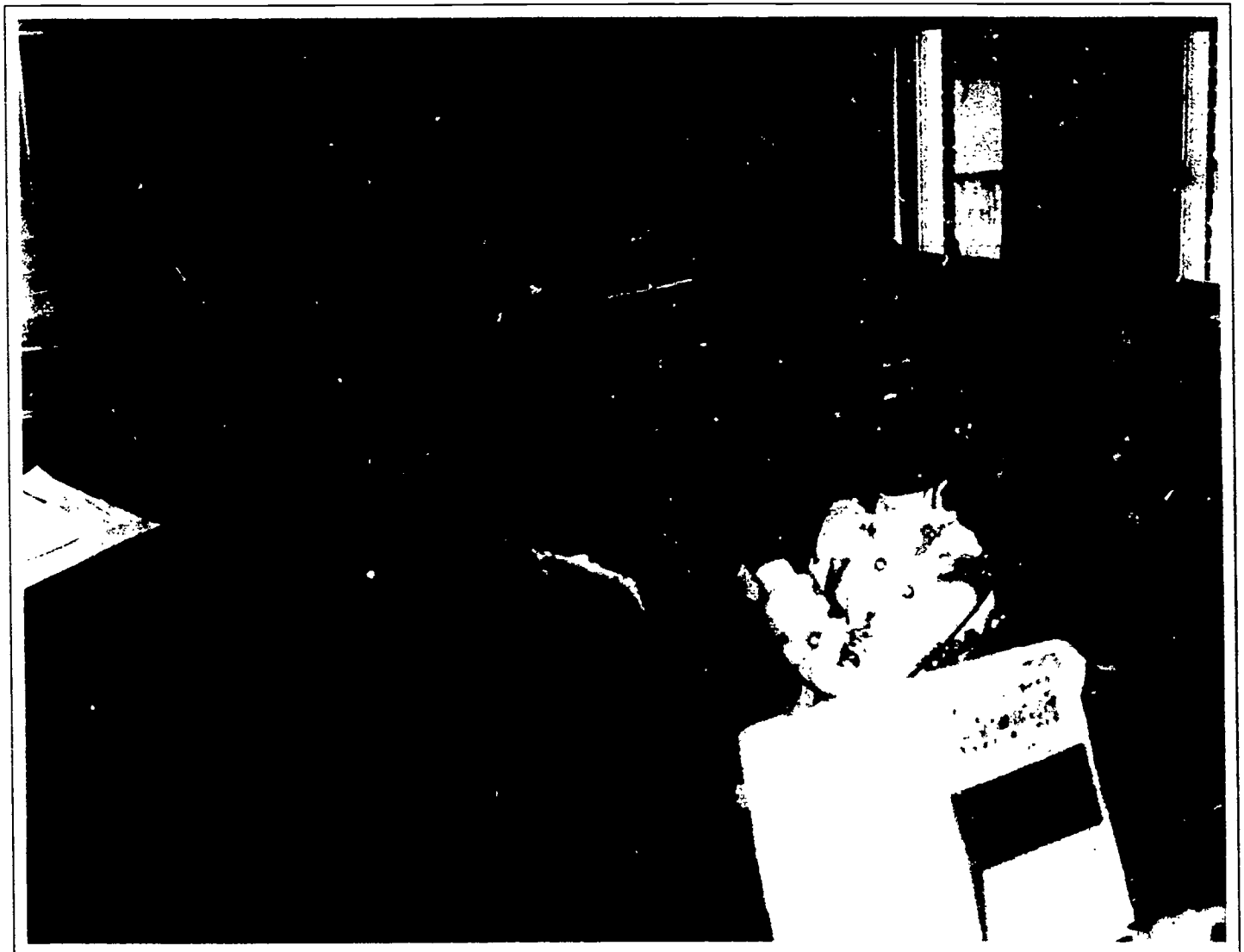
Creativity

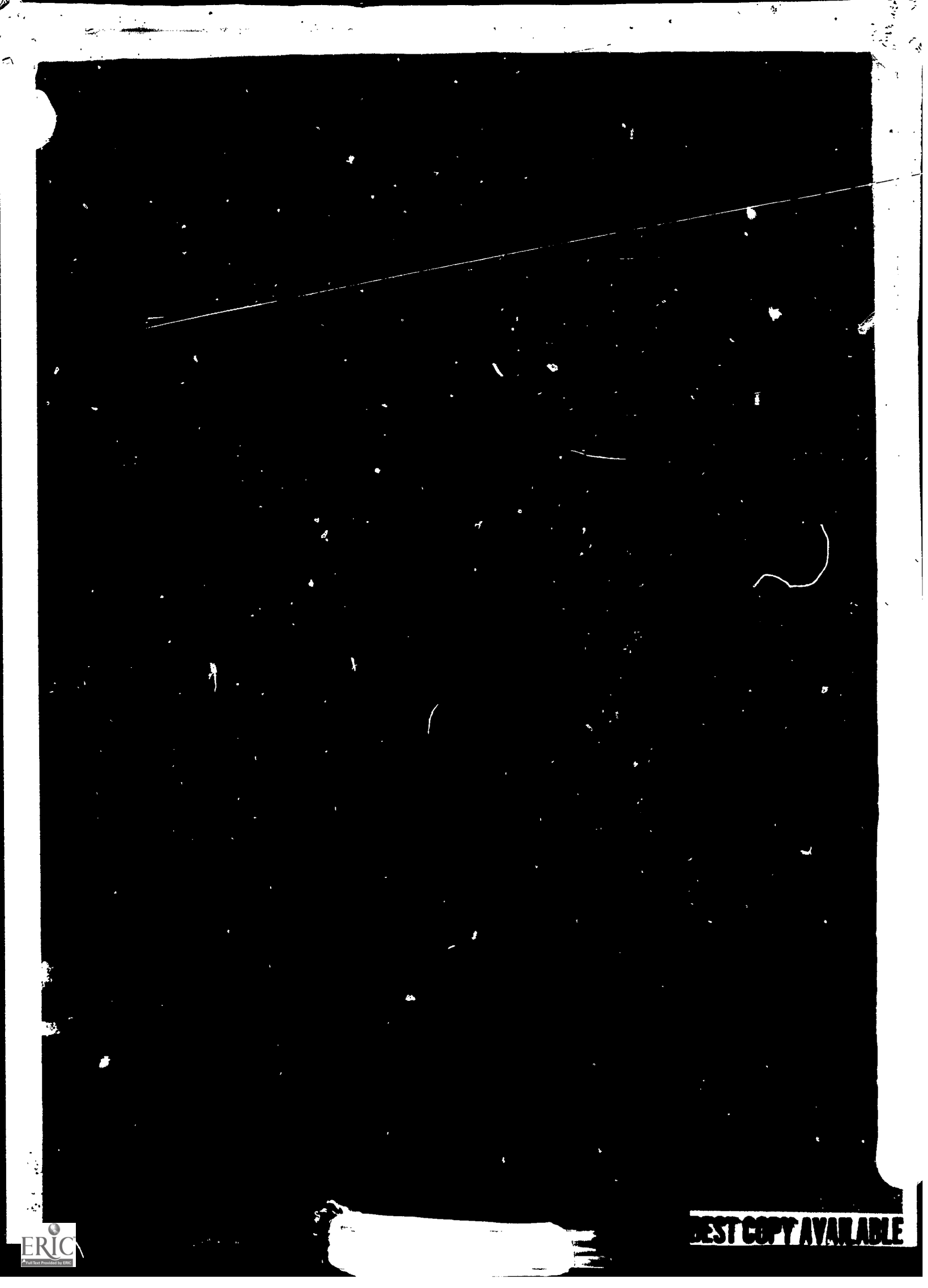
The fourth and final publication in the research and demonstration series describes a *Model for the Identification of Creative-Thinking Ability*. One project was awarded in this priority area to the Upper Arlington City Schools. Project personnel believed that in order to provide appropriate educational services, the characteristics and needs of creatively gifted children should first be determined. The district's identification process, including research-based activities, standardized and performance-based assessment, and multiple resources and forms, are described in the publication.



