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ABSTRACT

This report describes a program for increasing the level of motivation in art which currently interferes with the understanding and appreciation of art as it relates to career choices, and the quality and quantity of artistic products. Targeted population consists of high school students in a predominantly white, middle class community in rural central Illinois. The problems of lowered understanding and appreciation of art and the artistic product quality and quantity was documented through teacher observation, student surveys, and assessments of artistic products and evaluations. Analysis of probable cause data revealed little or no exposure of students to art in the elementary schools and no close proximity of art museums to the target school. Literature-based data revealed family problems, little parental involvement in a child's education, and failure of the larger society to appreciate and value the arts. A review of solution strategies suggested by knowledgeable others resulted in the selection of four major categories of intervention: cooperative learning strategies, development of multiple intelligences, field trips, and peer and cross age tutoring. Post-intervention data indicated an increase in students' participation in class activities, an improvement in their motivation level, and an increase in critical thinking skills. Data also revealed a better awareness of the carry-over value of art skills in the job market, an improvement in mastery of social skills, and better use of learning strategies. (Contains 12 figures, a table, and 23 references. Appendices contain surveys and student activities materials.) (Author/BT)

IMPROVING THE INVOLVEMENT OF SECONDARY ART STUDENTS THROUGH AN INCREASED EMPHASIS ON MOTIVATIONAL TECHNIQUES

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An Action Research Project Submitted to the Graduate Faculty of the School of Education in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Teaching and Leadership

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PRELIMINARY ABSTRACT

This report describes a program for increasing the level of motivation in art which currently interferes with the understanding and appreciation of art as it relates to career choices, and the quality and quantity of artistic products. The targeted population consists of high school students in a pre-dominantly white, middle class community in rural central Illinois. The problems of lowered understanding and appreciation of art and the artistic product quality and quantity will be documented through teacher observation, student surveys, and assessments on artistic products and evaluations.

Analysis of probable cause data revealed little or no exposure of students to art in the elementary schools and no close proximity of art museums to the target school. Literature-based data revealed family problems, little parental involvement in a child's education, and failure of the larger society to appreciate and value the arts.

A review of solution strategies suggested by knowledgeable others resulted in the selection of four major categories of intervention: cooperative learning strategies, development of multiple intelligences, field trips, and peer and cross-age tutoring.

Post intervention data indicated an increase in students' participation in class activities, an improvement in their motivation level, and an increase in critical thinking skills. Data also revealed a better awareness of the carry-over value of art skills in the job market, an improvement in mastery of social skills, and better use of learning strategies.

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CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

The targeted high school art students exhibit low levels of motivation that interfere with the understanding and appreciation of art as it relates to career choices, and the quality and quantity of artistic products. Evidence of the existence of this problem includes off-task behavior, low evaluation on art products and assessments, and a low awareness level of the carry-over value of art skills to the job market.

Immediate Problem Context

The target school is a unit district public high school incorporating grades 9-12. It is a single district unit building and the only public high school in the district. It currently houses 485 students, who come from seven area communities and the surrounding rural area. Of that population, less than 1% is African American, and less than 2% is Hispanic. The remaining population, approximately 98%, is white. Students from low-income families constitute 5.3% of the student population (State school report card, 1996).

Attendance and student mobility compare favorably with the state averages. Attendance is 95.3%, which is higher than the state's at 93.4%. A strong attendance is the result of an attendance incentive program that was instituted six years ago. Students with perfect attendance during the first semester are taken on a field trip to a place on which they vote. Students with perfect attendance the second semester are exempt from taking final exams. Student mobility is 7.4%, 11.9% lower than the State's average. Chronic truancy is 4.67% for the school with 2.4% for the State's average. The school has taken steps to reduce this number by strengthening its discipline code and instituting a Saturday School program. An alternative study hall (ASH), similar to in-school suspension, also has been instituted (State school report card, 1996).

The faculty of the target school is well established, with a mean experience level of over 12 years. The median experience level is 11 years. Presently, there are four first-year teachers on staff and six teachers with 25 years or more experience. This faculty is diversified in educational levels as well. Forty-two percent have master's degrees; twenty-five percent of that group have additional post-graduate hours. Eighteen percent of the faculty are currently pursuing master's degrees. There are 21 female faculty members and 17 male members. Thirty-nine percent are involved in coaching, and 39% have other extracurricular assignments. The turnover rate of teachers is approximately 5%. The administrators have master's degrees. One has accrued additional post-graduate hours. One administrator is male; the other administrator is female. The faculty and administration are all white.

The guidance department assists students in a variety of ways, from group counseling to college and career planning. A Student Assistance Program has been in existence for six years and assists students with attendance, academic, social, and other school-related problems. The special education department offers instruction for three levels of need: learning disabled, behavioral disordered, and mildly mentally handicapped. According to enrollment records, this involves 8.3% of the school population. A speech therapist, school psychologist, and social worker are available to those students demonstrating special needs. Other special education placements are utilized for needs that cannot be met in district.

In 1914 a 40-acre tract of land was purchased on which the two main buildings--one a four-story building, the other a two-story building--were constructed. Several additions and renovations have taken place in the last 83 years. In 1930, a football stadium was constructed. Shortly thereafter, in 1939, an indoor swimming pool, auditorium, and gymnasium were added. An arboretum was built as a WPA project in the 1940's. It contains trees from across the nation. With a need for additional classrooms due to expanding enrollment, a single-story wing connecting the two original buildings was built in 1962. A new gymnasium was built in 1974 to replace the 1939 field house. In 1986, a vocational annexation was added to the original structure for auto shop and auto lab classes. In 1996, a new all-weather track was built to serve the school

and community. Today the school contains 32 rooms. Currently, a major renovation project is being planned for 1998 with updates to the heating, plumbing, and wiring systems, in addition to technological updates in the classrooms (Hall light, 1989).

According to the school handbook (1996), the mission of the target school is to provide an educational program consistent with the demands of society and the needs of the community. The curriculum encompasses an assortment of courses and programs. The core programs of English, mathematics, and science are integral components of the curriculum and offer many levels of different course types. Accelerated/Honors courses are offered to those meeting entrance requirements. Chapter I courses are available to students whose high school entrance test scores indicate a need. Business, industrial technology, home economics, social studies, foreign languages, art, and music departments afford students the opportunities to expand their knowledge in many areas. The students have access to three computer labs. One is a word-processing lab used by the English department, a second is used by the business department for word processing and desktop publishing, and the third is used for CAD classes and basic computer science courses. At an area vocation/technical center, students can enroll in courses in electronics, food service, commercial art, health occupations, welding, woodworking, drafting, cosmetology, graphic productions, and machine technology. Athletic, academic, career-related, performance-related, service, and social clubs as well as many interscholastic sports for boys and girls are available.

The Surrounding Community

The target school is located in a small midwestern town in a rural area. The population of the district is predominantly white, at 92.3%. Other ethnic groups include African-American (1.5%), Hispanic (4.3%), and other groups (totaling 1.9%). Male to female ratio is balanced, with 47% male and 53% female. The religious groups in the district include Protestants, Catholics, Baptists, Eastern Orthodox, and Jewish persons. There are 14 churches in the district (Detailed demographic update, 1996).

The target school is supported by various groups. A parents' athletic club gives support to the school sports. A school booster organization supports academics, extracurricular groups, and the general needs of the school. A band parents' club supports the music and drama departments.

The school houses 485 students and draws its enrollment from seven towns. The population of the target town, where the school is located, is 5,300. The populations of the feeder towns range from 40 to 1,300. The mileage covered by the district is 82.01 square miles (U.S. census report, 1990).

The per pupil spending at the target school is $5,942. The mean salary (1996-97) is $28,977, and the median salary is $28,114. Benefits provided by the school district include an 8% board-paid retirement plan, board-paid health and dental insurance for employees and their dependents, and partial reimbursement for continuing education. (State school report card, 1996).

This district is home to two secondary schools: the target public high school and a parochial high school. There are also five public elementary school districts in the community.

The administration structures of the towns in the district are very similar. All towns have an aldermanic form of government, with a mayor in charge.

In these towns and the surrounding communities, people work at a variety of jobs. White collar occupations account for 31% of the available work force. Gray collar jobs involve approximately 11% of the work force, and the remaining 58% of the people work at blue collar jobs. The median family income in the district is $37,790, and the per capita income is $14,065. There is currently an unemployment rate of 7.9%, with 11% of the district's population living below the poverty level. Of the people working, 41% have earned a high school diploma, 41% have earned college credit, and 14% have college degrees.

In the local school district are 3,716 households. Rural farms account for 104 of those households, and rural non-farms number at 1,416. There are 2,141 households in towns. Owner-occupied housing units total 2,783, while renter-occupied housing units number 878. There are 9,326 people living in those households, with 1,647 of those enrolled in public school (U.S. census report, 1990).

The target school passed a tax referendum six years ago. After having been defeated twice, the referendum was successfully passed on the third attempt. The school has been on the state's Watch List many times. With careful financial planning, the school moved from red to black. In the 1994-1995 school year, the Board of Education voted to abate taxes for the district's taxpayers. The 1996-1997 board has elected to levy at the maximum; the board also decided to issue working cash bonds, which increases its levy. The money generated from the increased tax levy will help finance improvements in the school's infrastructure, which are imminent. The school has already taken measures by hiring an architectural firm to draw plans for its improvement.

National Context of the Problem

Trying to reach students who seem to have lost interest in learning and are displaying no motivation to learn in school is a frustrating and all too common experience for teachers in today's classrooms and schools (McCombs, 1996). Unfortunately, this low level of motivation can influence academic achievement and study skill habits.

Not all students are self-motivated. The challenge for every teacher lies in motivating the hard-to-reach students so that they may function at a successful level of academic achievement. This is easier said than done. Many variables in the lives of students affect their motivation to learn. According to McCombs, 1996, they have learning and emotional needs and demands from parents and teachers to be accountable, along with other stress-producing situations. In understanding the motivation to learn, teachers need to realize that almost everything they do in the classroom has a motivational influence on students--either positive or negative. This includes the way information is presented, the kinds of activities teachers use, the ways teachers interact with students, the amount of choice and control given to students, and the opportunities for students to work alone or in groups.

The responsibility of motivation rests on both the teacher and the students. Authors Berliner and Casanova (1996) concur that "what we do as teachers affects the learners, and the learner's behavior in turn, affects what teachers do" (p. 145). They further state that motivation

to accomplish a task depends on "whether we think the task is worth accomplishing, whether we feel capable of succeeding, and whether there will be any gain associated with its accomplishment" (p.145). Students should reflect on these conditions and teachers should be ready to modify lesson content and classroom activity to increase motivation. Maintaining motivation is a two-way street between students and teachers.

