

**CHOOSING CREATIVELY:
CHOICE-BASED ART EDUCATION IN AN INCLUSIVE CLASSROOM**

A Master's Degree Proposal submitted by

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DEDICATION

For my family, friends, and students.

ABSTRACT

The purpose of this study was to measure the effects of Choice-Based Art Education on supporting the needs of all learners in an inclusive classroom, while building confidence, creativity, and critical thinking skills. Over a seven-week period, data was collected through photographs, pre- and post- surveys, interviews, pre- and post-creativity challenges, observations, student artifacts, attitudes surveys and through a Creativity Assessment Rubric. These methods were implemented to determine if Choice-Based Art Education can build confidence, creativity and critical thinking skills for all learners. This study introduced students to art studio centers, art making techniques, artistic behaviors, and studio critiques through artist studio practice and routine. The data collected provides insight into how Choice-Based Art Education does support the needs of all student populations, while building supports, confidence, creativity, and critical thinking skills longitudinally.

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TABLE OF CONTENTS

Title Page.....	ii
Dedication.....	iii
Abstract.....	iv
Acknowledgements.....	v
Copyright.....	vi-vii
Table of Contents.....	
CHAPTER 1: INTRODUCTION & LITERATURE REVIEW.....	1
Purpose Statement.....	1
PROBLEM STATEMENT.....	2
Purpose of the Study.....	4
Significance of the Study.....	4
Research Questions.....	6
Limitations.....	6
LITERATURE REVIEW.....	8
The Inclusive Classroom.....	8
Changes and Challenges in the Inclusive Art Education Classroom.....	9
Perspectives: Current Views on Inclusive Classrooms & Art Education.....	10
Choice-Based Art Education.....	13
CHAPTER 2: METHODOLOGY.....	17
Research Setting.....	17
Research Design.....	19
Data Collection Methods.....	21
Data Analysis.....	23
Ethics.....	23
Limitations & Validity.....	23
CHAPTER 3: DATA COLLECTION & FINDINGS.....	26
Overview.....	26
Lesson Plan Summaries.....	28
Pre-Assessment.....	28
Pre-Assessment Observations and Data.....	29
Stage 1: Studio Introduction & Exploration- Moderated Choice.....	31
Stage 1: Observations and Data.....	34
Stage 2: Major Studio Project- Full Choice.....	38
Stage 2: Observations and Data.....	39
Stage 3: Exhibition and Discussion.....	41
Stage 3: Observations and Data.....	42
Post-Assessment.....	43
Interviews and Responses.....	44
Assessments.....	46
Data Analysis.....	47
Pre-Assessment Data Analysis.....	47
Stage 1 Data Analysis.....	49

Stage 2 Data Analysis.....	51
Stage 3 Data Analysis.....	52
Findings.....	53
CHAPTER 4: SUMMARY & CONCLUSIONS.....	58
Summary/ Conclusions.....	58
Action Plan.....	59
APPENDIX A: Creativity Challenge Pre/ Post Assessment.....	61
APPENDIX B: Choosing Creatively Curriculum Map.....	62
APPENDIX C: Creativity Assessment Rubric.....	64
APPENDIX D: 3,2,1, Critique Exercise Worksheet.....	65
APPENDIX E: Attitudes Survey.....	67
APPENDIX F: District Consent Form.....	68
APPENDIX G: Parent Consent Forms.....	69
APPENDIX H: Example Studio Centers.....	70
REFERENCES.....	71

CHAPTER 1 INTRODUCTION & LITERATURE REVIEW

Purpose Statement

As an undergraduate, I was introduced to Choice-Based Art Education (CBAE) for the first time. I explored and examined the benefits of instruction based on choice in the art classroom for many student populations. While teaching in a diverse high school environment, I found Choice-Based art to be supportive and individualized for all of my students. This piqued my interest in how it would support students in an inclusive learning environment. Authors agree that, “Choice-Based Art Education provides for the development of artistic behaviors by enabling students to discover what it means to be an artist through authentic creation of artwork” (Douglas & Jaquith, 2009). CBAE explores how the use of studio centers, visual art menus, exhibition, and authentic art-making can help support all student learners (Douglas & Jaquith, 2009). Now, four years later, I am interested in researching the possible benefits of Choice-Based teaching strategies in different settings and academic climates.

Moving from a high school classroom to a middle school setting where students have a wide age range and differing needs, I questioned the possibility of creative thinking skills in the classroom. When starting this year at a middle school, I was introduced to a new schedule, new students, and a new dynamic of special populations. Each classroom is inclusive and has varying special needs. At this school, approximately 18% of students have diagnosed special education needs, and the needs of these students can vary from case to case (paschoolperformance.org). In classrooms that are all-inclusive, many teachers find it difficult to balance student independence and

accountability while also making sure that every student has the opportunity for growth and success. I've witnessed CBAE contribute to great success in the past for high-school-level students, but I have never witnessed it being implemented over a short time frame or with middle-school-aged students in the inclusive classroom environment.