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Introduction

Unlike other areas of gifted/talented education, the gifted educator is likely to have limited knowledge and skills in the delivery of appropriate enrichment experiences to students whose gifts lie in the areas of visual and performing arts. Many of these students have insufficient access to arts specialists, and their specific talents may go undeveloped. The September 1991 report on the identification of gifted children in the state of Ohio revealed that nearly 73,000 of Ohio's children can be categorized as having exceptional talent in the visual or performing arts. To serve these students, specialists in both gifted education and the various arts must combine their knowledge and talents.

It is a paradox of modern education that while the arts have played a central role in the history of humankind and impact upon our daily lives in many ways, specialized instruction in art is often first to be sacrificed when fiscal problems arise. To address such concerns, the Getty Center for Education in the Arts prepared a major report in 1985 on the need for arts education, describing methods of increasing the quality of such education so that no doubt could exist about its centrality in the preparation of the educated citizen. The preface of this report explains that "no child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts."

The Getty Center report concluded that arts education has been vulnerable since it has been seen as a "catch as catch can" part of the curriculum, rather than an academic subject vital to the child's education. Its authors suggested that to overcome this problem, specifically in the visual arts, a Discipline-Based Art Education (DBAE) model should be adopted and should include the disciplines of art history, art criticism, aesthetics, and art production. Curriculum development incorporating each of these disciplines should include a clearly stated conceptual base; specific instructional goals; a written sequential curriculum; ongoing financial and administrative support; and ongoing program review, evaluation, and staff development. This model has been selected as the prototype for art education in the state of Ohio, and the projects described here reflect attempts to apply that model to the education of children with talents in the visual and performing arts.

As noted by Ernest Boyer in the Getty Center report, "Music, art, dance, and the visual arts are languages that reach all people at their deepest and most essential human level. Thus, aesthetic literacy is as basic as linguistic literacy."

Reference

Beyond creating: The place for art in America's schools. (1985). Los Angeles: The Getty Center for Education in the Arts.

A single free copy of this report is available by contacting
The Getty Center for Education in the Arts
1875 Century Park East, Suite 2300
Los Angeles, CA 90067-2561

Black Swamp Arts Scene

Identifying Information

Districts: Defiance City Schools
629 Arabella Street
Defiance, OH 43512
(419) 782-0070

Defiance County Schools
500 Second Street
Defiance, OH 43512
(419) 782-2921

Location: Rural, northwest Ohio

School Population: 6,800 ADM (80% rural; 10% small towns; less than 2% minority)

Project Directors: Gwendolyn Boylan, gifted/talented coordinator, Defiance City Schools

JoAnn Jennings, gifted/talented coordinator, Defiance County Schools

Project Goals, Objectives, and Activities

Goal I: **To increase the arts appreciation skills of participating elementary teachers**

Objective To conduct a summer workshop in arts appreciation through the study of four specific visual, musical, or performing arts works

Goal I Activities

A week-long summer workshop, held at Defiance College and conducted by Arts Unlimited, Bowling Green State University, trained 110 teachers in arts appreciation so that they, in turn, could kindle interest in the arts in young people by sharing selected works from a variety of media with their students. This program was patterned after one originated at the New York Lincoln Center Institute. The focus of the workshop was on experiential, trust-building activities, and the intensive study of four works of art. The philosophy of Arts Unlimited goes beyond performances and appreciation to examine the aesthetic processes that bring meaning and life to the arts. Teachers must participate in the workshop each summer to be prepared in new selections.

Goal II: **To validate a visual art and music identification procedure**

Objective IIa. To identify, through music and arts teachers' nominations, a pool of 20 to 25% of grades 1-12 children

Objective IIb. To administer a variety of identification instruments and use portfolio and audition information to identify the talented population

Figure 1

ART PORTFOLIO EVALUATION FORM

JUDGE# _____

STUDENT# _____

EVALUATE THE STUDENT'S TALENT, AS EVIDENCED BY HIS/HER PORTFOLIO OR PROJECT, WITHOUT REGARD TO ANY OTHER SOURCE OF INFORMATION (e.g., experiences in class, interviews, personal contact), ACCORDING TO THE FOLLOWING CATEGORIES:

	No Evidence	Some Evidence	Below Average	Shows Promise	Average	Above Average	Good	Superior	Outstanding	Unique
1. SKILLFUL COMPOSITION	0	1	2	3	4	5	6	7	8	9
2. ORIGINALITY OF IDEAS	0	1	2	3	4	5	6	7	8	9
3. COMPLEXITY AND DETAIL	0	1	2	3	4	5	6	7	8	9
4. SENSITIVE USE OF LINE	0	1	2	3	4	5	6	7	8	9
5. APPROPRIATE USE OF TEXTURE	0	1	2	3	4	5	6	7	8	9
6. PURPOSEFUL USE OF SHAPE	0	1	2	3	4	5	6	7	8	9
7. USE OF SPACE/PERSPECTIVE	0	1	2	3	4	5	6	7	8	9
8. EFFECTIVE USE OF MEDIA	0	1	2	3	4	5	6	7	8	9
9. EXPRESSIVENESS	0	1	2	3	4	5	6	7	8	9

COLUMN TOTAL _____

WEIGHT X COLUMN TOTAL _____

OVERALL TOTAL _____

ADDITIONAL COMMENTS (use other side if necessary) _____

Developed by Dr. David Guip and Dr. John Zimmer

Goal II Activities

A goal of the study was to validate a variety of procedures and instruments considered appropriate for the identification of talent in music and the visual arts. The initial pool of 20 to 25% of the grades 1-12 population was generated by the music and arts teachers and augmented by parent and student self-nominations. From this pool

- Grade five students completed the *Torrance Tests of Creative Thinking (Figural)*;
- Students, grades 4-6, completed Gordon's *Intermediate Measures of Music Audiation*;
- Students, grades 5-8, completed Clark's *Drawing Test*;
- Students, grades 4-6, completed the *Visual Memory Drawing Test*;
- About 100 students, grades 5-7, presented art portfolios for evaluation by University of Toledo art faculty (see Figure 1); and
- Music auditions were held for students, grades 4-6, in three districts.

Goal III:	To involve identified students in a variety of arts experiences
------------------	--

Objective IIIa. To support a Black Swamp Youth Artist Series

Objective IIIb. To support early-bird, after-school, and Saturday art and music classes

Objective IIIc. To organize the Black Swamp Youth Orchestra

Goal III Activities

The project provided the funds and impetus for initiating a number of arts experiences for students. The Black Swamp Youth Artist Series provided programs throughout the area at a reasonable cost. Typical of these programs were the Toledo Symphony, the Invisible People Mime Theater, Cleveland Opera on Tour, and the Metro Children's Theater of St. Louis. Residencies for smaller groups of students provided opportunities for the children to hear artists discuss their own career development and professional lives and to provide more personal creative experiences for the participants. Parents were prepared as ushers for the Series and the Arts Unlimited performances so that they, too, could become involved in a variety of arts experiences.