The problem of student motivation exists in other countries besides the United States. A survey conducted in Canada (Sylvan Motivational Survey, 1996) concluded that "when it comes to student motivation, parents and teachers agree that a child coming from a home with family problems, or where parents have little involvement in their child's education, is a major challenge" (p.1).

A strong relationship exists between motivation, strategic learning, and reading achievement (Chan, 1994). Other subject areas besides reading can be included in this relationship. Increasing the level of motivation can directly impact academic achievement. The challenge to each teacher becomes exploring the many avenues available for accomplishing this monumental task.

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

In order to document the extent of low levels of motivation, several methods were used to collect data. One survey was conducted to determine the awareness level of carry-over value of art skills to the job market. Another survey was given to assess students' motivation for and attitudes about the course, and also their learning strategies for the course. For documenting off-task behavior, rubrics were used based on teacher observation. Low evaluations on art products and assessments were documented by teacher records.

A total of 24 students were involved in this process over the course of a semester. The survey on the awareness level of carry-over value of art skills to the job market (Appendix A) was given at the beginning of the semester. A summary of the question asking students to list 15 art-related careers is presented in Figure 1.

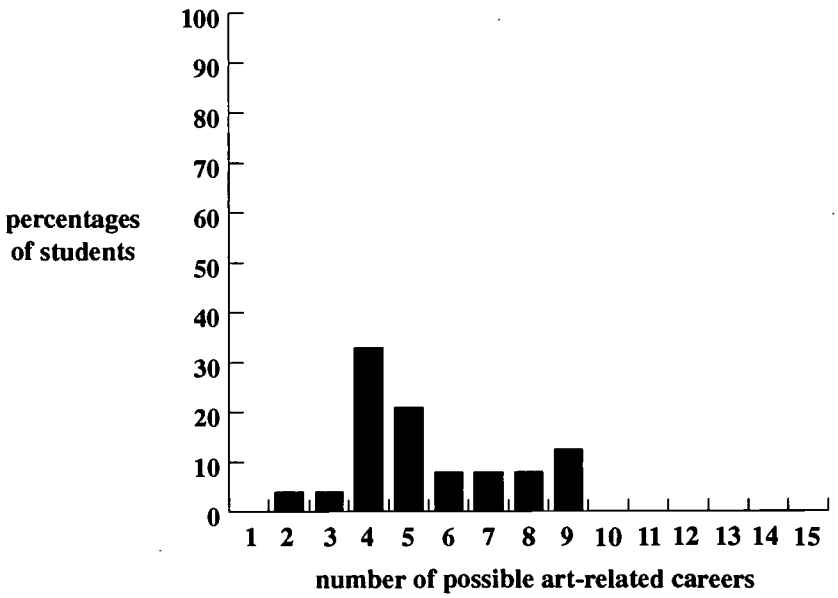


Figure 1. Percentages of students and the number of art-related careers they were able to identify.

Of the possible 15 art careers that could have been listed, 54% of the students were able to name only four or five. Only 3 out of 24 students (12.5%) were able to name 9 (60%) of the careers. Clearly the students were lacking sufficient knowledge of art-related careers in the job market.

In listing a possible 12 ways a graphic designer played a role at McDonald's, 86% of the students were able to name four to seven possibilities (Figure 2).

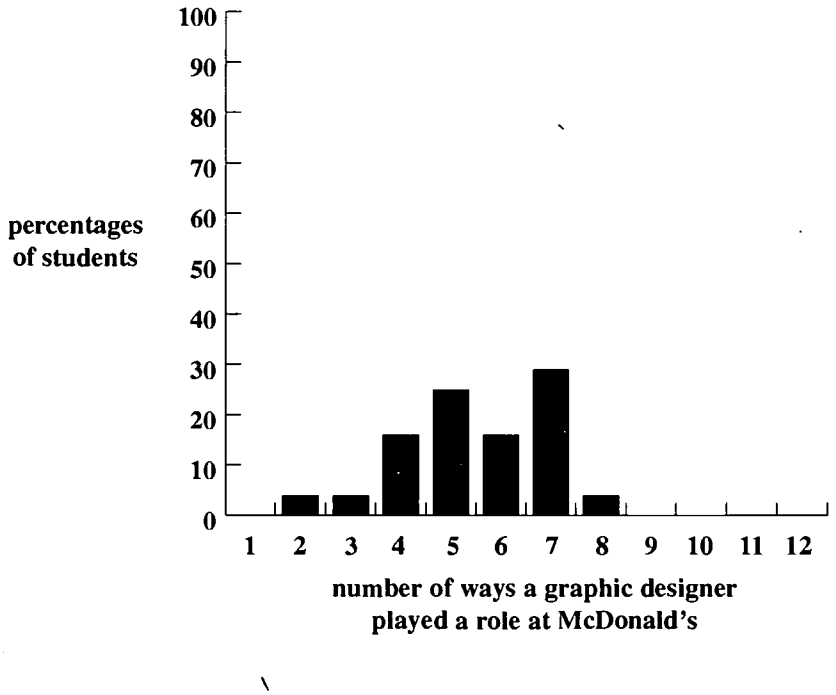


Figure 2. Percentage of students and the number of ways a graphic designer played a role at McDonald's restaurant.

In conjunction with the survey, the students took a field trip to McDonald's. The students were told to observe as many ways as possible that they thought an artist played a role in designing various features at McDonald's. The next day the students completed a People Search (Appendix B) to determine their level of observation of the field trip. Eighteen questions were on the People Search. Figure 3 on the following page gives a summary of the responses.

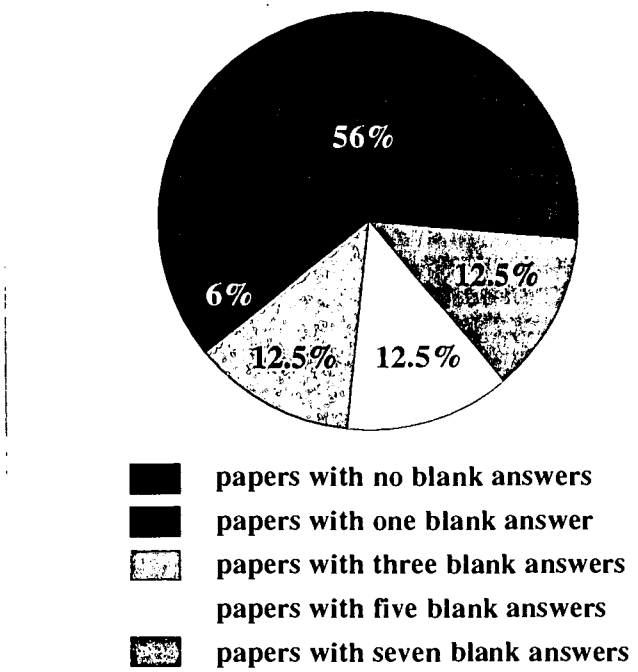
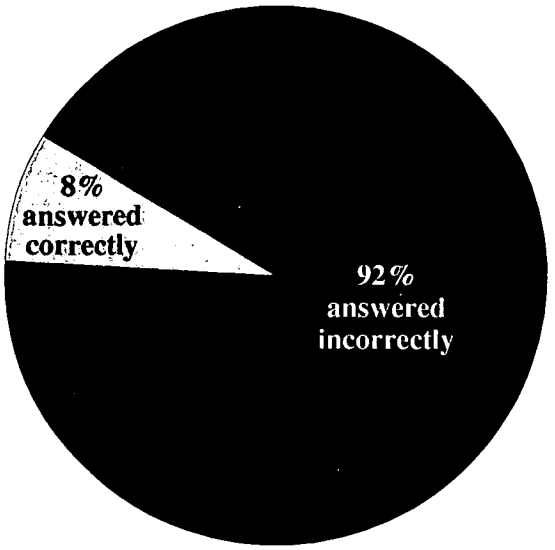


Figure 3. Percentages of responses on the People Search conducted for graphic designer roles at McDonald's restaurant.

Of the 16 papers completed using the People Search, 62.5% of the papers had all blanks (or all but one blank) filled in with a person's name. The other 37.5% had 3, 5, or 7 blank lines, which would indicate at first glance that several students did not observe well enough at McDonald's. However, another reason for the number of blank lines would be the personality of the students. The students who were shy did not feel comfortable asking other students questions. Finishing the People Search exercise meant that students were called on randomly to describe various features at McDonald's. Even though 62.5% of the papers had all blanks (or all but one blank) filled with a name, when called upon, the majority of students were only partially correct in their answers.

They thought that they were observant, but later found that they took for granted a lot of what they saw, thereby missing details. So, in reality, most of the students were "looking" without really "seeing."

In defining what it means for an artist to work on commission, only 2 out of 24 students, or 8%, could give a correct definition (Figure 4). The results of this survey showed that the majority of the targeted students were not aware of how art skills carried over into the job market.



Percentage of correct and incorrect responses to defining "work on commission."

Figure 4. Percentage of correct and incorrect responses to defining "work on commission."

A second survey was given at the beginning of the semester on assessing students' motivation for and attitude about the course, and also their learning strategies for the course. (Appendix C). This survey was a modification of one written by Garcia, McKeache, Pintrich, and Smith (1991). A summary of students' motivation for and attitudes about the course follows in Figure 5. A summary of students' learning strategies for the course follows in Figure 6.

In analyzing the students' motivation for and attitude about the course, a high percentage (86%) were already confident that they could learn the concepts. Three-fourths of the students felt that they liked the subject matter and would understand the concepts if they tried hard enough. Approximately 66% of the students thought the content was useful to learn, and seemed interested in the content and in getting a good grade for overall grade point average. Of the 24

learn the material, while only 33% felt a challenge to do better than others in the class or to do well for family and friends.

The numbers listed beneath the rating scale represent the % of students who applied this rating to the statements.

	RATING SCALE (1=not at all true of me 7=very true of me)						
	1	2	3	4	5	6	7
1. In a class like this, I prefer course material that really challenges me so I can learn new things.	9	0	5	29	29	19	9
2. It is important for me to learn the course material in this class.	9	19	9	14	5	24	19
3. The most important thing for me right now is improving my overall grade point average, so my main concern in this class is getting a good grade.	5	5	19	5	24	14	29
4. I'm confident I can learn the basic concepts taught in this course.	5	0	0	9	19	19	48
5. If I can, I want to get better grades in this class than most of the other students.	0	9	19	19	9	9	33
6. I am very interested in the content area of this course.	0	5	0	14	9	43	24
7. If I try hard enough, then I will understand the course material.	0	5	14	5	29	9	38
8. I think the course material in this class is useful for me to learn.	0	0	0	33	9	19	38
9. I like the subject matter of this course.	0	0	5	19	9	9	57
10. I want to do well in this class because it is important to show my ability to my family, friends, employer, or others.	29	9	9	19	0	9	24

Figure 5. Percentage of students and rating scale for responding to questions on their motivation for and attitude about the course.