When beginning the year, I discovered that students would become increasingly agitated and distracted with teacher-led lessons or by limited opportunity assignments. “[It] is more important than ever; with many schools focused on test preparation, divergent thinking has taken a back seat. Without practice, students find it harder and harder to look into the many information files within their brains to put together unique solutions” (Jaquith & Hathaway, 2012). Engaging a diverse population through art starts with student choice and voice, which could be supported through Choice-Based teaching practices. Learner-directed classroom environments provide “a learner-directed studio setting work in a manner consistent with practicing artists—they identify ideas and problems of interest; select materials and methods; practice, perfect and assess their work” (Jaquith & Hathaway, 2012). As a teacher-researcher I will be looking to explore the effects of Choice-Based Art Education in an inclusive art education environment.

Problem Statement

While the student population in this school district is ethnically, socially, and culturally diverse, the student population that is changing the most often is comprised of the special education students. Within the middle school, all classes are inclusive and specifically in special areas, such as art education. The inclusive classroom depends on

the instructors being aware of the needs of the student learners and how they can improve their classroom environment to support all learners.

Within my classroom, I have twenty-eight to thirty students per class and overall approximately 18% are special population students (paschoolperformance.org). The most common difficulty within inclusive classes would be creating lessons that meet the needs of all learners while still challenging and building student knowledge. Throughout lessons, I have observed students becoming frustrated when given limited choices or options for projects within the classroom, which often breeds disruptive behavior, the inability for student success, and the lack of student confidence in art-making. In order to meet the needs of all student learners and create more dynamic lessons, teachers need further instructional options for the ever-changing student population. Also, providing more instructional options for the classroom environment may offer further support for all students.

Other research studies have shown that authentic instruction, which is explained as engaging higher level thinking and creating real life problem solving, helps the inclusive classroom develop opportunities of meaningful connections for all learners (Turk, 2012). Within the research done on CBAE, life skills, skill support, and small class size have been shown through studies to benefit from the Choice-Based model along with CBAE authentic instruction. Further research must be done in order to discover how this method of art instruction can support the needs of a highly populated inclusive classroom, while building on prior knowledge as well as students' intrinsic motivations. CBAE needs to be further researched in the diverse inclusive classroom and

how it can support the needs of all learners while connecting to their differing prior knowledge.

Purpose of the Study

The purpose of this case study will be to understand and observe the effectiveness of Choice-Based Art Education for an inclusive classroom. The research in this study will be conducted through a case study focusing on a sixth grade class of inclusive learners, taking place over the course of a seven-week period. I will be looking to discover how CBAE can further support the inclusive art education environment to build confidence and creative thinking skills.

Through action research I will play the role of teacher-researcher to investigate if CBAE can be used to support student creativity, critical-thinking skills, the building of self-confidence, and the ability to meet the needs of every learner through choice and voice (Creswell, 2007). This study will be used to determine if there is a correlation between student growth and the offering of student Choice-Based educational tools. I hope to discover if Choice-Based learning can allow for more in-depth, one-on-one individualized instruction and classroom support for students with varying special education needs. This study will explore which methods of education can better support classroom environments and student success, and potentially even when to institute each method.

Significance of Study

In the inclusive classroom, it is necessary to make sure that every student's needs are being met through a combination of teacher instruction and student exploration,

although there is limited research on topics related to the discipline of CBAE. Up until now, CBAE has for the most part only been researched through art-on-a-cart, functional skills, and typical classroom environments (Douglas & Jaquith, 2009).

I will use this case study to research the effectiveness of CBAE in an inclusive classroom. My goal is to focus on meeting the needs of all student populations and thus fostering student independence, accountability, and creativity. I will be exploring if and how providing opportunities for CBAE can create authentic art-making, student studio practice, and, as a whole, further the understanding of art-based discussions. I will be conducting my action research and case study over the course of seven weeks. Preferably I would be able to conduct my research over a longer period of time. Unfortunately, however, due to school scheduling and time constraints, the research must be organized within an abbreviated timeframe. I believe this will be adequate time to conduct research.

Choice-Based lessons will be explored to demonstrate the possibility of student independence and growth through studio practices and objective-driven learning. I will work with a select group of students to create a structured classroom environment. Students will be introduced to different media and artistic options through large group instruction to build knowledge of different artistic practices (Douglas & Jaquith, 2009). The techniques and materials will be introduced through large group instruction and demonstration. Students will be introduced to project objectives, themes, and main ideas, which will guide them while they have the option to choose between different studio centers to provide instructions and materials (Douglas & Jaquith, 2009). Students can gain the opportunity to be artists and planners and have the chance to have a voice in their art curriculum, “not passive bodies waiting for instruction”(Andrews, 2005).