Students with talent in the visual arts were served through before- and after-school art experiences at selected elementary schools for students, grades 5-7. Saturday art classes were offered to students at these same grade levels. Such topics as "Drawing I Can't," "Monet Madness Comes Home," "Watercolor Splash In!," and "Papermaking" were offered to the entire talent pool. These same classes were offered to students identified through the *Torrance Tests of Creative Thinking (Figural)*. In addition, several high school arts students traveled to Findlay College for a workshop on airbrush techniques, inspiring local senior citizens to assemble a directory of area visual artists.



Several opportunities occurred for music students. A short-term residency for talented music students was provided by renowned jazz musician Jimmy Cook. Small groups, such as a Jazz Ensemble and a Lap Dulcimer Trio, were formed. The Black Swamp Youth Orchestra, organized with a board of directors and officers, obtained tax exempt status and selected participants from all area schools. Four formal concerts and an informal Mother's Day salute at an area mall were performed.

Goal IV:	Develop courses of study in music and visual arts
Objective IVa.	To develop courses of study in talented and gifted music, grades 5-8
Objective IVb.	To develop courses of study in talented and gifted visual arts, grades 5-8 and grades 9-12

**Goal IV
Activities**

Three courses of study – music, grades 5-8; music, grades 9-12; and visual arts, grades 5-8 – were developed by the two project directors and Medina County Office of Education consultant Marcus Neiman, in collaboration with area art and music teachers. These documents were devised to “provide an in-depth and sequential development of the skills and concepts involved within the arts discipline at hand. This growth will be greatly enhanced by regular use of the widely accepted teaching methods known to be suitable for talented and gifted students.” (see Figure 2). These guides are being presented to local boards of education for adoption and will be distributed to art and music teachers.

Project Results

Student, Staff, and Community Involvement. In one way or another, thousands of youths in a six-county area were affected by the performance aspects of the project. It was estimated that 2,500 students participated in the Arts Unlimited in-class program, and approximately 13,000 students attended the 10 Youth Artist Series programs, with some attending multiple performances. In more focused activities, 250 students attended the Artist Series workshops with artists, 60 participated in the Black Swamp Youth Orchestra, 65 participated in Art on Saturday, and 137 were involved in art enrichment programs. Sixty-one students participated in either mountain dulcimer or beginning recorder music enrichment opportunities.

One hundred ten teachers and administrators were trained through the Arts Unlimited workshop. Another 290 attended staff development meetings conducted by several consultants, including creators or experts in the various identification instruments, representatives from the Toledo Museum of Art, and University of Toledo faculty members who served as portfolio evaluators.

The entire community (potential audience of 90,000) had access to information about the project through the local cable television station. The project provided interaction with various members of four university communities: Bowling Green State University, Defiance College, Findlay College, and the University of Toledo. Several area artists interacted with individual and small groups of students on a consultant basis. Lastly, about 225 parents were involved as ushers or in other volunteer positions.

Figure 2
Sample Music Course of Study

BLACK SWAMP ARTS SCENE
DEFIANCE CITY & COUNTY SCHOOLS

Music Course of Study for Talented and Gifted

Implementation of Process Model

Educational Program

The following supportive services and experiences represent ways to serve students gifted in visual and performing arts as part of the regular educational program. Black Swamp Arts Scene provides preschool, postschool, or Saturday options, as well as regularly scheduled arts classes, to satisfy the required number of minutes per week.

As stated in the *Rule for School Foundation Units for Gifted Children* (3301-51-15 E.2.1.e), program eligibility shall reflect the criteria defined by the state rule determining eligibility. The gifted child shall receive a minimum of five hours per week of instructional services as defined in paragraph E.2.c. of the rule.

Black Swamp Arts Scene recognizes the following options:

I. Accelerated Educational Experiences

a. Advanced subject matter programs that may include the following:

- 1) Honors bands, choirs, orchestras, or ensembles
- 2) Music topic seminars, honors courses, or residencies
- 3) Independent study and research
- 4) Performing arts experiences, including theory or appreciation
- 5) Mentorships, internships, and other intensive work with experts in a given field of study
- 6) Concurrent enrollment at another school or training agency

b. Guidance services might include the following:

- 1) Personal/social awareness and adjustment
- 2) Academic planning and performance
- 3) Vocational and career awareness, investigation, and planning

II. Organizational Option

- a. *Cluster grouping* shall provide for full-time placement of two or more gifted children identified in accordance with state standards in the regular educational classroom. The classroom teacher will extend, replace, and/or supplement the regular school program by providing appropriate special instruction for the gifted child during the regular school day.
- b. *Enriched music classroom* shall serve gifted children identified in accordance with state standards on a part-time basis, and shall provide instructional services different from those normally provided in the regular classroom. The children shall have the opportunity to work at their level of ability and in their area of interest and to interact with other gifted children for at least part of the regular school day.

Changing Attitudes Through Exposure and Opportunity. Teachers were helped to view art as an aesthetic process and to share that viewpoint with their students. At the same time, large numbers of children were exposed to a variety of musical and visual arts performances. Art and music classes were started before and after school and in the summer for students identified as having particular talent in these areas. Students identified as talented in music or the visual arts were given opportunities to view artists at work, to discuss in small groups career opportunities in the arts, and to participate in a variety of workshop and/or performance opportunities with other talented students.

Research and Dissemination. Research on identification is continuing beyond the life of the project. Preliminary results indicate that the most efficient identification procedure combines a recommendation by an art or music specialist with a portfolio or audition evaluation by three professionals. Validation studies on the specific instruments cited above are continuing and will be published separately at a later date.

Conference presentations made by the coordinators provided a vehicle for disseminating information about the project to a large number of educators serving talented and gifted children. These conferences included the Ohio Music Educators Association, the Ohio Alliance of Art Educators, the Ohio Association for Gifted Children, and the National Association for Gifted Children.

Promising Practices and Recommendations

The regional nature of the project created opportunities that facilitated crossing school, geographic, and academic-level boundaries. Using larger geographic areas may be the most appropriate structure for delivering an arts enrichment program in a largely rural area.

Regional participation leads to regional opportunities. For instance, the orchestra's participants were from the entire county. Defiance College opened their facilities for programming use throughout the school year and Hicksville students performed at the McFall Art Gallery at Bowling Green State University. The participating institutions of higher education provided training and/or expertise, and several research projects were initiated between school and university faculty. The Defiance City summer program for the cognitively gifted included an arts strand for the first time.