The numbers listed beneath the rating scale represent the % of students who applied this rating to the statements.

	RATING SCALE (1=not at all true of me 7=very true of me)						
	1	2	3	4	5	6	7
11. During class time I often miss important points because I'm thinking of other things.	33	19	14	9	14	5	5
12. When studying for this course, I often try to explain the material to a classmate or friend.	9	19	14	24	14	14	5
13. I usually study in a place where I can concentrate on my course work.	9	0	29	24	9	9	19
14. When I study for this class, I practice saying the material to myself over and over.	19	14	9	29	9	9	9
15. When I study for this course, I go through the readings and my class notes and try to find the most important ideas.	19	9	5	19	24	14	5
16. I work hard to do well in this class even if I don't like what we are doing.	9	5	5	14	24	24	19
17. I make simple charts, diagrams, or tables to help me organize course material.	48	19	9	0	0	19	0
18. I find it hard to stick to a study schedule.	14	14	9	19	14	5	24
19. I ask the instructor to clarify concepts I don't understand well.	9	0	14	9	14	33	19
20. When reading for this class, I try to relate the material to what I already know.	5	5	0	14	29	29	19
21. I have a regular place set aside for studying.	29	9	5	9	19	14	14
22. I try to identify students in this class whom I can ask for help if necessary.	14	9	9	5	19	24	19
23. I often find that I don't spend very much time on this course because of other activities.	14	19	0	29	9	14	14

Figure 6. Percentage of students and rating scale for responding to questions on their learning strategies for the course.

The interpretation of students' learning strategies for the course led to several interesting findings. Only 19% of the students surveyed frequently made use of charts and diagrams to organize course content. When reviewing, only 27% repeated the material over and over. Twenty-four percent frequently missed points during class because they were thinking of other things. Slightly over one-third of the students studied in a place where they could concentrate or, when studying, tried to explain the material to another classmate. Forty-three percent usually found it hard to stick to a study schedule, and 47% had a regular place for studying. Extra-curricular activities caused less time for studying in only 37% of those surveyed. Even though less than half (43%) tried to find the most important ideas when studying, the majority of the students (approximately two-thirds) were willing to ask students or the teacher for help and would work hard even if they didn't like the content. Lastly, 77% related new material to what they already knew as one of their learning strategies.

The following conclusions were drawn from the data of the second survey. Less than half of the students surveyed felt that it was important to learn the material. However, a strong majority did feel motivated to learn the concepts and wanted to obtain good grades which would indicate some degree of self-motivation already in existence. In regard to learning strategies, the majority of the students were willing to ask for help and also related new material to previous knowledge. However, most of the students did not have a quiet place to study and did not make good use of study skills. Being exposed to various learning strategies in cooperative learning and multiple intelligences would appear to be a possible solution for obtaining quality study skills.

Probable Causes

An analysis of the site in relation to the problem evidence suggests probable causes. The targeted school is in a small midwestern town in a rural area. Two possibilities exist for the low level of motivation in art students. Any art museums are located at least 70 miles from the targeted school. Not all students have access to transportation to visit the museums. Any field

trips taken during school time must be funded by the students, and some students do not have the finances to help pay for a bus. A second probable cause for low motivation levels in art is the fact that none of the feeder grade schools have specialized art instructors. It becomes the job of the classroom teacher to devise art activity lessons.

The literature suggests several underlying causes for low levels of motivation in students. According to Garbarino (1997), children are subjected to many negative influences in what he terms a "socially toxic environment." Violence, poverty, depression, and disruption of family relationships are some of these negative influences. Garbarino (1997) also states that the lack of adult supervision and, therefore, little time spent in cooperative activities contributes to the negative influences. A Sylvan Motivation Survey (1996) conducted by Sylvan Learning Centres in Toronto, Canada also mentions parental involvement as being important for motivation. Family problems and parental involvement were ranked as the top two influences on students' lives. "Most parents and teachers were unwilling to lay the blame for lack of achievement squarely on the other, and at the same time, felt strongly that the problem was not something they should be left to face alone." (Sylvan Motivation Survey, 1996).

At the national level, the National Endowment for the Arts has been criticized by many conservatives for funding objectionable grants. In support of the N.E.A., Senator Tom Harkin (D-Iowa) said that "since the N.E.A. was founded, there have been only about 40 grants out of 112,000 that have caused people problems." (News Tribune, September 18, 1997). Founded in 1965, the N.E.A. provides grants for nonprofit and community arts groups. According to the News Tribune (June 19, 1997), House Republicans in Washington "want to abolish the National Endowment for the Arts" and "renewed their efforts with a proposal to cut N.E.A.'s funding by nearly 90 percent." With a 6-5 vote by a House Appropriations subcommittee showing there is still some support for the group, a 90% cut would give the N.E.A. $10 million next year instead of the $99.5 million received this year. "The Senate has traditionally shown more support for the N.E.A. than the House, which in July voted 217-216 to eliminate all N.E.A. funding." (News Tribune, September 16, 1997). In a main vote on September 17, 1997, "the Senate by 77-23

defeated a proposal by Senators Jesse Helms (R-North Carolina) and John Ashcroft (R-Missouri) to kill the N.E.A." (News Tribune, September 18, 1997). Several fine arts agencies across the country would be affected if the House Republicans' proposal passed. In the targeted school's area, one youth symphony group and one visual art summer camp would be affected.

Also at the national level, Congress has been involved with the arts in another way. In the September issue of USA Today, these statements were published:

> In the spring of 1994, Congress passed the Goals 2000: Educate America Act. This law made the arts one of the core subjects to be included in the curriculum. It marked the first time in three decades that the arts had been included in Federal education legislation. (USA Today, September 1995).

Such publicity about the National Endowment for the Arts and the Goals 2000 Act not only directly affects local community arts groups and school curriculums, but also impacts the opinions of community and school administrators. They see that if the arts are not considered important at the national level, then why should community groups be funded by local monies for arts activities? And why should schools include the arts as part of the curriculum? Are the arts really that necessary?

In Eisner's book The Enlightened Eye (as cited in Williams, 1995), he states that there has been a "tendency to regard the arts as dealing with emotion and not the mind" (p.67) and they "are not assessed formally and therefore do not promote academic upward mobility" (p.67). Such attitudes contribute to the idea of the arts as being unimportant, and may cause a low motivational level in art students.

To summarize probable causes for the low motivational level in secondary art students, several factors must be considered. Within the site, probable causes are the great distance between the targeted school and the art museums, plus the lack of specialized art teachers in the feeder grade schools. Second, violence, poverty, depression, and disruption of family relationships contribute to a socially toxic environment. The lack of adult supervision means less time spent in cooperative activities. Family problems and parental involvement are among the top

influences in children's lives. And, finally, the involvement of Congress with the National Endowment for the Arts and the Goals 2000 Act have resulted in controversy regarding the importance of the arts.

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

A low level of motivation in students has been a common concern of educators for several years. These educators, along with researchers, have addressed the problem. But, because of the diversity of reasons as to why this problem exists, more than one solution may be necessary to alleviate the problem.

Incorporating various multiple intelligences into the curriculum is one solution for increasing the motivation level in art students. At the same time, the motivation level would increase in the other subject areas as well, since the multiple intelligence methods would benefit those students who were visual/spatial learners, musical/rhythmic learners, bodily/kinesthetic learners, etc.

Another solution to increasing motivation levels is to incorporate cooperative learning activities within the lesson plans. Authors Maehr (1991), McCombs (1996), Ornstein (1995), and Renchler (1992) support this concept of group work. These cooperative learning activities help students realize that personal effort can contribute to group as well as individual goals. When working in groups, the students who are less motivated may be assigned minor roles at first. As students cooperatively work together, the social skill of encouragement should be practiced. Self-confidence will be increased, and new learning strategies will be learned. The less-motivated students can then be assigned other group roles. Building self-confidence will increase motivation. Because the students believe in themselves and have had some degree of success in group work, there will be carry-over in attaining individual goals. The students know that they can achieve and will concentrate on more difficult tasks whether group or individual.

Allowing students more involvement in the learning process is one more solution advocated by Maehr (1991), Mushinski Fulk and Montgomery-Grymes (1994), and Renchler (1992). An assignment list could be established where students choose from acceptable

assignment options. Students could also decide on the order in which they complete assignments, and the teacher could work with the students on setting flexible due dates for the work. Self-scoring and self-correction could also be done by the students. Mushinski Fulk and Montgomery-Grymes (1994) have even suggested varying the assignment length. In this case, the teacher would create an assignment where the most important problems were located at the beginning. After reaching a certain point in the assignment, the students would self-correct. Anyone reaching the pre-determined target level of 90% correct answers would be exempt from doing the rest of the assignment. Of course, a list of alternative activities would have to be available for those students reaching the target level. One other area for student involvement would be that of goal-setting. According to Backes (1994) and Mushinski Fulk and Montgomery-Grymes (1994), the teacher should help the students to set short-term goals for the day as well as long-range goals. This will also help in creating a positive psychological atmosphere in the classroom.

Another suggested method for increasing student motivation involves teacher behavior. Ornstein (1995) indicates that the classroom should be orderly and pleasant, and, along with Chan (1994), Backes (1994), and Mushinski Fulk and Montgomery-Grymes (1994), concur that any praise given to a student should be sincere. This will, in turn, raise students' self-confidence. Rewards for personal bests are a good incentive to boost self-worth, but should be given sparingly so that students do not become more concerned with the reward than the task. The teacher should also enthusiastically introduce lessons and explain the relevance of the activity. Clear directions should be given. The tasks should be suitable for the students' ability levels.

Another teaching strategy noted by Raffini (as cited by Lumsden, 1994) includes supporting instruction with humor, anecdotes, or personal experiences whenever possible. Spontaneity is also good if it relates to the lesson and reinforces academic interest. Teachers should also be aware of their vocal delivery, gestures, body movement, and eye contact to determine the degree of enthusiasm they are portraying.

Mushinski Fulk and Montgomery-Grymes (1994) recommend a varied presentation style. Different techniques that can be incorporated into a lesson are direct instruction, peer tutoring,

hands-on activities, and group projects. In addition, debates, discussions, game formats, and computer-assisted instruction may also be used. Note-taking strategies during a lecture give students the opportunity to outline or complete mind-mapping.

A study done by Davis (as cited by Renchler, 1992) stresses the importance of visual recognition for increasing motivation. These would include school newsletters, goal statements, and publicizing student success. Other strategies that have proven successful are trophies for academic success, academic awards assemblies, and motivational speakers. These methods all recognize academics and show areas in which students can excel.