Through action research I will be exploring if these elements of CBAE provide more personal connection to their projects, further engagement in the classroom environment, and if student choice garners more opportunities for student confidence in the classroom and their artwork.

Research Questions

1. How can Choice-Based Art Education support the needs of the inclusive student body and yield more confidence and creativity in the classroom?
2. How can classroom practices and instructional practices affect student accountability and creativity?
3. How can Choice-Based Art Education support and develop artistic discussion and understanding?

Limitations

In the middle school we have a student population of approximately 975 students. As a school, we are currently over-populated and have a newly altered schedule. In the past, students have had special area classes for hour-and-a-half block periods, but this year students have rotating period schedules for specials. Each special's teacher has a new group of 200 students every 32-46 days and has their students for 40-minute periods every day of the school week. This schedule only allows for limited time with students and very little one-on-one instructional time. Furthermore, CBAE is usually taught over a long period of time and with proper prior learning. In order to create a well-rounded

study, students must be introduced to multiple art-making techniques in order to create a foundation for knowledge.

Olivia Gude (2009), art educator and researcher, asked, “Why do students sometimes prefer almost any activity—staring out the window, chatting, throwing small balls of clay, painting fingernails, doing homework—to art making?” (2009). Addressing this thought, the limitations of this study could also be student factors, such as the unwillingness to work, the fear of independence, and the possibility of anxiety towards cultivating creativity (Gude, 2009). Another factor could be that classroom environments can bring on the unexpected and are unpredictable. Students do get removed from class for testing, IEP meetings, and gifted courses, so additional time factors could be held accountable. Overall, time and efficiency can greatly affect the outcomes of the case study.

LITERATURE REVIEW

In the previous section I introduced my proposed study, which will focus on the effects of CBAE and if it can support the needs of the inclusive classroom environment. In this section, I will review the literature that addresses inclusive education, current perspectives on inclusion, and CBAE. First, I will study inclusive classrooms and inclusive curriculums. Next, I will explore the federal special education legal perspectives and legislations that changed perspectives on special education and inclusion. Finally, I will conclude by discussing Choice-Based Art Education and how it can support all learners.

The Inclusive Classroom

Within special education, it is important that the needs of every student be met. The inclusive classroom is a learning environment comprised of all students, including, but not limited to students with varying special education needs (Burnette & Lokerson, 2006). In art education, it is a common struggle to find teaching methods and appropriate adaptations to meet the needs of all learners when there is difficulty for teachers to “support the emergence of creative behaviors and surprising imagery”(Gude, 2010, p. 31). As a result, there is limited access to curriculums suitable for all special education students and learners. Pennsylvania art education is currently still following the common core art education standards, which focus on the fundamentals of the elements of art and principles of design. Curriculum adaptations are required for learners, but there is limited expansion on how the adaptations and curriculum can support creative thinking and learner-directed possibilities.

In art education curriculums, focus is put on adaptations, modifications, and differentiations in lesson planning. Research on the creativity and possibilities for students with varying levels of ability in the classroom is currently in a limited capacity in the educational community. Paul Duncum (2001) explains in *Visual Culture: Developments, Definitions and Directions for Art Education* that art education curriculum should be looking to inclusive curriculums and visual-cultural-based foundations in order to meet the diverse needs of our ever changing student learners. Inclusive art education classes should be supported and cultivated by unique and creative curriculum and learning environments.

Changes and Challenges in the Inclusive Art Education Classroom

The special educational laws implemented throughout the 1990s changed the way that special education was handled in education reform. Through new legal and federal changes, special education students were given more support and help throughout the classroom environment. In 1997, the Individuals with Disabilities Education Act (IDEA) made substantial changes in education reform. All students were to participate in general education classes unless stated in their Individualized Education Plan (IEP), along with performance goals and objectives (Burnette & Lokerson, 2006). Ideally, this allowed for further involvement of educators in IEP meetings and reports for student performance and growth. For art educators, the new ability to participate in IEP meetings and inclusive classroom environments allowed for appropriate accommodations and could be used as a support to create a “roadmap to positive learning” (Burnette & Lokerson, 2006, pg. 20).

Just a few years later, however, the No Child Left Behind Act (NCLB) and IDEA changed special education regulations yet again. Through the NCLB, student state-

achievement tests dictated school curriculums and teachers were to demonstrate student achievement through Student Learning Objective Reports. In turn, art education became a limited resource due to increased focus on science, mathematics, and literacy. This created a challenge for art educators who needed to self-advocate to keep art education programs in school systems and art education funding (Burnette & Lokerson, 2006, p. 20). Simultaneously, the IDEA created further support for special education students and through special education IEPs with benchmarks and progress meetings. These meetings could be seen as a support for art education, allowing students and teachers to demonstrate the value in inclusive art education and the supports they provided.