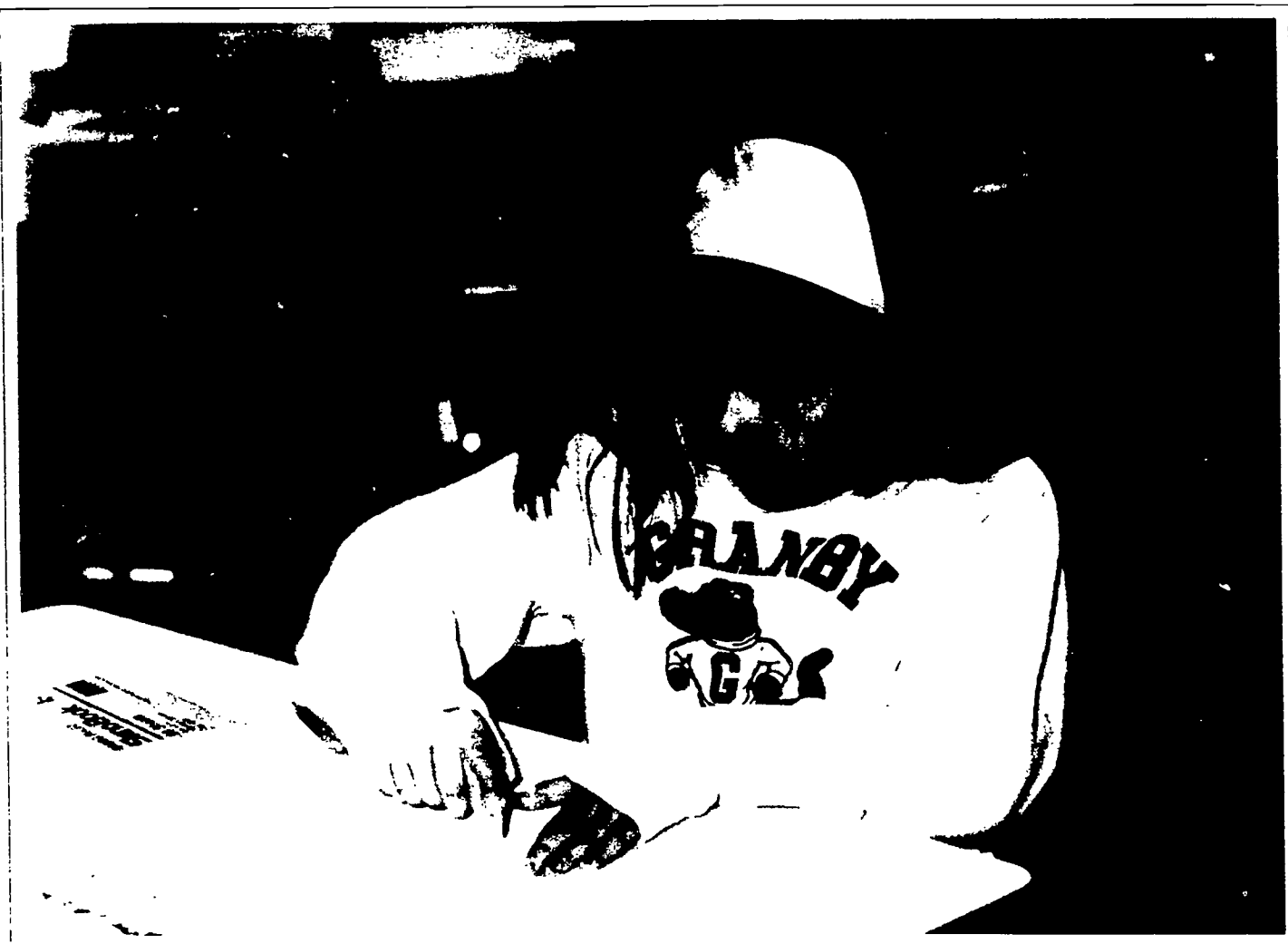
Project Products

Three courses of study are available from the project directors. They include *Course of Study, Talented and Gifted: Music, grades 5-8*; *Course of Study, Talented and Gifted: Music, grades 9-12*; and *Course of Study, Talented and Gifted: Visual Arts, grades 5-8*.

Tests used in project implementation included

- *The Clark Drawing Test*
Gilbert A. Clark, Author
ARTS Publishing Co., Inc.
132 Glenwood West
Bloomington, IN 47408
- *Intermediate Measure of Music Audiation and Advanced Measures of Music Audiation*
Edwin E. Gordon, Author
GIA Publications, Inc.
7404 S. Mason Ave.
Chicago, IL 60620
- *Piers-Harris Children's Self Concept Scale*
Western Psychological Services
12031 Willshire Blvd.
Los Angeles, CA 90025
- *Torrance Tests of Creative Thinking (Figural)*
E. Paul Torrance, Author
Scholastic Testing Services, Inc.
480 Meyer Road
Bensenville, IL 60106
- *Visual Memory Drawing Scale*
David Guip and John Zimmer, Authors
Snyder Memorial Hall
The University of Toledo at the Toledo Museum of Art
Box 1013
Toledo, OH 43620





Fields, Forms, and Fulfillments

Identifying Information

District: Federal Hocking Local Schools (Athens County)
P.O. Box 117
Stewart, OH 45778
(614) 662-6691

Location: Rural, southeast Ohio

School Population: 1,586 ADM

Project Director: George Grim, gifted/talented coordinator

Project Goals, Objectives, and Activities

- Goal I:** To design a system for identifying students talented in the visual arts that is appropriate for use in rural school settings at the intermediate, middle (junior high), and high school levels
- Objective Ia.** To assemble a panel of experts in visual arts and/or gifted education to serve as evaluators of student art
- Objective Ib.** To devise a multistep process, including steps that would assess both interest and talent, in the visual arts

Goal I Activities

The identification process that was designed consists of four phases: (1) nomination, (2) portfolio, (3) assessments, and (4) selection (see Figure 3). The nomination phase was broad-based in that students could be nominated by teachers (see Figure 4), parents, themselves, or peers. The nominees were asked to complete a Student Interest Survey, and a personal interview for the mentorship program, grades 9-12, and to submit two works of art to be assessed by the entire panel. In Phase 3, a screening committee, comprised of members of the Rural Arts Panel, evaluated an observation drawing, a figurative drawing, a plastics sample, and an optional photograph. The participants were selected for the pilot program based upon the judgment of three arts specialists who were members of the Rural Arts Panel.

-
- Goal II:** To develop a discipline-based art curricular framework adjusted to the needs of gifted and talented students, grades 4-12, who are talented in the visual arts
-
- Objective IIa.** To establish program philosophy, goals, and objectives
- Objective IIb.** To translate these goals and objectives into a series of arts experiences reflecting the discipline-based arts education (DBAE) criteria for art education