Finally, several unique solutions are suggested by Maurer (as cited by Rudel Pardes, 1994). A book such as Magic Mixtures by Jean Stangl explains cooking projects that could be used in science, math, social studies, or literature. Students could re-create Hollywood by incorporating a lesson with making a movie by writing a script, acting it out, and then videotaping it. The arts could be incorporated with other subject areas by acting out a topic in science or history, or by creating and performing a piece of music related to a lesson. More information could be obtained for a topic by writing to companies or famous people, or by asking parents, friends, or business people to speak to classmates about how a particular lesson relates to the real world.

To reiterate the introduction of this chapter, the causes of low motivation in students are numerous. More than one solution may be necessary to combat this problem. Educators may need to employ a combination of strategies to increase motivation.

Project Objectives and Processes

As a result of increased emphasis on motivational techniques during the period of August 1997 to December 1997, the targeted art students will increase their involvement in class activities as measured by teacher observation, teacher and student journals, student surveys, written assessment scores, assessment of art products, and student portfolios.

In order to accomplish the terminal objective, the following processes are necessary:

1. Materials and learning activities for cooperative learning will be developed.
2. Materials and learning activities for multiple intelligences will be developed.
3. Materials for implementing field trips will be developed.
4. Materials for implementing peer and cross-age tutoring will be developed.

Project Action Plan

The introduction to art classes of the targeted high school met each day for 50 minutes. The classes were one semester in length (18 weeks). The targeted group was 10-12th grade, heterogeneous, multi-cultural, and included both genders.

I. Surveys
   A. Administer at beginning and end of semester
      1. awareness level of carry-over value of art skills to the job market (Appendix A)
      2. students' motivation for and attitude about the course, and their learning strategies for the course (Appendix C)

II. Cooperative learning strategies
   A. Students will be divided into base groups
      1. due to the small size of the classroom, placement of desks, and student personalities, base groups will be decided according to seating arrangement
   B. Graphic organizers
      1. mind map (Appendix D)
      2. grid (Appendix E)
      3. sequence chart (Appendix F)
      4. student reflection- Mrs. Potter's Questions (Appendix G)
      5. people search for designs by graphic artist at McDonald's (Appendix B)
      6. PMI (Appendix H)
      7. KWL (Appendix I)

8. student-generated criteria for evaluating art work (Appendix J)
9. people search for review of clay unit (Appendix K)
10. Venn diagram (Appendix L)
11. student critique for comparing upside-down drawing to hand-out (Appendix M)
12. student critique for comparing right-side up drawing to hand-out (Appendix N)
13. student critique for comparing upside-down drawing to right-side up drawing (Appendix O)
14. weekly teacher observation rubric (Appendix P)
15. evaluation of art products rubric (Appendix Q)

III. Multiple intelligence strategies

A. verbal/linguistic

1. debate game- review for ceramic test (Appendix R)

B. musical/rhythmic

1. use a rap, poem, or Christmas melody to review for ceramic semester exam (Appendix S)

C. visual/spatial

1. observation skills, group work, social skills for an art history lesson (Appendix T)

IV. Field trips

A. Choose local businesses

1. businesses with art-related skills will be chosen
2. business will be in the targeted school's local town if possible

B. Correspondence

1. letter to prospective businesses
   a. explain the St. Xavier graduate program

b. explain the intent of the field trip

c. indicate a follow-up visit by the art teacher to arrange the tour

2. letter to parents

a. explain the field trip

b. require parent signature for permission to leave school in a car

3. thank you letter to businesses following the visits

C. Information sheets

1. for teachers indicating which students will be gone and when

2. for students (Appendix U)

a. explain intent of field trip

b. give information on various art skills used in businesses

c. tell what they are to look for

D. Reflection sheet completed by students (Appendix V)

E. Duration of field trips from 50-100 minutes

V. Peer tutoring

A. Student volunteers or teacher selection of students

B. Tutoring done in class and/or study hall in the art room

C. Reflection sheet completed by the tutor (Appendix W)

D. Reflection sheet completed by the person who was tutored (Appendix X)

VI. Cross-age tutoring

A. Choose feeder grade school that could benefit from an art experience (two grade schools in the targeted school's area already have enrichment programs

B. Correspondence

1. letter to elementary superintendent

a. explain the St. Xavier graduate program

b. explain intent of cross-age tutoring

c. ask for names of interested teachers

2. letter to parents

    a. require parent signature for permission to leave school in a car

C. Information sheet

1. for teachers indicating which students will be gone and when

D. Lesson plan prepared by students (Appendix Y)

1. grade level to be taught
2. materials needed
3. fimo clay techniques to be taught
4. steps involved in each technique
5. anticipated problems
6. possible solutions to the problems

E. Reflection sheet completed by students (Appendix Z)

Methods of Assessment

In order to assess the effects of the intervention, student reflections and teacher journals will be completed. Also, a weekly observation chart pertaining to on-task behavior of students will be completed by the teacher. In addition, the students will answer questions on two surveys at the beginning and at the end of the semester. One survey deals with the awareness level of carry-over value of art skills to the job market. The other survey, a modification of the Motivating Strategies for Learning Questionnaire, deals with students' motivation for and attitude about the course, and also their learning strategies. Other methods of assessment include a people search, scoring rubrics to evaluate art products, student portfolios, and written assessment scores.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of this project was to increase the involvement of secondary art students in class activities through an increased emphasis on motivational techniques. In order to accomplish this purpose, the implementation of cooperative learning strategies, multiple intelligence strategies, field trips, peer tutoring, and cross-age tutoring were developed to affect the desired changes.

Two surveys were administered at the beginning and at the end of the semester. The first survey dealt with the students' awareness level of the carry-over value of art skills to the job market. The second survey determined the students' motivation for and attitude about the course, and their learning strategies for the course.

Cooperative learning and multiple intelligence strategies were incorporated to improve social skills as well as to increase students' motivation for the course and to increase their awareness of various learning strategies. Seven social skills were taught directly to students while in their base groups. These social skills included listening, encouraging, taking turns, debating, reaching consensus, cooperating, and respecting others. The base groups were established the second week of the semester. These base groups met seven times throughout the intervention. Fifteen graphic organizers were used with the cooperative learning strategies. These graphic organizers are contained in Appendix B and Appendices D through Q. Three different multiple intelligences were incorporated during the semester (Appendices R, S, and T).

The intervention also included a field trip to a local business. Upon entering the building, students were asked to create a pencil design on paper. They then observed first-hand the process involved in transforming a design on paper to a design on sheets of acrylic which were then made into magnets. They learned that this same process is used

for engraving on trophies, plaques, key chains, etc. Students also became aware of different art skills necessary for this occupation. The next day the students completed a reflection sheet on their experience (Appendix V).

Peer tutoring was also employed as a learning strategy. This involved a student in the class helping another student with a drawing assignment. The tutor could help with any part of the drawing process, either the sketching or the gradation of values on the objects in the assignment. The tutor was allowed to walk around the room and ask students if they needed help, or the tutor could work on her own assignments and wait to be called upon by other students. In either case, the tutoring took only a few minutes during a class period, so that the tutor was able to complete her own art work. The tutor was selected by the teacher from the students who volunteered for the position. The tutoring was done during class approximately three times a week during the five-week drawing unit. Both the tutor and the students being tutored filled out reflection sheets on their involvement in this learning process (Appendices W and X).

Cross-age tutoring entailed the secondary students teaching an art skill to elementary students. This was done once during the semester for a two-hour time frame. In preparation for this experience, the secondary students worked with a partner and wrote detailed lesson plans for the teaching experience (Appendix Y). The two partners were responsible for teaching between four and six elementary students. Materials needed were gathered and organized. Reflection sheets on cross-age tutoring were completed by the secondary students the following day (Appendix Z).

The implementation of student portfolios, written assessments, assessment of art products, and teacher observation were also used as motivational and assessment techniques. The student portfolios contained all art work for the semester and served the purpose of viewing progress in artistic ability. Written assessments consisted of paper-and-pencil tests. Art products were assessed according to a rubric with criteria for good design and composition, creativity, gradation in values, and neatness (Appendix Q). A

also developed for teacher observation of on-task behavior (Appendix P). The areas evaluated consisted of working the entire class period on an assignment, working and not being easily distracted, and completing work on time.

Presentation and Analysis of Results

In order to assess the effects of the intervention, the two surveys and a people search given at the beginning of the semester were administered again at the end of the semester. The results of the survey on the awareness level of carry-over value of art skills to the job market (Appendix A) were tabulated. A summary of the question asking students to list 15 art-related careers is presented in Figure 7 with the red bars. The black bars from the pretest results are also shown for comparing/contrasting purposes.

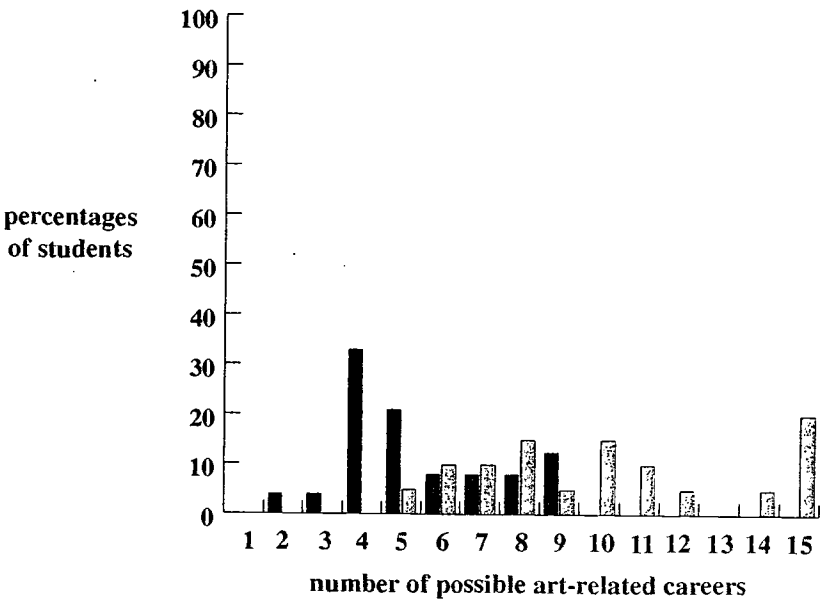


Figure 7. Percentages of students and the number of art-related careers they were able to identify. Black bars are pretest results, while red bars indicate posttest results.

A total of 55% of the students were able to name 10-15 careers, illustrating a marked increase from the pretest results. Before the intervention, 54% of the students were able

to name only four or five careers. Posttest results show the figure of 54% dropping to only 5 percent.

Figure 8 represents a comparing/contrasting bar graph for listing a possible 12 ways a graphic designer played a role at McDonald's restaurant. The black bars show pretest results while the red bars illustrate posttest results.