Though there has been growth in federal accountability and legislation to support students with disabilities, there has not been a federal support of art education, unlike mathematics and sciences. The implementation of more standardized testing in school decreased the emphasis of art education in our current math-centric academic climate.

Perspectives: Current Views on Inclusive Classrooms and Art Education

The standard way of thinking about inclusive art education has it that students could have further possibilities for support as educators create new accommodations for every learner (Gude, 2010; Gude, 2013; Turk, 2012). Different art educators have explored how inclusive art education can support student achievement and creativity, but there is limited research on creating an inclusive curriculum or cultivating creativity while meeting the needs of all learners. In the inclusive environment, educators may encounter anxiety and resistance to creative thinking from their students. Creating a visual dialogue and fostering creative and artistic literacy can allow for limited student anxiety and resistance in the inclusive classroom (Gude, 2010). Gude (2010) explores

how creative thinking and cultivating creativity can support student success, confidence, and experimentation in the art classroom. In Gude's Spiral Workshop, she focused on the varying needs of students and how to build artistic voice and an environment for self-expression. She explains, "the influence of teachers can support as well as stifle individual creativity and meaningful exploration of content," meaning teachers are there to guide or inspire, not stifle cultivating creativity"; however curriculum or administrative guides can impeded on the creativity of our students (Gude, 2013, p. 7). Although Gude does not say so directly, she apparently assumes that student choice and voice is a valuable component to student growth and achievement in the art classroom. This would support Turk (2012) and Jaquith's (2009) arguments that inclusive learning in a Choice-Based environment can support the learners and create more independent and well-rounded curriculums.

Turk explored the life-skills learning environment versus the inclusive learning experience in *Collaboration, Inclusion, and Empowerment: A Life Skill Mural*. Within this article, Turk examines the effect of an inclusive mural arts project with students that are regularly placed in a life-skills learning environment and a typical classroom (Turk, 2012). She also explores how removing students from a life-skills classroom, in which they focus more on vocational activities, and integrating a program of inclusive art making can support the needs of all learners involved in the project (Turk, 2012). Turk addresses inclusive practices and NCLB when she explains:

Currently, teachers and administrators are under so much pressure to prove the academic performance of their students through standardized testing, that aspects

such as true inclusion, tolerance, empathy, pride, and self-worth are often neglected. An attempt at addressing these issues in the classroom is often done superficially. Instead, through authentic instruction, collaboration, and inclusion, we can give students the real-world opportunity to make carefully considered decisions and judgments. Our project was not simply the production of a mural. It was an empowering and life-changing experience for everyone involved in the project (Turk, 2012, p. 53).

In this she explains that through her project she was building on the identity, confidence, and understanding of her student body. While she looks at the positive outcomes of inclusive education, she does not address the limitations of the study. Further research needs to be done where Turk left off, focusing on the expansion and long-term benefits or effects of inclusive education. However, Turk does show that allowing choice and inclusion in the classroom can support student empowerment, character development, and independence (Turk, 2012).

Turk's research supports the possibilities of inclusive education while focusing on a singular study. On the other hand, Bain and Hasio discuss that inclusive education has its advantages and disadvantages. While Bain and Hasio state that "inclusive classrooms have many advantages," they only focus on two aspects: social interactions and small group work (Bain & Hasio, 2011). Bain and Hasio shed light on an oppositional viewpoint for inclusive art education, which is limited one-on-one attention for students due to enlarged class sizes and that "some would argue that placing a student with a severe disability in a regular class is unfair to other students as this environment may not

be able to best serve *every* child's learning, social, or emotional needs” (Bain & Hasio, 2011, p. 35). Finally, Bain and Hasio explain that art teachers need to create a curriculum that has available adaptations for special education students to work independently, but the argument around this question still remains: Can there be a curriculum that supports the needs of all learners without continuous adaptations? (Bain & Hasio, 2011).

Choice-Based Art Education

Olivia Gude and Janelle Turk, while not saying it directly, seem to agree on the ideal that an inclusive creative curriculum allows for student achievement and creativity. Turk (2012) explains that “students with disabilities report a sense of exclusion in their classrooms, [but] within the visual arts field, diversity is celebrated and students are encouraged to solve problems in their own unique ways”(p. 51). Through an action research study, working on a life-skills mural, Turk explored the benefits of inclusion and collaboration to support student achievement and empowerment (Turk, 2012, p.51). Through student choice and voice in a collaborative lesson, student achievement and confidence became apparent (Turk, 2012). While inclusive learning environments are generally supported by educational reforms, Choice-Based learning is a limited researched topic. Jaquith and Hathaway (2012) explore and discuss how establishing a “learner-directed classroom” can support diverse learners and student creativity. Through Choice-Based learning, advocating for student-centered art programs, and “teaching innovation” for diverse learners new possibilities can be opened for students.