Figure 3
Model for Identifying Visual Arts Talents

FIELDS, FORMS, AND FULFILLMENTS PROJECT
IDENTIFICATION PROCESS FOR STUDENTS WITH VISUAL ARTS TALENTS

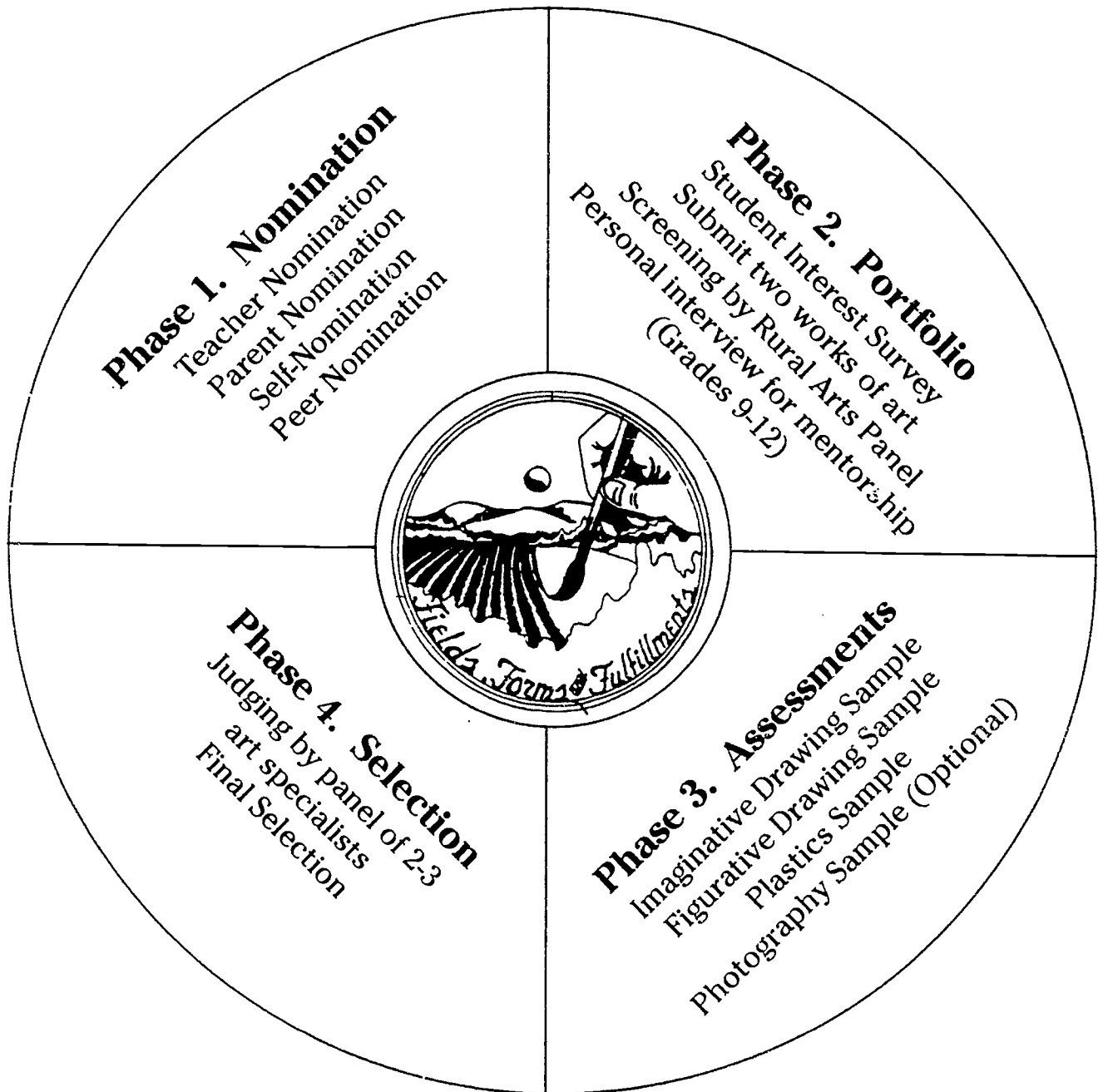


Figure 4
Sample Nomination Form

FIELDS, FORMS, AND FULFILLMENTS PROJECT
NOMINATION FORM FOR TEACHERS

To: All Teachers of Grades 4-8

Our school district wishes to identify students in grades 4-8 who have special talents in visual arts. The students identified will participate in arts enrichment sessions. These students have special interests and abilities in areas such as drawing, painting, sculpting, or other creative art pursuits. Students with these talents are not necessarily high achievers in academic subjects.

Please use this form to nominate any students you feel have art talent. If you have questions about completing this form or about evaluating artwork of your students, please feel free to contact George Grim, TAG coordinator. Please complete one form for each student being referred.

Name of Student _____ Grade _____ Homeroom _____

Name of Teacher Making Referral _____

Instructions: Please indicate the degree to which the student demonstrates these characteristics by circling and using the value point system.

	4 - Always	3 - Occasionally	2 - Sometimes	1 - Never
1. Likes to participate in artistic activities; eager to express ideas.			4	3 2 1
2. Arrives at unique, unconventional solutions to artistic problems.			4	3 2 1
3. Concentrates on art projects for long periods of time.			4	3 2 1
4. Willing to experiment with a variety of materials.			4	3 2 1
5. Tends to select art media for free-time activity.			4	3 2 1
6. Is a keen observer—sees the unusual in objects.			4	3 2 1
7. Shows originality in projects.			4	3 2 1
8. Shows interest in other people's artwork.			4	3 2 1
9. Produces balance and order in artwork.			4	3 2 1
10. Likes to construct objects from a variety of materials.			4	3 2 1

For committee use only: TOTALS _____
 SCORE _____

Please add any comments that would assist a committee in selecting this child for a program for talented art students.

Please request that each child nominated complete a student art interest survey and attach two samples of his/her work to the interest survey.

You will be informed about the final selection of students for the project.

Return all forms to _____ by _____

Thank you for your interest in art and your students!

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Goal II Activities

The curriculum guide was developed by members of the Rural Arts Panel to foster independent thinking, develop an appreciation of the arts, provide creative expression and related career exploration, enhance the local community of artists, and develop a keener awareness of the beauty and uniqueness of the rural environment.

Successful implementation of the curriculum was attributed to the use of a variety of media, ample access to materials and resources, the extension of visual and critical vocabularies, and the willingness of both professionals and students to demonstrate creative risk taking and individual decision making. A major goal of the curriculum was to enhance the students' feelings of self-worth by increasing their appreciation of rural artistic culture and by enabling them to contribute to that culture through individual artistic expression.

The curriculum guide, expanding upon the above themes, listed a number of student objectives and presented numerous specific lesson plans that called for experiences in various media, interaction with visiting artists, exposure to slide shows representing the local culture and geography, and field trips.

The actual program was delivered in two ways. In grades 4-8, students met for a two-hour session, approximately 20 weeks of each year of the project. Art activities included sketchbook/drawing, architecture and model building, photography, printmaking, painting, assemblage, back-strap weaving, imaginative machines, and ceramics. High school students met with a mentor during the second year of the project. The students and mentors met for 10 two-hour sessions. These individualized projects focused on flat glass, water color/graphic design, sculpture, and painting.

Goal III:	To assess the effectiveness of the curriculum framework in meeting student needs through the implementation of a pilot program of visual arts instruction
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| Objective IIIa. | To initiate a grades 4-8 in-school special art class and a grades 9-12 mentoring program |
| Objective IIIb. | To use the Rural Arts Panel to evaluate the success of the written curriculum and its implementation |
| Objective IIIc. | To use formal assessment and direct student report to evaluate the impact of the program upon the students |

Goal III Activities

The project objectives were to evaluate both the curriculum design and its impact upon the individual students. The first objective was fulfilled by having the Rural Arts Panel assess the effectiveness of the curriculum in fulfilling the *Self-Appraisal Checklist for Art Education in Ohio's Elementary Schools* (1981). This checklist consists of 118 items spread across the broad topics of philosophy, organization and administration, class management and instruction, staff, curriculum, facilities and equipment, and evaluation. Each item is evaluated on a "strongly agree to strongly disagree" 4 to 0 point scale with a potential total of 472 points.



In evaluating the project, both the written curriculum and its implementation were critiqued by the Arts Panel. The members of the Panel evaluated the curriculum design as meeting 87% of the points in the checklist – well above the 70% criterion set by the project objective.

A number of techniques were used to evaluate directly the impact of the project upon students. Included were a structured interview; a checklist of student growth that incorporated the four DBAE criteria of art production, art criticism, art history, and aesthetics; and, a self-report form allowing students to evaluate the special art class and record their perceptions of their giftedness. Thirty-seven of 39 students showed growth on a pretest/posttest using an assessment form developed for the project. The instrument provided criteria for evaluating four separate art products on such dimensions as ideation, use of media, use of space, and composition and/or construction skills. On this instrument, a mean increase of 67.9 points was gained out of a possible 365. The content of this instrument is included in the identification process model booklet and can be obtained from the project director.