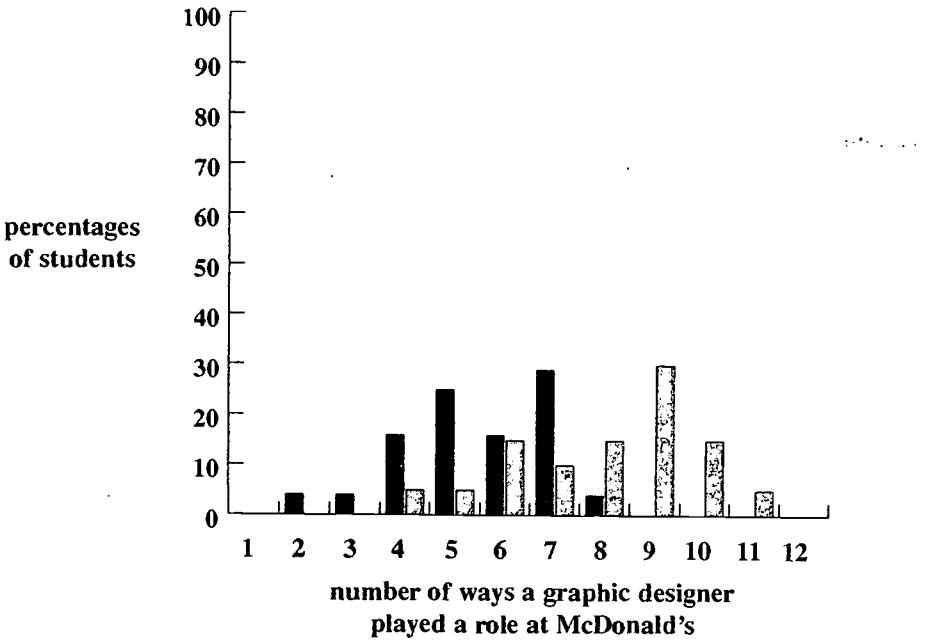


Figure 8. Percentage of students and the number of ways a graphic designer played a role at McDonald's restaurant. Black bars are pretest results; red bars are posttest results.

Ninety percent of the students were able to name between 6 and 11 graphic designer roles as compared with 50% at the beginning of the semester. Also, an increase from 0% to 50% is seen in the number of students who could name between 9 and 11 graphic designer roles.

After a field trip to McDonald's, students again completed a People Search (Appendix B) to determine their level of observation. Denoted in Figure 9 are the responses to the People Search. Comparisons can be done between the pie chart on the left (pretest results) and the posttest results shown in the pie chart on the right.

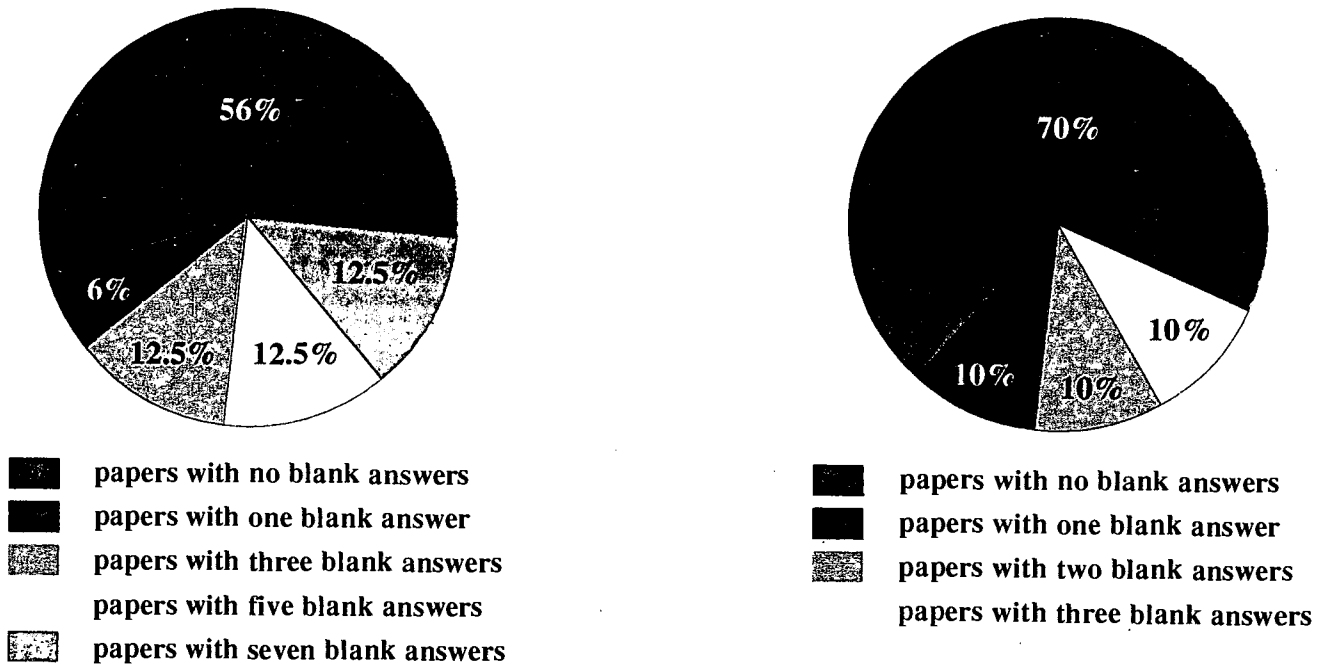
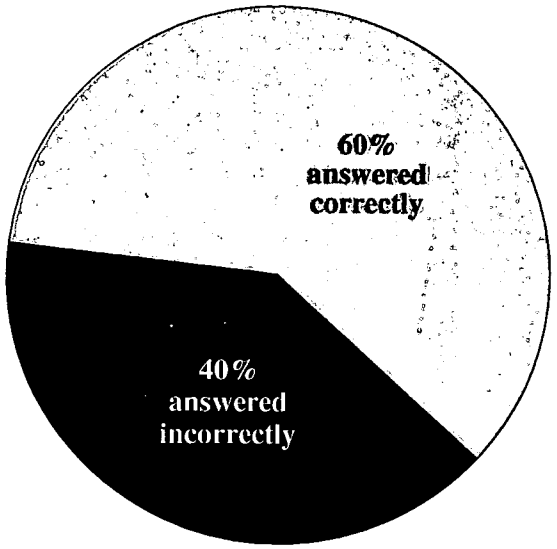


Figure 9. Percentages of responses to the People Search conducted for graphic designer roles at McDonald's restaurant. Pretest results are indicated in the left pie chart. The right pie chart shows the posttest results.

An increase of 18% from the pretesting meant that now 80% of the students had all blanks (or all but one blank) filled in with a person's name. When called on randomly to describe various features at McDonald's, the majority of the students were able to give correct answers. In pretesting, the majority of the students could give only partially correct answers.

Figure 10 on the following page depicts the pretest and the posttest results for defining what it means for an artist to work on commission.

Percentage of correct and incorrect responses to defining "work on commission."



Percentage of correct and incorrect responses to defining "work on commission."

Figure 10. Percentage of correct and incorrect responses to defining "work on commission." The left pie chart illustrates pretest results, and the posttest results are represented in the right pie chart.

Fourteen out of twenty-four students correctly defined "working on commission." This is an increase of 52% from the pretest results.

The second survey of students' motivation for and attitude about the course, and also their learning strategies for the course, was also administered again at the end of the semester. A comparing/contrasting summary of students' motivation for and attitudes about the course follows in Figure 11 on the next page.

The numbers listed beneath the rating scale represent the % of students who applied this rating to the statements.

	RATING SCALE (1=not at all true of me 7=very true of me)							
	1	2	3	4	5	6	7	
1. In a class like this, I prefer course material that really challenges me so I can learn new things.	9	0	5	29	29	19	9	pre-test
	0	0	5	45	20	10	20	post-test
2. It is important for me to learn the course material in this class.	9	19	9	14	5	24	19	pre-test
	0	5	25	20	25	15	10	post-test
3. The most important thing for me right now is improving my overall grade point average, so my main concern in this class is getting a good grade.	5	5	19	5	24	14	29	pre-test
	0	0	5	25	25	35	10	post-test
4. I'm confident I can learn the basic concepts taught in this course.	5	0	0	9	19	19	48	pre-test
	0	0	15	5	20	20	40	post-test
5. If I can, I want to get better grades in this class than most of the other students.	0	9	19	19	9	9	33	pre-test
	0	10	0	15	25	10	40	post-test
6. I am very interested in the content area of this course.	0	5	0	14	9	43	24	pre-test
	0	0	15	10	25	35	15	post-test
7. If I try hard enough, then I will understand the course material.	0	5	14	5	29	9	38	pre-test
	0	0	0	20	25	25	30	post-test
8. I think the course material in this class is useful for me to learn.	0	0	0	33	9	19	38	pre-test
	0	0	10	25	25	25	15	post-test
9. I like the subject matter of this course.	0	0	5	19	9	9	57	pre-test
	0	0	0	10	40	30	20	post-test
10. I want to do well in this class because it is important to show my ability to my family, friends, employer, or others.	29	9	9	19	0	9	24	pre-test
	5	10	5	35	15	15	15	post-test

Figure 11. Percentage of students and rating scale for responding to questions regarding their motivation for and attitudes about the course. The pretest results are shown in black numbers. The red numbers indicate posttest results.

A decrease between 5% and 24% in the low end of the rating scale (categories 1 and 2) was illustrated in the posttesting. This caused increases in the other categories in five out of the ten statements, but most increases were minor. Of particular note was that 24% more students wanted to do better than other students in the class as shown in posttesting. The results of the statement expressing interest in the content area of the course denoted a small increase from 66% in pretest to 75% in posttest. In analyzing categories 4 and 6, there were increases of 15% and 16% respectively in the number of students who said that they would understand the course material if they tried hard enough (statement 7). Posttest results in statement 9 indicated a 15% increase collectively among categories 5, 6, and 7; now 90% of the students said that they liked the subject matter of the course. Statement 10 dealt with the students wanting to do well in the class because it was important to show their ability to their family, friends, employer, or others. Thirty-seven percent more students in posttesting signified this increase collectively in categories 4, 5, and 6.

A comparing-contrasting summary of students' learning strategies for the course is depicted in Figure 12 on the following page.

The numbers listed beneath the rating scale represent the % of students who applied this rating to the statements.