Douglas and Jaquith (2009) discuss how CBAE allows for authentic instruction to provide student choice and voice through studio centers and prior-knowledge-based curriculums. Douglas and Jaquith (2009) explained:

Choice-Based Art Education provides for the development of artistic behaviors by enabling students to discover what it means to be an artist through the *authentic* creation of artwork. The ability to make one's own choices and decisions regarding one's work is a contributing factor for creativity. (p.3)

Douglas and Jaquith are on the forefront of CBAE and want to build a “learner-centered practice” to build authentic teaching and learning experiences while building a well-rounded creative experience for all learners (2009). Generating a curriculum where students have the ability to advocate for their personal interests and opinions allows for students to “be given freedom to follow their ideas and to learn by taking risks” (Douglas & Jaquith, 2009, p. 5).

Choice-based learning is centered on defining students' artistic behavior. Douglas and Jaquith explain this to be through four practices that build prior knowledge and artistic studio practice for authentic instruction: (1) students as artists, (2) pedagogy, (3) classroom content, and (4) assessment (Douglas & Jaquith, 2009). These four practices are the fundamental grounds for the Choice-Based Art Education model.

The practices are broken down to create supportive means of exploration for the Choice-Based learning practices, which are explained as classroom rationale by Douglas and Jaquith (2009). *Students as artists* is the first and possibly the most important element of this educational model. This ensures that students are in control of materials, subject matter, and how they approach their new art practice (Douglas & Jaquith, 2009, p. 10). While students as artists builds the support for the curriculum design, pedagogy defines the teacher and student roles in the Choice-Based classroom. Within the second practice, pedagogy, the teachers have the responsibility of small or large group

demonstration, classroom discussions, tactile and audiovisual resources, and exemplars. This is to support the needs of all student learners, specifically in the inclusive classroom.

This can be seen when:

Students select their level of challenge, and teachers help them adjust as needed, pairing students' objectives with their skills (Saphier & Gower, 1997) Getting to know your students through their particular work habits and interests (as shown by their work) enables the teacher to differentiate instruction for individual needs (Tomlinson, 1999); (Douglas & Jaquith, 2009, p.10-11)

The student's role in the pedagogy practice is to become engaged in the experiences in order to create authentic learning experiences and to have the ability to apply their new-found knowledge to their art-making (Douglas & Jaquith, 2009, p. 11)

The third practice, classroom content, includes the time structure and classroom environment or organization. This is to create an "ideal learning environment" for the student artists and for the Choice-Based studio centers, and is also a point in which teachers can make logistical accommodations for students' needs in the classroom environment. Finally, the assessment component is an ongoing process documenting student understanding and growth. "Observation is key to all assessment practices in the choice-based art class" (Douglas & Jaquith, 2009, p.14), and evaluation is key for recognizing what student goals and growth are, along with artistic behavior. The final component of the assessment is the exhibition. Students have the choice of what artwork to exhibit, which empowers them to select and curate their own art exhibition. The building of "good art projects encode[s] complex aesthetic strategies, giving students tools to investigate and make meaning" that would be exhibited through student led

exhibitions and discussion in Choice-Based learning environment (Gude, 2013, p.7).

These Choice-Based practices are built on art studio centers, which balance the Choice-Based classroom rationale. Art studio centers include menus, materials, furniture, and studio environments (Douglas & Jaquith, 2009, p.17-19). In short, art studio centers are organizational and art room environment tools to support students' artistic choices. Challenges found with these Choice-Based art rooms could be substandard spaces, art-on-a-cart, high student mobility, and year-round schools. These challenges may need further peer or teacher support, but the Choice-Based learning environment is a "work in progress" (Douglas & Jaquith, 2009, p. 22-23).

In sum, the possibilities of CBAE supporting the creative and artistic voices of students in the inclusive environment are substantial. While there is limited research in the field of Choice-Based Art Education and how it can affect the students in the inclusive classroom environment, learner-driven classroom environments can support any learner with the proper supports and accommodations (Douglas & Jaquith, 2009) ; (Jaquith & Hathaway, 2012). The foundational values of Choice-Based and learner-directed education support the structure of the inclusive classroom through choice, voice, adaptations, and student accommodations. Due to the limited findings, there is further research to be found through qualitative and action research studies.