At least three staff members evaluated each student using the *Checklist of Student Growth*. On this checklist, 99% of the students showed substantial growth in the four areas tapped by this instrument. On the self-report instrument, students revealed that they were supportive of the project, believed that it allowed them to be creative and learn in new ways, and expressed hope that the special art class would continue. These self-reports were reinforced by administrators, teachers, and parents who reported observations of increased self-esteem on the part of participating students.

Goal IV:	To create a collaborative partnership among school, university, and community personnel, using a replicable model
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| Objective IVa. | To include school, community, and university representation on the Rural Arts Panel |
| Objective IVb. | To use local artisans and university students as mentors and instructors |
| Objective IVc. | To increase awareness and involve, as much as possible, all teachers and parents in the project |

Goal IV Activities

The collaborative efforts inherent in this project brought together many of the available resources and resource persons of southeast Ohio. The Rural Arts Panel that formed the developmental, advisory, and evaluative backbone of the project did, in itself, represent collaboration among diverse disciplines. The Panel included art and elementary teachers, the high school principal, faculty and graduate student representatives from Ohio University, a community artisan coordinator, and two gifted/ talented coordinators.

Within the special arts program, area artists acted as mentors and several have continued to work with their special student after completion of the project. Ohio University graduate and undergraduate students were involved in various phases of the program, providing them with opportunities to work with talented visual arts students.

The Ohio University College of Fine Arts, the Ohio Art Education Association, and the Ohio Department of Education sponsored a two-day symposium, *Woods, Hills, and Bottomlands: A Symposium on Rural Art Education*, as a result of this project.

Project Results

Student, Parent, and Community Involvement. During the two years of the project, 39 students in grades 4-12 participated in the project activities and all but two demonstrated growth in making aesthetic and problem-solving insights during artwork production. District teachers became more aware of the importance of the art experience for talented rural students, and parents of participating students demonstrated a greater awareness of the need for continued arts projects for their children.

Members of the local artisan and university art community became involved as mentors and teachers, forging ongoing ties with school personnel and artistically talented students. Lastly, the information about the project was disseminated statewide at state conferences of the Ohio Arts Council, Ohio Art Education Association, and the Ohio Association for Gifted Children.

Benefits Resulting From Project Participation. All 39 students were identified as being gifted in the visual arts. Of these students, 13 had been identified previously as academically gifted and were observed to be among the stronger arts students because of their task commitment, problem-solving skills, openness to new ideas, and depth of involvement. The other 26 students were characterized as academically average, below average, or underachieving; and many were economically disadvantaged. Teachers were nearly unanimous in their belief that the children had benefited from the project. Twenty-two percent observed improved student attitude on the day that students attended the art class; 10 percent noticed some improvement in overall grades during the project.

The students were offered many unique opportunities as a result of their participation in the project, including

- Exposure to a variety of media and art forms
- Field trips to artisans' homes and studios
- Introduction to and confrontations with actual artwork or slides of masterworks
- Critiques of artworks and self-evaluations
- Increased regularity of art experiences
- Multi-age work experiences
- Exposure to area architecture as an art form
- Exploration into the career options and life-styles of local artisans
- One-on-one and small-group mentorships
- Exhibitions of personal artwork
- Involvement of their parents in project tasks

Promising Practices and Recommendations

The Rural Arts Panel discovered that students, despite being identified as talented and gifted in the visual arts, lacked a variety of early elementary arts experiences. Even so, the students demonstrated a real zest for learning and made good progress throughout the program. Through participation in the project, these rural students broadened their knowledge of, appreciation for, and ability to evaluate their own and others' works of art.

Panel members offered the following recommendations:

- Screen, but do not test, the entire district.
- Do not raise unreasonable expectations about the project.
- Do not engage in a lot of short-term activities.
- Do not give letter grades.
- Do not impose art activities. Instead, let them grow out of student interest.

To replicate the project, the Panel suggests that project personnel

1. Select representatives from school districts, the community, and if possible, the university to serve in an advisory capacity.
2. Select local artisans to serve as mentors, helping to plan and evaluate the program.
3. Incorporate a strong preprogram information orientation for the staff, students, and parents.
4. Use DBAE criteria, but do not place undue emphasis on educational objectives when working with local artisans.
5. Incorporate ideas from other successful programs.
6. Limit elementary groups to 12 to 15 students. High school mentorships should not exceed a one-to-three ratio.
7. Provide for promotion and publicity within the community once the program has been established.
8. Provide for continuation and continuity of the program.
9. Reward high school students with appropriate credit and elementary students with a certificate of participation.
10. Provide for ongoing evaluation of the project to ensure proper emphasis (in this case, emphasis on "rural" art and art experiences).
11. Make sure that adequate supplies are available to support the student projects.

Project Products

Three products are available from the project director. The first, *Identification Process Model for Students with Visual Arts Talents*, includes copies of nomination forms, portfolio and assessment process evaluation forms, and parent notification letters.

The second, *Curriculum Guide for Grades 4-12*, lists the project philosophy, goals, and objectives, outlines the grades 4-8 curriculum and the 9-12 mentorship program, and supplies the lesson plans that were used to implement the 4-8 curriculum. Lastly, the *Appendix* includes the project evaluation forms, illustrations of local publicity, and photographs of student artwork.



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The Computer as an Art Medium for Visually Gifted Secondary Students

Identifying Information

District:	Wheelersburg Local Schools (Scioto County) Wheelersburg High School Wheelersburg, OH 45694 (513) 574-2527
Location:	Rural, south central Ohio
School Population:	512 ADM (in grades 9-12 high school; 100% Caucasian)
Project Director:	Thomas E. Suter, Jr., art instructor

Project Goals, Objectives, and Activities

Goal I: To develop a process for identifying the visually gifted at the secondary level

Objective Ia. To develop a process that includes teacher recommendation, a drawing test, and portfolio review

Objective Ib. To form a support team to evaluate portfolios and provide input for the development of project activities

Goal I Activities

Components of the identification process were identified by the project director and the media specialist. This process included teacher recommendation (adapted from Zimmerman and Clark Project Art Band), a drawing test, and portfolio review (see Figures 5, 6, and 7). An advisory support team was formed to participate in the portfolio review and serve as project monitor. Evaluators were encouraged to consider the elements and principles of visual organization in reviewing projects (see Figure 8).

Goal II: To integrate the computer as an art medium into the art curriculum as a means of meeting the needs of visually gifted secondary art students living in a rural area

Objective IIa. To acquaint the students with the computer as an art medium

Objective IIb. To extend and enrich the art curriculum for visually gifted secondary students through the use of the computer

Goal II Activities

The computer component of the project was devised with the assistance of Professor Gary Wheeler of Miami University, and Robert Evans, who provided technical assistance and consultation. The intent of the program was to integrate the use of computers into the entire art curriculum. The hardware, set up in the art room, included four Macintosh II CX computers, an Apple scanner, an HP PaintJet printer, an Apple LaserWriter II

NT, and video equipment for digitizing and animation. Students experienced each computer station on a rotating schedule and worked in other media when the equipment was not available to them. Students and teachers found it necessary to acclimate themselves to the functions of the equipment before creative products could be completed.

The curriculum guide outlines 17 lessons organized around three tiers of difficulty. Activities included exploration of black, white, and color; making self-portraits and extensions, using objects, humanscapes, and wrapping paper; scanning and developing an individual color change palette of selected masterworks; and, combining computer techniques with other media, such as ceramics, photography, and soundscapes.