	RATING SCALE (1=not at all true of me 7=very true of me)							
	1	2	3	4	5	6	7	
11. During class time I often miss important points because I'm thinking of other things.	33	19	14	9	14	5	5	pre-test
	20	20	10	30	5	10	5	post-test
12. When studying for this course, I often try to explain the material to a classmate or friend.	9	19	14	24	14	14	5	pre-test
	15	10	15	20	25	10	5	post-test
13. I usually study in a place where I can concentrate on my course work.	9	0	29	24	9	9	19	pre-test
	15	15	10	10	15	20	15	post-test
14. When I study for this class, I practice saying the material to myself over and over.	19	14	9	29	9	9	9	pre-test
	20	10	20	5	30	5	10	post-test
15. When I study for this course, I go through the readings and my class notes and try to find the most important ideas.	19	9	5	19	24	14	5	pre-test
	15	0	10	30	30	5	10	post-test
16. I work hard to do well in this class even if I don't like what we are doing.	9	5	5	14	24	24	19	pre-test
	0	0	10	30	40	10	10	post-test
17. I make simple charts, diagrams, or tables to help me organize course material.	48	19	9	0	0	19	0	pre-test
	40	10	10	5	25	10	0	post-test
18. I find it hard to stick to a study schedule.	14	14	9	19	14	5	24	pre-test
	15	10	15	15	25	0	20	post-test
19. I ask the instructor to clarify concepts I don't understand well.	9	0	14	9	14	33	19	pre-test
	15	10	5	15	25	15	15	post-test
20. When reading for this class, I try to relate the material to what I already know.	5	5	0	14	29	29	19	pre-test
	15	0	15	15	35	5	15	post-test
21. I have a regular place set aside for studying.	29	9	5	9	19	14	14	pre-test
	30	10	25	0	10	20	5	post-test
22. I try to identify students in this class whom I can ask for help if necessary.	14	9	9	5	19	24	19	pre-test
	15	5	10	35	15	10	10	post-test
23. I often find that I don't spend very much time on this course because of other activities.	14	19	0	29	9	14	14	pre-test
	0	5	20	30	20	15	10	post-test

Figure 12. Percentage of students and rating scale for responding to questions regarding their learning strategies for the course. Pretest results are shown in black numbers, and posttest results are represented in red numbers.

Major increases can be seen in the mid-range categories on the rating scale. Category 4 showed increases ranging from 1% to 30% in half of the statements. In category 5, increases ranged from 6% to 25%. In the remaining categories on the rating scale, there were either no changes, minor decreases, or minor increases from pretesting to posttesting in 9 of the 13 statements.

A 21% increase in category 5 showed that more students practiced saying the material over and over for studying purposes (statement 14). In statement 15, which pertained to students trying to find the most important ideas when studying, posttest results indicated in categories 4, 5, and 7 a 22% increase collectively. In analyzing categories 4 and 5 for statement 16, 70% of the students designated in posttesting that they worked hard to do well in class even if they did not like the class activity. This percentage depicted a 32% increase from pretesting results. Statement 17 dealt with the students making simple charts, diagrams, or tables to organize course material. In posttesting, even though category 6 fell from 19% to 10%, the mid-range categories of 4 and 5 grew from a common pretest total of 0% to a posttest total of 30 percent.

The effects of the intervention were also assessed through reflection sheets completed by the students after the field trip, cross-age tutoring, and peer tutoring (Appendices V, W, X, and Z). In responding to statements pertaining to the field trip (Appendix V), every student denoted that they had learned three things from the experience, some of which included:

- I learned how the machines worked
- how they oxidize the etched metal
- I learned how to distort faces on the computer
- anything you can draw you can put on a plaque
- history of the machines
- that famous political people order stuff from there
- how computers can really help in aiding the designs

After completing a cross-age tutoring activity with second and third graders, the students ruminated on the experience by answering various questions on a reflection sheet (Appendix Z). Responses to the statement "List four comments you heard from your 'students' as they were working with fimo clay" encompassed:

- this is fun
- cool
- don't leave
- please come back every Friday
- this is better than class
- can I eat it
- how long are you staying
- look what I made
- this is awesome

Various answers to the query "What did you do well?" comprised the following:

- told the kids nice job and said I like what they made
- getting them to listen
- I helped some of the kids make race cars
- I gave instructions well and got along with the kids
- kept talking and tried to keep their attention
- I didn't lose my patience like I often do with kids

The statement "Describe how you and your partner worked together helping each other teach" received the following responses:

- rotated around the room and helped each other
- we took different kids and worked with them, then we switched if we had any trouble

- we traded ideas; my partner was good at making rolls and beads so she helped with that; I was good at sculptures and cut-outs so I helped with that
- we asked each other questions on how to do something so we wouldn't make mistakes

The peer tutoring activity also allowed for reflection (Appendices W and X). Questions for and responses from the tutor included:

- What were you supposed to do in this experience?

  Help my fellow student learn how to do whatever they did not understand.
- What did you do well?

  Explain the directions so they were able to understand it.
- What would you do differently next time?

  Turn the radio up.
- How do you think the student that you tutored benefited from your knowledge?

  They now know what they had no clue about because they got it done right.

The person being tutored reacted to the following questions as indicated:

- In what way did the tutor help you?

  She helped me by shading and drawing.
- Do you feel the tutor did a good job helping you?

  Yes.
- Could the tutor have improved your experience in any way? If so, how?

  Yes, she helped me shade better.
- How do you think that you benefited from this experience?

  It made me understand drawing and shading.

Motivational and assessment techniques also included implementing student portfolios, written assessments, assessment of art products, and teacher observation of on-task behavior. In comparing student portfolios of the targeted art students with those of students from previous years, there were no major changes in the progress of artistic ability. The improvement in drawing skills and gradation of values from the beginning to the end of the semester was customary.

In calculating written assessments, the number of students receiving various letter grades for the current school year and two previous school years were tabulated below in Table 1.

Table 1

Number of Students Receiving Letter Grades During Various School Years

	Number of students receiving each letter grade					Total number of students
	A	B	C	D	F	
1992-93	13 (45%)	4 (13%)	5 (17%)	4 (13%)	3 (10%)	29
1994-95	11 (50%)	2 (9%)	0 (0%)	0 (0%)	9 (41%)	22
1997-98	17 (46%)	4 (11%)	6 (16%)	2 (5%)	8 (22%)	37

The assessment of art products (Appendix Q) depicted no changes during the intervention. Students who normally received "A's" for their work stayed in the "A" range. Likewise, the students who completed "B" work remained in the "B" range.

Teacher observation of on-task behavior (Appendix P) also showed no changes throughout the intervention. Students who stayed on-task most or all of the time did so the entire semester.

Conclusions and Recommendations

Based on the presentation and analysis of the data on increasing the involvement of secondary art students in class activities, the students exhibited higher levels of motivation

in the majority of the data collected. A smaller percentage of the data represented minor changes or no changes in the students' motivation level.

Several reasons can be given for the marked success in posttest results of the survey on students' awareness of the carry-over value of art skills to the job market. The cooperative learning and multiple intelligence strategies were a possible reason for a more positive learning atmosphere in the classroom, with students showing more of a desire to learn. The cooperative learning technique of a people search was a fun alternative for testing students' knowledge. Also, being able to leave the school building and to walk to a restaurant was a nice change from the usual classroom routine.

The other survey administered to the students indicated mixed results. Posttest results on the section dealing with students' motivation for and attitudes about the course showed no changes or minor changes in half the statements. The other half of the statements indicated increases in various areas. The competitiveness of the students was higher in posttesting in that they wanted to do better than others in the class and also to show their abilities to family, etc. This could be due, in part, to the positive atmosphere for learning in the classroom. In addition, the cooperative learning and multiple intelligence strategies may have resulted in more students liking the subject matter, being interested in the course's content, and believing they could understand the material if they tried hard enough.

Posttest results on the section dealing with learning strategies denoted increases in 4 of the 13 statements. It would appear that the utilization of graphic organizers enabled students to organize important ideas and concepts. The sense of friendly competition and the use of cooperative learning strategies with multiple intelligence strategies may have contributed to the students working hard even if they didn't like the class, since the overall classroom atmosphere was more enjoyable.

The utilization of cooperative learning and multiple intelligence strategies may have resulted in the classroom atmosphere being more positive and conducive to learning.

Teacher observations revealed that the students seemed to enjoy the challenges of group work. Using the new learning strategies such as cooperative learning was something different from the traditional educational methods, and therefore, appeared to have increased the involvement of the students in class activities.

The field trip experience seemed to enhance the students' motivational level for different reasons. The students knew that they would learn about various job skills needed for that particular business, and that they could add more art careers to their lists. Being able to leave the school building and go on a field trip was a change of pace from the usual routine.

The cross-age tutoring activity appeared to augment the motivational level of the students. The secondary students knew that this was a serious activity because of the preparation involved beforehand. They were excited about the prospect of being teachers themselves. Also, the fimo clay unit was an activity the secondary students thoroughly enjoyed themselves.

Students' motivational levels seemed to be heightened through the implementation of peer tutoring. The experience gave the tutor a sense of pride and responsibility. Students sometimes learn better when material is explained a different way, and may respond better to instruction from a peer.

The use of reflection sheets in cooperative learning, multiple intelligence strategies, field trips, and cross-age and peer tutoring proved to be a valuable experience. Thought processes were engaged, and the critical thinking skills of the students were increased.

Teacher observation of the progress of students' social skills was accomplished during the semester. The social skills of the students appear to have been improved throughout the intervention. Due to the various strategies used in cooperative learning and multiple intelligences, interpersonal behaviors seem to have been enhanced.

Student portfolios, written assessments, assessment of art products, and teacher observation of on-task behavior in the classroom showed no change or minor changes from pretesting to posttesting.

As a result of this research, I would suggest two modifications in the intervention. The frequency of the field trips, and perhaps the cross-age tutoring, could be increased to further enhance the students' awareness level of the carry-over value of art skills to the job market and to involve more critical thinking skills. Also, guest speakers could be incorporated as part of the classroom activities.

I would recommend the implementation of cooperative learning strategies and multiple intelligence strategies to increase student involvement in class activities and, at the same time, increase motivation levels. Also, I would advise utilizing field trips, cross-age tutoring, and peer tutoring as part of the learning process. The overall effect on students' participation and motivation level was very positive. I would recommend this intervention to other secondary art teachers who are searching for ways to increase students' classroom participation through motivational techniques.

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APPENDICES

AWARENESS OF CARRY-OVER VALUE OF ART SKILLS INTO THE JOB MARKET

List 15 art-related careers.

List 12 ways a graphic artist had a role in designing various features at McDonald's restaurant.

What does it mean for an artist to "work on commission"?