CHAPTER 2 METHODOLOGY

Research Setting

The purpose of this study is to determine if the Choice-Based Art Education curriculum can benefit students in the inclusive middle school classroom by building confidence and creativity while meeting the needs of all learners. Through Action Research, the essential question will be explored. The research will be conducted using The Action Research Cycle, in which a four-stage researching process is employed. This was created to guide the teacher researcher through the four-stage process of clarifying vision, articulating theories, implementing action or data collection, and reflecting and planning informed action (Mills, 2000). The Action Research Cycle is implemented and explained in Mills' Dialect Action Research Spiral, which provides a support for the teacher-researcher to focus on practical methods to perform research inquiries (Mills, 2000, p.16-19). For this research study, I will be a teacher-researcher, where I will be teacher, data-collector, and researcher throughout the parameters of the study (Mills, 2000). As the teacher researcher, I will be collecting data from students on their choice in the classroom, their artistic vision or processing, and how they perceive their effectiveness, creativity, and confidence in their personal studio practice.

Mills (2000) identifies potential roles for the teacher-researcher. My role in the classroom will be a combination of *active participant observer* and *privileged, active observer*, in order to create a well-rounded data collection model (Mills, 2000). *Active participant observer* is when the educator is continuously engaged in the classroom, while actively observing the effectiveness of their teaching through student participation (Mills, 2000, p.75); while the *privileged, active observer* is where the teacher has "time to

observe the social interactions of students and the impact of particular instructional strategy on those interactions” (Mills, 2000, pg. 75). Using these two separate methods allows for the *privileged, active observer* method to fill in the gaps of being an *active participant observer* by allowing for further data collection and field notes (Mills, 2000). Both of these research and observational methods can allow for more student-focused learning, meaningful processes, student growth, and limitations of reflection as a teacher-researcher to access the effectiveness or limitations of the study (Mills, 2000). Throughout and at the conclusion of this study, I hope to develop further structure for CBAE curriculum for the diversity of the inclusive classroom.

The key element of study is how well providing choice and voice for the inclusive classroom supports the needs and diversity of the middle school learners. Because some participants in this study have been formally identified with special needs, the art lessons and assessments are designed to create a learning environment that supports all learners with appropriate variation.

The students in my sixth grade middle school class are part of an inclusive classroom. Twelve out of the twenty-six students have IEPs. Students within the classroom include general education students, students identified with specific learning disabilities, emotional and behavioral disorders, gifted students, and students on the Autistic Spectrum. This qualitative research study will be exploring how CBAE can support the needs of these varying learners, while building confidence and creativity. While art educators, such as Douglas, Jaquith, Hathaway, and Gude, have researched CBAE, they have mostly investigated mainstream classrooms, art-on-a-cart, and functional skills classroom environments. Douglas and Jaquith (2009) have documented

and created a framework for CBAE where it supports varying student needs. Yet, inclusive classroom environments and the possible benefits of CBAE are limited topics of research. I will be looking to conduct this research study to implement CBAE environments and examine the possible benefits for the inclusive learning environment, which is currently a limited area of study.

Research Design

This study will be using the qualitative research design model. Qualitative research is used to create an organizational tool where you choose your methods prior to your study to eliminate the modifications during the actual research study (Maxwell, 2005, p. 80). The qualitative research focuses on the data collection and learning experiences of the participants in the study (Mills, 2000). These methods are broken down into five subsections: goals, conceptual framework, research questions, methods, and validity (Maxwell, 2005, p.4) The framework of qualitative research allows for a protocol and supports to carry out the research methods needed when taking on the role of teacher-researcher (Maxwell, 2005, p.4). Archival tools, rating scales, observations, and visual recordings can be greatly supportive in the inclusive environment to collect data (Mills, 2000). For my data collection I will be looking at observational field notes, artifacts, photographs, surveys, and rubrics.

The 28 students within the class group receive art class five days a week for 36 days. Each class is in the form of 40-minute periods. This student population consists of diverse learners with differing needs, which creates the inclusive classroom-learning environment. The population includes general education students and students with varying IEPs. This environment is where my research will be conducted. The students in

this classroom are all in the same grade level, but have differing academic needs and supports.

The classroom set-up is continuously changing due to how often classes rotate in and out of the room. This research study will begin in the first week of their art class and will last for a total of 7 weeks. The first 2 weeks of class, students will be introduced to a different art-making practices and studio centers. This will include short demonstrations, and student exploration or practice. For the select study group, the room will be broken up into varying “studio centers,” which will be clearly labeled and color coded for different art-making techniques. The centers will include laminated directions, art “menus,” resources, and materials for art-making (Douglas & Jaquith, 2009). After the introduction weeks, students will be introduced to new techniques, artists and materials each week. Students will have the option to choose to work on the demonstrated techniques, or continue on their major project. These students have limited time in art class, so there will be four studio centers available per class, and studio centers will change out depending on interest.