Goal III: To expose visually gifted secondary arts students to career options based on their exposure to the computer as an art medium and tool

Objective IIIa. To allow the participating students to create works of art and film using the same techniques available to practicing professionals

Objective IIIb. To enhance the participating students' competitiveness in areas related to electronic art

Goal III Activities

Ultimately, the degree to which this goal is achieved cannot be determined until the career choices of the participating students are selected. However, the project allowed a group of talented rural youth access to technological advancements not usually available in a secondary school setting. The project instilled pride of accomplishment in the participants and the knowledge that some of their work would be disseminated on a statewide basis through the project products.

One activity with a vocational orientation involved the design of a billboard using the computer as the medium. This project illustrated to students the relationship between art and advertising.

Goal IV: To provide inservice opportunities for area art and gifted educators

Objective IVa. To acquaint area art and gifted/talented teachers with the project goals

Objective IVb. To provide area art teachers with direct instruction in computer-based art techniques

Goal IV Activities

Two inservice meetings were held to acquaint art teachers and, to a lesser degree, teachers of the gifted and talented with the project and with the methodology of computer-based art. During the first day, about 20 art and gifted/talented teachers in the immediate area participated in the program. The second meeting, cosponsored by the Ohio Department of Education, served art teachers in a 10-county area in southeast Ohio. The knowledge gained by these professionals concerning desktop publishing and computer art techniques will have educational ramifications for many years.

Figure 5
Visually Artistic Profile Checklist

VISUALLY ARTISTIC PROFILE CHECKLIST					
<u>NAME OF STUDENT</u>	<u>GRADE</u>	Seldom	Occasionally	Frequently	Always
1. Possesses a strong visual memory					
2. Possesses a high curiosity level					
3. Displays an active imagination					
4. Is apt to respond to environmental observation/changes					
5. Shows a high degree of originality					
6. Understands basic concepts					
7. Spends long periods of time on projects					
8. Enjoys doing creative projects					
9. Imposes self-criticism in his/her creations					
10. Tends to be compulsive in pursuing new projects					

Additional Comments:

Adapted from the Zimmerman and Clark Project Art Band

Figure 6
Process for Evaluating Visual Giftedness

STEPS IN EVALUATION PROCEDURE

The advisory team will determine and select the adequate evaluation procedures that will apply to the drawing tests and portfolio reviews. It is recommended that a scale be used for drawing tests and portfolio reviews to determine the overall score for admittance into the Visually Gifted Program.

The following steps will help in your evaluation procedures:

1. Advisory team will select and develop the appropriate evaluation forms to measure visual giftedness.
2. All tests and portfolios will be collected by the art teachers serving on the advisory team at each local school. A designated time and place will be set to score all the drawing tests and portfolios for each school.
3. A brief meeting should take place to review the schedule of events, discuss the evaluation procedures, and score the tests. It is advisable that the art teacher does not score his or her own students' works.
4. Additional rooms can be used to set up the artwork from each school. Art teachers will then rotate from room to room until all teachers have evaluated all the work.
5. Each teacher will then collect and tabulate the scores of his or her students.
6. Final results should be recorded and passed on to the guidance counselor for permanent records.

Figure 7
Instructions for Drawing Test

INSTRUCTIONS FOR DRAWING TEST

1. USE ORIGINAL WORK; DO NOT COPY.
2. ALL DRAWINGS MUST BE COMPLETED IN SPACE PROVIDED ON EACH PAGE. USE PRACTICE PAPER BEFORE DOING FINAL DRAWING. IF MISTAKES ARE MADE, YOU MUST GET ANOTHER DRAWING TEST FROM THE INSTRUCTOR.
3. FOR DRAWINGS 1,2, AND 4, USE A 6B OR EBONY PENCIL ONLY. FOR DRAWING 3, ANY COLOR MEDIA – PASTEL, COLORED PENCIL, MARKER, OR ACRYLIC – MAY BE USED.
4. AT THE BOTTOM OF EACH DRAWING, PLEASE RECORD THE TIME SPENT ON THE DRAWING.
5. THE TEST MUST BE RETURNED AT THE SPECIFIED TIME. NO EXCEPTIONS.



Figure 8
Elements and Principles of Visual Organization

**THE ELEMENTS AND PRINCIPLES
OF VISUAL ORGANIZATION**

IT IS RECOMMENDED THAT THE EVALUATORS CONSIDER THE ELEMENTS AND PRINCIPLES OF VISUAL ORGANIZATION WHEN SCORING THE EVALUATION FORMS.

ELEMENTS OF VISUAL ORGANIZATION

LINE
SHAPE
FORM
COLOR
SPACE
SIZE
TEXTURE
PATTERN

PRINCIPLES OF VISUAL ORGANIZATION

BALANCE
COMPOSITION
MOVEMENT
RHYTHM
VARIETY
ORIENTATION
UNITY
CONTRAST
VALUE

Goal V: To disseminate the project findings through a variety of publications and/or creations

Objective Va. To develop a curriculum guide entitled, *The Computer: An Art Tool for the Visually Gifted*

Objective Vb. To develop a demonstration video illustrating the products of the project

Goal V Activities

The project received considerable recognition in the local press and community. Some of the spinoffs that expanded the influence of the project included the development of a billboard design for the community, the installation of display cases in the high school cafeteria, and the establishment of a high school program in the engineering graphics department.

The project products, designed for widespread dissemination, included a videotape illustrating some student creations, a curriculum guide for using art as a computer tool, and a booklet outlining the full identification plan for the visually gifted.

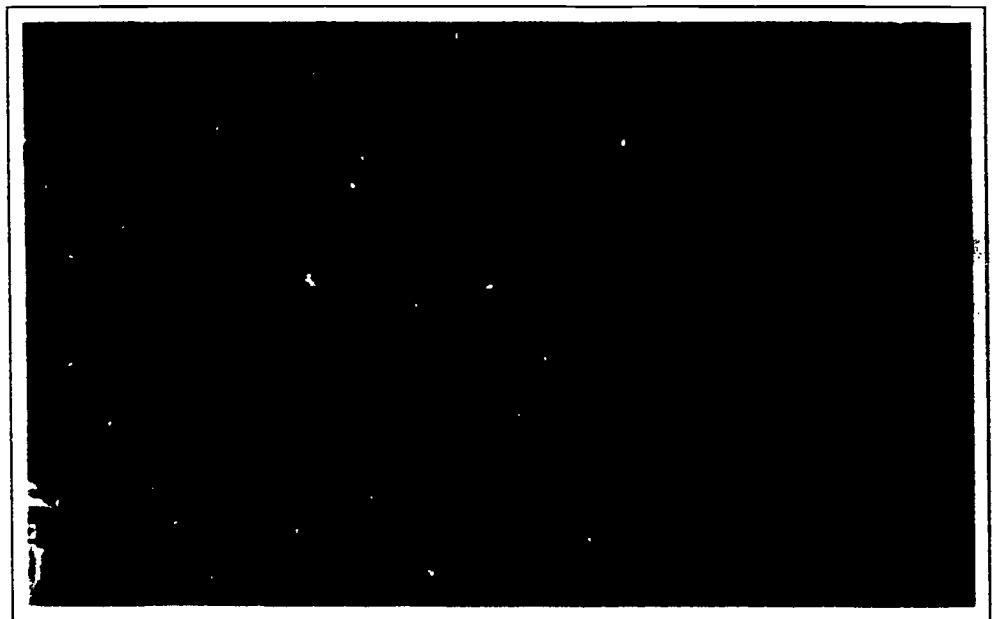
Project Results

Student, Staff, and Community Collaboration Through the Arts.