PEOPLE SEARCH FOR DESIGNS DONE BY A GRAPHIC ARTIST AT MCDONALD'S

Write down the name of the person who can:

Describe the building architecture (color, type of stone) _____

Give three features that had to be considered in designing the arches outside _____
_____

Describe the flags outside (color, location) _____

Tell what information was given on the photographed food choices above the check-out counter
_____

Draw a rough sketch of the photographed food mentioned above, along with the placement of the lettering _____

Describe the Ronald McDonald standing in the corner (size, color) _____

Describe the shirts and hats worn by the cashiers (color, logo) _____

Describe the placement of the kitchen area, counters, tables, chairs _____
_____

Tell the colors used:
on the floor _____
on the seat cushions_____
on the tables_____
on the garbage cans_____
in the bathrooms _____

Describe the shape of the chairs and tables _____

Tell the unusual feature on the fire extinguisher sign _____

Describe the newspaper/magazine rack _____

Describe the table napkins (color, design) _____

Describe the packaging on the fries, sacks, cups, ice cream cone wrappers (colors, design) _____
_____

Motivated Strategies for Learning Questionnaire (modified)

Motivation

The following questions ask about your motivation for and attitudes about this class. Remember that there are no right or wrong answers; just answer as accurately as possible. Use the scale below to answer the questions. If you think the statement is very true of you, circle 7; if a statement is not at all true of you, circle 1. If the statement is more or less true of you, find the number between 1 and 7 that best describes you.

1	2	3	4	5	6	7
not at all true of me						very true of me

1. In a class like this, I prefer course material that really challenges me so I can learn new things.	1 2 3 4 5 6 7
2. It is important for me to learn the course material in this class.	1 2 3 4 5 6 7
3. The most important thing for me right now is improving my overall grade point average, so my main concern in this class is getting a good grade.	1 2 3 4 5 6 7
4. I'm confident I can learn the basic concepts taught in this course.	1 2 3 4 5 6 7
5. If I can, I want to get better grades in this class than most of the other students.	1 2 3 4 5 6 7
6. I am very interested in the content area of this course.	1 2 3 4 5 6 7
7. If I try hard enough, then I will understand the course material.	1 2 3 4 5 6 7
8. I think the course material in this class is useful for me to learn.	1 2 3 4 5 6 7
9. I like the subject matter of this course.	1 2 3 4 5 6 7
10. I want to do well in this class because it is important to show my ability to my family, friends, employer, or others.	1 2 3 4 5 6 7

modified from: Garcia, T., McKeache, W.J., Pintrich, P.R., & Smith, D.A.F. (1991). Motivating strategies for learning questionnaire. Manual for use of MSLQ. Ann Arbor, MI. National Center for Research to Improve Post-Secondary Motivation. (ERIC Document Reproduction Service No. ED 338 122).

Motivated Strategies for Learning Questionnaire (modified)

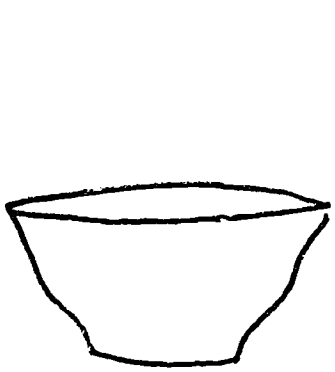
Learning Strategies

The following questions ask about your learning strategies and study skills for this class. Again, there are no right or wrong answers. Answer the questions about how you study in this class as accurately as possible. Use the same scale to answer the remaining questions.

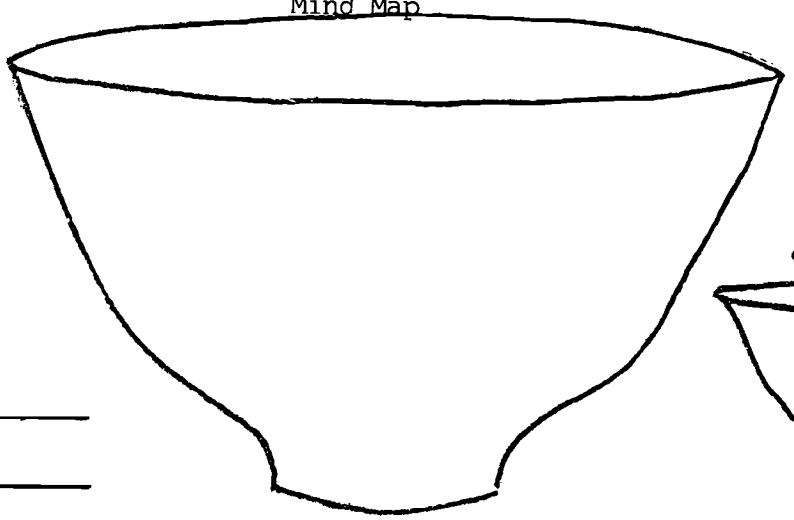
1	2	3	4	5	6	7
not at all true of me						very true of me

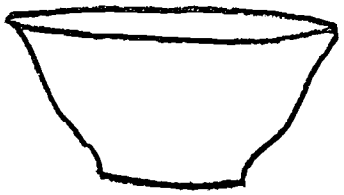
11. During class time I often miss important points because I'm thinking of other things.	1 2 3 4 5 6 7
12. When studying for this course, I often try to explain the material to a classmate or friend.	1 2 3 4 5 6 7
13. I usually study in a place where I can concentrate on my course work.	1 2 3 4 5 6 7
14. When I study for this class, I practice saying the material to myself over and over.	1 2 3 4 5 6 7
15. When I study for this course, I go through the readings and my class notes and try to find the most important ideas.	1 2 3 4 5 6 7
16. I work hard to do well in this class even if I don't like what we are doing.	1 2 3 4 5 6 7
17. I make simple charts, diagrams, or tables to help me organize course material.	1 2 3 4 5 6 7
18. I find it hard to stick to a study schedule.	1 2 3 4 5 6 7
19. I ask the instructor to clarify concepts I don't understand well.	1 2 3 4 5 6 7
20. When reading for this class, I try to relate the material to what I already know.	1 2 3 4 5 6 7
21. I have a regular place set aside for studying.	1 2 3 4 5 6 7
22. I try to identify students in this whom I can ask for help if necessary.	1 2 3 4 5 6 7
23. I often find that I don't spend very much time on this course because of other activities.	1 2 3 4 5 6 7

modified from: Garcia, T., McKeache, W.J., Pintrich, P.R., & Smith, D.A.F. (1991). Motivating strategies for learning questionnaire. Manual for use of MSLQ. Ann Arbor, MI. National Center for Research to Improve Post-Secondary Motivation. (ERIC Document Reproduction Service No. ED 338 122).



1. _____
2. _____





1. _____
2. _____

1. _____
2. _____

3 HAND-BUILDING TECHNIQUES-

1.

2.

3.

GREENWARE -

BISQUEWARE -

GLAZED WARE -

SLIP -

KILN -

TEMPERATURE -

THROWING -

PLASTER -

FUNCTIONAL -

NON-FUNCTIONAL -

WHY SHOULD THERE BE NO AIR BUBBLES IN A PROJECT?

COLORS	VALUES	SHAPES

Names of group members:

Have all tools ready to go and placed on the wheel.

Fill the bowl about half full with water.

Make sure your clay is the right consistency.

Shape your clay into a round ball.

Place clay ball on potter's wheel in the center and press down slightly so clay adheres to wheel.

Turn the wheel on.

Make sure your hands are wet with water.

Support your forearms on the sides of the wheel or support your elbows against your ribs.

Press down on the clay with the heel/palms of your hands to adhere clay to the wheel.

Press in on the sides of the clay with the heel/palms of your hands.

Alternate pressing down and in to center the clay and work out any air bubbles.

Once the clay is centered, support your forearms/elbows and use your index finger to find the center of the lump of clay and to make an opening straight down, leaving about half an inch of clay at the bottom.

Supporting your forearms/elbows, use your hands to open up the clay.

To make the walls taller and thinner, interlock your thumbs (still supporting your forearms/ elbows) and use your index fingers to apply a slight pressure starting at the bottom of the clay pot. Slowly move your hands to the top while applying slight pressure. This step will be repeated four to six times until the walls are a consistent thickness and your piece is tall enough.

Use the needle tool to trim off excess/uneven clay on the rim after each time you have tried to make the walls taller and thinner.

Use a loop tool to trim off excess clay from the bottom of your piece and to give the piece its final shape.

Use a small sponge to soak excess water from the inside and outside of the piece.

Use a large sponge to remove water from the wheel.

Use a cutting wire to cut the piece loose from the wheel.

Use your hands or lifters to remove the piece from the wheel and set aside on a table.

Use sponges to finish cleaning the wheel spotless.

MRS. POTTER'S QUESTIONS

What were you supposed to do?

What did you do well?

What would you do differently next time?

Do you need any help? If so, what?

PLUS:

(What did I like about the activity done by the class?)

MINUS:

(What did I dislike about the activity done by the class? Why?)

INTERESTING:

(What did I find interesting or unique about the activity done by the class?)

WHAT INFORMATION DO YOU ALREADY KNOW?

WHAT INFORMATION WOULD YOU LIKE TO KNOW?

WHAT DID I LEARN?

Critique each greeting card according to the following criteria:

CREATIVITY (originality)
GOOD DESIGN (color variety, center of interest)
NEATNESS

Next to your name, rank each critieria by writing a 1, 2, or 3 in the space provided, with 1 being the lowest, and 3 being the highest.

NAME	CREATIVITY	GOOD DESIGN	NEATNESS

PEOPLE SEARCH
Review for Clay Test

Find a person who can correctly answer the following statements. Write that person's name in the blank.