Douglas & Jaquith (2009) explain that “ some centers will be more popular and need more space” and that “each classroom presents unique challenges, which teachers resolve in many ways” (pg.19). This classroom set-up and the studio changes will be used for the differentiation in student interest and changing needs of the learners as the study is conducted. While being a *privileged, active observer*, the need for change in studio centers, more resources, and demonstrations may become more apparent through observations and field notes. Documentation of student interest in studio centers will be conducted through a visual color-coded grid, where students will mark their studio

centers daily. Visual documentations will be used to demonstrate student interest and need in the CBAE centers (Douglas & Jaquith, 2009). This research plan is to be implemented due to the changing needs of students in a CBAE learning environment.

Data Collection Methods

The first method to be implemented will be informal interviews of all students. This will be at the first, second, and third stages of the research study to evaluate progress, supports needed, and prior knowledge. These interviews will allow for longitudinal observation and will be supported by, for some students, Individualized Educational Plans. The interviews will finally be supported through student pre- and post- assessments and surveys conducted by the teacher-researcher.

This data collection method is to discover the needs of student participants, evaluate prior knowledge or understanding, and determine variations needed in the studio centers. The progression of the interviews in three sections is to evaluate if students are learning from their studio experiences and if it supports creativity and builds confidence. Creativity and confidence informal interviews will be conducted through interviews with the student participants through pre- and post- surveys. By focusing the informal interviews with students, it will provide a more valid documentation of possible correlation of CBAE, critical thinking, creativity, and confidence.

The second method conducted will be the use of observational techniques and field notes. I will be observing student art-making and their ability to problem-solve in their studio centers. Throughout the observations I am interested in the interactions and communications between students about their art-making process, use of art vocabulary, and problem-solving strategies. The observations should demonstrate what studio centers

are most accessible and are supported by student interest or learning. In order to document the observations, as a teacher-researcher, I will be taking field notes throughout class periods and organizing these notes at the end of each week. The field notes will work to correspond with the Creativity Assessment rubric to track student growth. The field notes will include semi-structured interviews conducted throughout class and studio time in order to access the reasons behind their choices and informally evaluate their artistic processing. These semi-structured interviews will be used to build a continuous data collection of student growth and support the data collection through active observation of the studio centers.

The third method of data collection will be through artifacts and exhibition. The student artwork will be the large portion of the data collection. Through CBAE exhibition and critique provide an opportunity for students to explain their choices, while articulating their processes and materials. The artifacts and exhibition will be documented through photographs and video, documenting the students from sketchbook planning, to studio work, and finally to their exhibition and critique. This will be conducted throughout the duration of the study and will be continuous data collection. The artwork acts as building blocks for student discussion on their choices in the classroom and their art-making processes.

Three data collection methods—observational & photo data, pre & post assessments, artifacts & exhibition—will support the research and essential questions. The three methods are used to triangulate data or “collecting information in many ways, rather than relying solely on one”(Mills, 2000, p.92). The three methods are to, hopefully, create a well-rounded qualitative research study.

Data Analysis

Throughout each class, I will be conducting direct instruction and support for all students, while I will also be taking field notes by jotting notes throughout class for intermittent observation. For the informal interviews, I will record audio notes and transcribe them into a spreadsheet for future comparisons. All surveys and questionnaires will be entered into data collection spreadsheets for comparisons and evaluation.

Ethics

Consent forms will be gathered from principals, and parents of participating students. All names will be changed for confidentiality and will be continuous throughout the research process in order support a confidential study. If any participant wants to withdraw from the study at any time, he or she is free to do so with the understanding that the information and data gathered would be permanently eliminated from the study.

Limitations & Validity

Throughout my research, there is the possibility of limitations that may affect the validity of my study and its data. This research study may be affected and limited by timeline logistics, student population, and data collection.

First, due to this study being a research study done within the constraints of an education reform, it can be affected by the changes in daily schedules, limitations in supplies, and classroom time constraints. All of these factors can play a role in disrupting the outcomes of the organization of the study. Yet, the timeline limitation that has the largest effect would be that the students have art for a singular period of 36 days. This means that students will be becoming acclimated to a new art schedule and a new classroom style. This will also put constraints on the length of their personal projects.

Next, student populations change consistently in special area classrooms. At this particular school I will get 210 new students approximately every month to month and a half. Due to the continuous change in student population, as a teacher-researcher I must adapt and making connections with students within the first week of classes. Students will need to review and be introduced to different art techniques, rules, classroom guidelines, and expectations within the first week in order to begin the Choice-Based Art Education. The explorative methods of the Choice-Based classroom may be uncomfortable due to the unknown curriculum style. This may affect student participation and willingness to become free with their creativity.