Approximately 25 students identified as visually gifted were served, and 20 educators were inserviced through workshops and interaction with advisory board members.

The project allowed rural visually gifted youth the opportunity to experience state-of-the-art technological programs, to explore career options related to art and electronics, and to create computer artworks that will be disseminated on a statewide basis. Computer art experiences will be extended to the junior high and elementary school level as a result of the project's success.

The project created vehicles for collaboration among representatives of the community, local business and industry, and educators and students. These collective endeavors introduced the students to the business/industrial community and reflected favorably upon the school system.



Promising Practices and Recommendations

Experience with the start-up phase of this unique program allowed project staff to formulate several "do's" and "don'ts" related to project implementation. The following recommendations are offered:

DO

1. Hire the necessary computer consultant for technical support.
2. Use an advisory team for steering the project and planning the curriculum.
3. Build in time for both the instructor and students to become familiar with the equipment before tackling specific art projects.
4. Become aware of the specific maintenance and space needs of the hardware.
5. Be aware of the tremendous memory usage of such a program and plan for disk needs accordingly.

DON'T

1. Expect to learn all about computers before starting.
2. Expect all projects to take the same amount of time. For example, animation projects are more time-consuming than self-portraits and masterworks. Similarly, draw-oriented programs are more difficult than paint-oriented programs.

Project Products

Three products are available from the project director. The first, *Wheelersburg Local Schools Identification Plan for the Visually Gifted*, includes a time line, a description of the selection process, a teacher recommendation checklist, instructions for the drawing test, and evaluative criteria for both the drawing test and the portfolio review.

The second product is a curriculum guide, *The Computer: An Art Tool for the Visually Gifted*, and contains practical information in setting up and maintaining the equipment and the program. Included are 17 specific lessons in BCAC format, evaluation forms, and information concerning hardware, software, computer art terminology, and other supportive material.

The third is a videotape that displays many of the products of the participating students, and displays vividly the creative possibilities of this art form.

Epilogue

Extending the education of students who are gifted in the visual and performing arts requires the combined efforts of students, parents, gifted educators, arts educators, and the artistic community. The presence of artists and art forms is available in all communities, even in rural areas some distance from museums and formal artist series. Local resources can be tapped, and local educators can enrich their own lives and those of their students through appropriate training experiences. Recognition of these facts led to several common experiences across the three arts projects. Those commonalities are summarized below.

Identification of students who are talented in the various visual and performing arts requires the combined effort of the gifted and arts educators and should include evaluations by portfolio and/or audition, as well as observational and/or pencil-and-paper assessment.

While the exact identification process differed, each project included these components. There was particularly strong support for the use of professionals to evaluate the work or performance of the potentially gifted students.

Advanced students benefit from individual or small-group instruction by practicing artists.

Both the Black Swamp and Federal Hocking projects provided opportunities for direct interaction with area or visiting artists.

Interaction with practicing artists provides a good opportunity for career exploration.

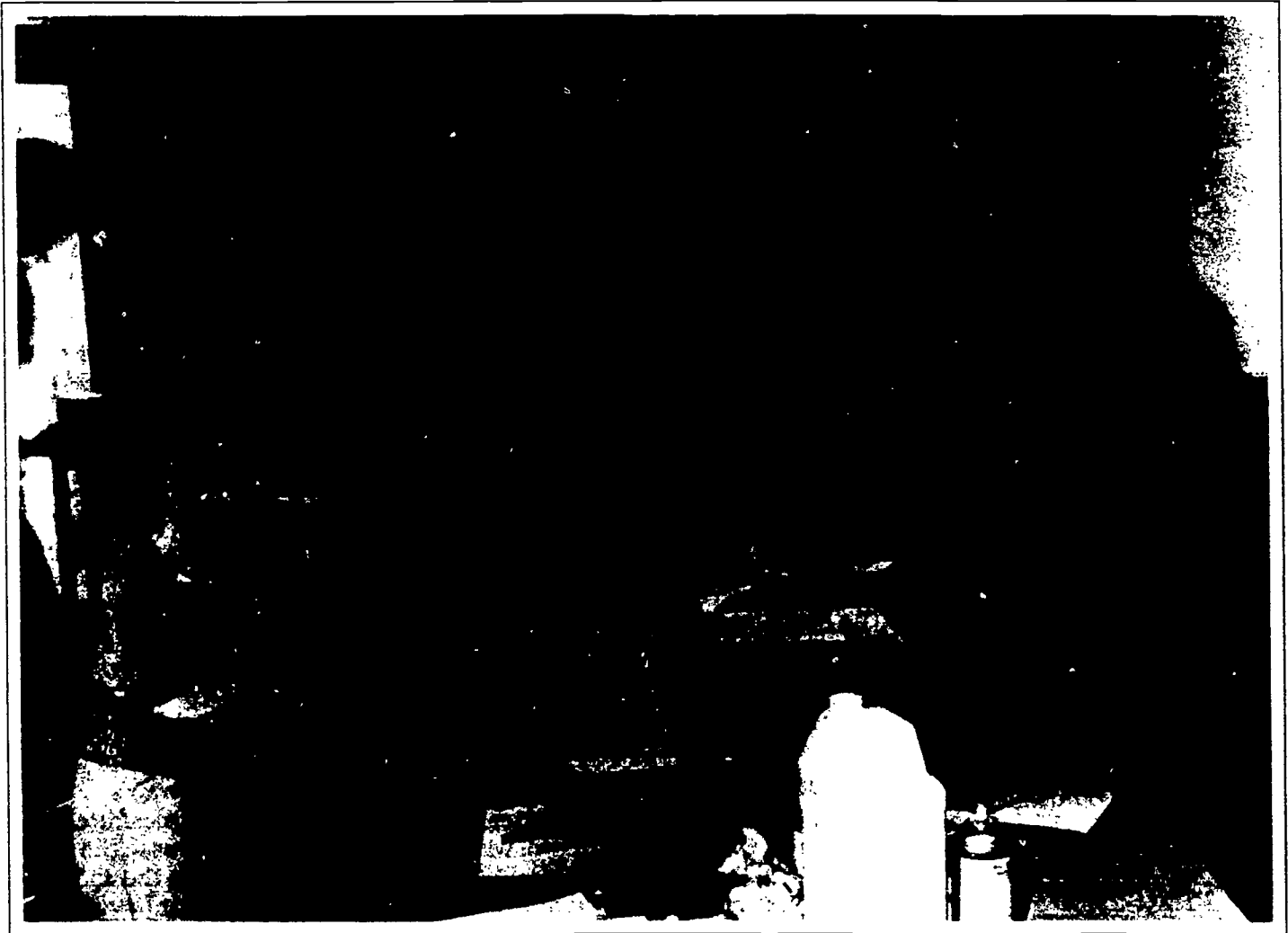
Each project report stated that the experience of interacting with practicing artists or, in the Wheelersburg project, computer specialists, was a good "reality check" for students considering art or related careers.

Art appreciation can be enhanced by in-school instruction provided by either arts educators or regular class teachers who have had specific training in the study of various artworks.

The Black Swamp project relied on trained regular educators as the major source of providing art appreciation activities with participating students.

Regional programs may provide a better base for arts enrichment programs than can be provided by individual districts.

Two of the three projects utilized arts and gifted educators from a regional, rather than district, area. This enhanced the possible enrichment opportunities and would, without special funding, increase the probability that local or visiting artists could be brought into the schools. This is particularly important in the relatively rural areas that have limited access to city arts opportunities.




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