Find a student who can:
Define the term functional_____

List the 3 types of hand-building techniques_____

Describe the 3 types of hand-building techniques_____

Give a definition for bisqueware_____

Define the term non-functional_____

Define glazed ware_____

Define greenware_____

Give the correct name for the oven that clay is fired in_____

Give the temperature at which your projects were fired_____

Name the material that molds are made of_____

Give the term for liquid clay_____

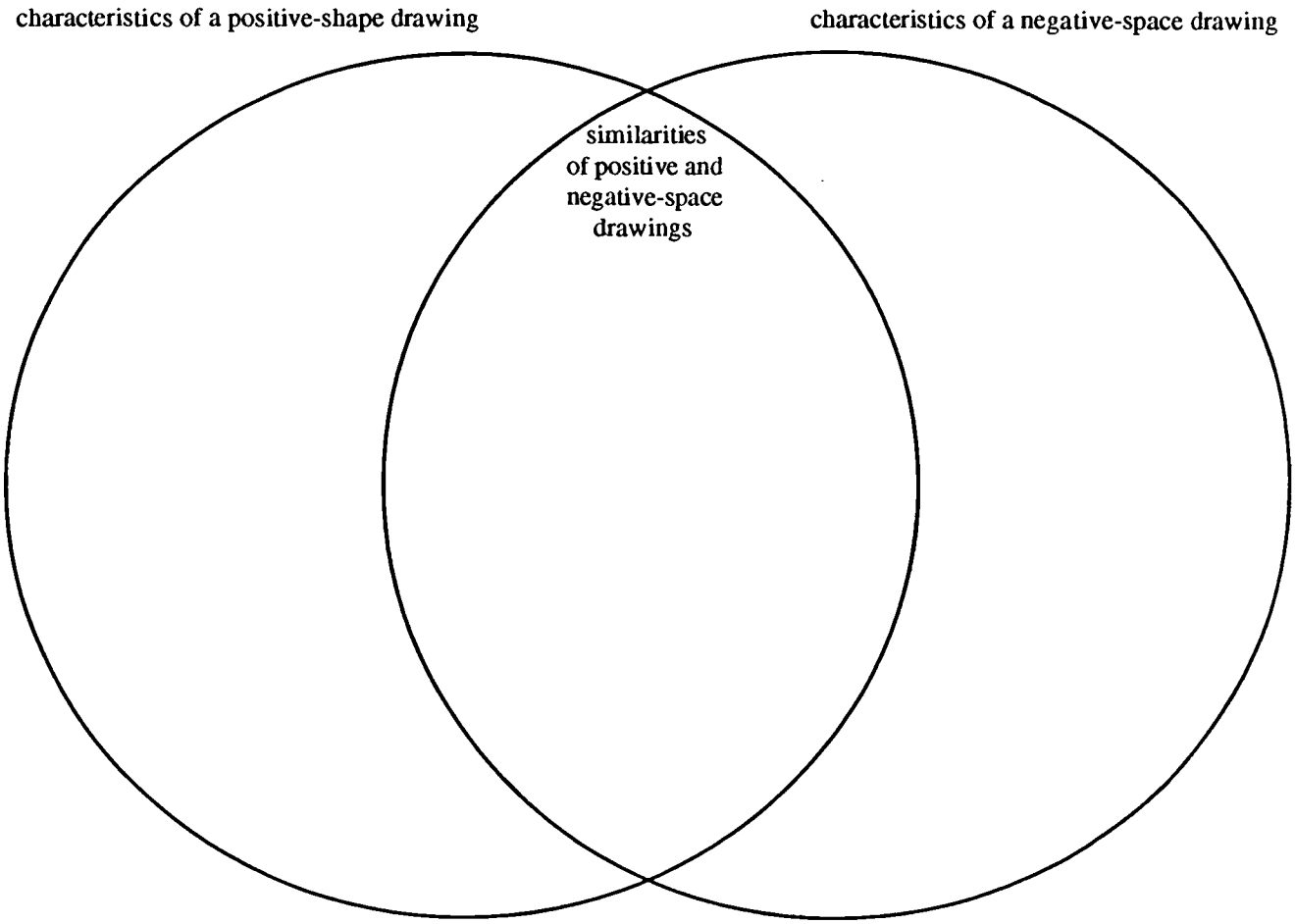
Explain the reason why you do not want an air bubble inside a clay project_____

List the 3 types of clay_____

Give the color of each of the 3 types of clay_____

Give the use of each of the 3 types of clay_____

Comparing/Contrasting a positive-shape drawing to a negative-space drawing



COMPARING THE UPSIDE-DOWN DRAWING TO THE HAND-OUT

	3 good points	3 areas in need of improvement
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.

COMPARING THE RIGHT-SIDE UP DRAWING TO THE HAND-OUT

	3 good points	3 areas in need of improvement
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.
Name	1. 2. 3.	1. 2. 3.

COMPARING THE UPSIDE-DOWN DRAWING TO THE RIGHT-SIDE UP DRAWING

Name	Which drawing most closely resembles the hand-out? Which drawing was the easiest to do? Describe how you were thinking when you drew upside-down. Describe how you were thinking when you drew right-side up.

Plus:

Minus:

Interesting:

WEEKLY TEACHER OBSERVATION OF ON-TASK BEHAVIOR

Name _____	Not at all 1	Some of the time 2	Most of the time 3	All of the time 4
works entire class period on assignment				
is not easily distracted				
completes work on time				

WEEKLY TEACHER OBSERVATION OF ON-TASK BEHAVIOR

Name _____	Not at all 1	Some of the time 2	Most of the time 3	All of the time 4
works entire class period on assignment				
is not easily distracted				
completes work on time				

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Name _____	Not at all 1	Some of the time 2	Most of the time 3	All of the time 4
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Name _____	Not at all 1	Some of the time 2	Most of the time 3	All of the time 4
works entire class period on assignment				
is not easily distracted				
completes work on time				

Appendix Q

ASSESSMENT OF ART PRODUCTS

Name _____	You need to get on the starting line 1	You're off to a good start 2	You're almost there 3	You crossed the finish line!!! 4
meets criteria for good design and composition				
shows creativity				
shows gradation in values				
shows neatness				

ASSESSMENT OF ART PRODUCTS

Name _____	You need to get on the starting line 1	You're off to a good start 2	You're almost there 3	You crossed the finish line!!! 4
meets criteria for good design and composition				
shows creativity				
shows gradation in values				
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Name _____	You need to get on the starting line 1	You're off to a good start 2	You're almost there 3	You crossed the finish line!!! 4
meets criteria for good design and composition				
shows creativity				
shows gradation in values				
shows neatness				

Rules For The Debate Game:

1. Students write down three things that they have learned from studying the clay unit without letting anyone else see them.

2. Each person should have their paper and a pen or pencil.

3. The class stands in a circle.

4. When a review item is read that is on the students' lists, they must cross it out.

5. Students continue standing until all of their items have been read.

6. If one of their items is covered under a broad category, they must delete it.

7. If a specific item is read, students may keep their general category.

8. If at anytime during the game students hear an item that they believe should have already been eliminated, they can raise their hand for a debate. The teacher calls on the first person that was seen with his or her hand raised. That person justifies the reason for debating. The student who read the item may rebuttal. No one else speaks.

9. The entire class votes to keep or eliminate an item. If the reader loses the vote, another item must be read.

10. The winner is the last person standing with an item that has not been eliminated.

Musical/Rhythmic Lesson To Review For Clay Test

1. Materials needed are pen or pencil, and paper.

2. Students will work in base groups to create a song, rap, or poem that teaches concepts from the unit on clay.

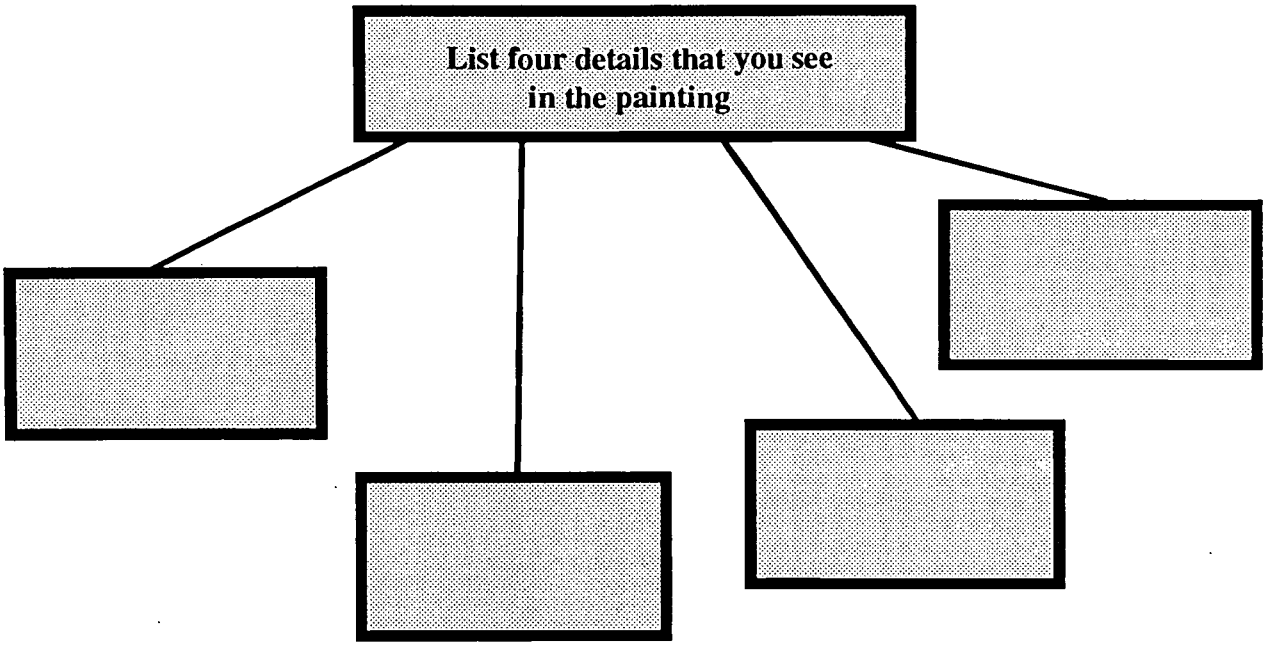
3. An example will first be given by the teacher so that the students understand the concept of the musical/rhythmic lesson.

4. An example will be created by the teacher and the class together.

5. Students will create their own song, rap, or poem within their base groups.

6. Base groups will present their musical/rhythmic solutions to the rest of the class.

Analyzing Georges Seurat's painting entitled "Sunday Afternoon on the Island of La Grand Jatte"



What unusual animal do you see in the painting?

Describe the texture of the painting style. How do you think it was done?

Which way is the wind blowing?

Describe the color schemes used in the painting.

What shapes are repeated in the painting?

Information Sheet For Field Trip To A Local Business

The intent of the field trip is to increase your awareness of how various art skills can be used in the job market.

Various art skills to look for as you tour the local business:

drawing ideas on paper

drawing ideas on computer

transferring images from paper to a metal plate

sizing of images onto sheets of acrylic/metal

cutting/finishing/cleaning pieces of acrylic/metal

packaging

digitizing images on computer

clerical position

managerial position

REFLECTION ON FIELD TRIP TO GRAPHIC ELECTRONICS

1. List three things that you liked about the trip to Graphic Electronics.

2. List something that you didn't like, if anything, about the trip to Graphic Electronics.

3. List three things that you learned from this experience.

Reflection Sheet For The Tutor

What were you supposed to do in this experience?

What did you do well?

What would you do differently next time?

How do you think the student that you tutored benefited from your knowledge?

Reflection Sheet For The Person Being Tutored

In what way did the tutor help you?

Do you feel the tutor did a good job helping you?

Could the tutor have improved your experience in any way? If so, how?

How do you think that you benefited from this experience?

LESSON PLAN FOR TEACHING FIMO CLAY

Age Group:

Materials Needed:

Techniques To Be Taught:

Steps (in order) Involved In The Techniques:
Technique #1 _____ Technique #2 _____

Anticipated problems, if any:

Solutions to those problems:

Reflection On Teaching Fimo Clay to Second and Third Graders

What was your initial reaction upon walking into the classroom and seeing 32 second graders?

List four comments you heard from your "students" as they were working with fimo clay.

Describe how you and your partner worked together helping each other teach?

What did you do well?

What would you do differently next time?

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