Finally, as a teacher-researcher, I will be involved with direct and supportive instruction throughout the classes. Part of my research method is to collect observational data to evaluate student artistic choice, classroom discussions, and exploration of media. Because I will be an active participant and guide in my research study for the student participants, I may not be able to collect field notes and observational data in a consistent manner. I may become bias due to my belief that choice and voice in the inclusive classroom can be supportive for all learners. All of these factors may lead to limitations within my study.

In order to avoid limitations in my validity, I will create a timeline-structured curriculum so that the choice and voice of the classroom will not be affected by ever-changing school scheduling. By creating a Choice-Based Art curriculum that is built around the structure of class time and student's choices in the classroom, I will create an environment that is flexible for school scheduling. As for the limitations in classes, students will be made aware that they only have a limited amount of classes and will be

shown a schedule in order for students to plan their artistic medium changes. Also, in order to build on prior knowledge, the interviews of the students could give support to prior knowledge of the student body, as well as adaptations needed within the classroom. The interviews will also shed light on the education students are receiving currently and previously in school. Finally, I will conduct audio-recorded interviews to accurately record data. Within my classroom, I will enforce time-based field notes and observational tools in order to document and collect data while conducting the implementation of this curriculum into my classroom environment. I will organize and categorize data at the end of each research day and transcribe all audio notes.

Due to the acknowledgement of the limitations of my research study and validity, I will be aware of the necessary steps in order to create a well-rounded, successful Choice-Based learning environment. By exploring an action research study that accesses the inclusive classroom and Choice-Based Art Education, I hope to find benefits that will strengthen and support the confidence and creativity of diverse students through a learner-directed classroom.

CHAPTER 3 DATA COLLECTION AND FINDINGS

Overview

Research Question: How can Choice-Based Art Education support the needs of the inclusive student body and yield more confidence and creativity in the classroom?

- *How can classroom practices and instructional strategies affect student accountability and creativity?*
- *How can Choice-Based Art Education support and develop artistic discussion and understanding?*

For my research study, data was collected through informal and semi-formal interviews, observations, written and verbal responses by students, rubrics, and student artwork. My study was conducted over a seven-week period where the students were introduced to artistic behaviors, studio centers, a variety of art making media, art history, and how to exhibit their artwork. Throughout the duration of this study students worked to form a preliminary body of artwork while experimenting within different studio settings provided throughout the classroom. The preliminary body of artwork included drawings, paintings, gelatin prints, reductive prints, and sculptures. Following the introductory two weeks, students worked on a full choice studio project. All projects and processes were documented through photographs and physical artifacts. Informal and semi-formal interviews were conducted throughout the study, supported by corresponding written responses by student participants. Audio and visual recordings were conducted to document student conversations and behaviors throughout. As teacher-researcher, I kept written and visual notes that I observed throughout their exploration of materials, studio practice, and exhibition of their artwork.

The sample group within my study was comprised of 12 sixth grade students within an inclusive middle school art classroom. This student population was chosen due

to accessibility and the diversity within the student population. These students were new to my classroom, and prior to the research study there was no prior communication or instruction with this group of students. The inclusive class had a student population of a student with a specific learning disability, as well as gifted and general education students.

Figure 1: Student Participant Profiles

Student	Gender	Identification
S1	Male	Gifted
S2	Female	Gifted
S3	Female	Gifted
S4	Female	General Education
S5	Female	General Education
S6	Female	General Education
S7	Female	Gifted
S8	Female	Specific Learning Disability
S9	Male	General Education
S10	Male	Gifted
S11	Male	Gifted
S12	Female	Gifted

Lesson Plan Summaries

Choice-Based Art Education is usually conducted throughout a curriculum over the course of a yearlong program. Due to school scheduling, however, my students have art only for a seven-week period, limiting the time of implementation of this new curriculum. This student population has never had art with me as an educator or in a Choice-Based Art Education classroom.

The lesson plans were designed in order to meet the needs of all learners of the inclusive population by including visual aids with tactile examples, adaptable materials, step guides, and resources.

Pre-Assessment

Students began with the creativity pre-assessment where they were given access to all the studio centers within the classroom while working on a ‘Creativity Challenge’ prompt (see full worksheet in Appendix A). Students were given no introduction to the use of materials, rather they were told to choose the materials that they were interested in, provided visual menus, and directed to create artwork based on the provided prompt. This pre-assessment was used to provide insight on the student-artists’ abilities, creativity, choices, manipulation of materials, and critical thinking skills prior to the implementation of the research study.

Following the pre-assessment, it was essential to create a preliminary period for students to review expectations, studio center practice, and the use of different artistic mediums. The first two weeks were allotted to introduce students to their studio centers with experimental mini-projects. Students used this prior knowledge to guide them into a

major studio project that was full choice, and students had access to all art studios simultaneously.

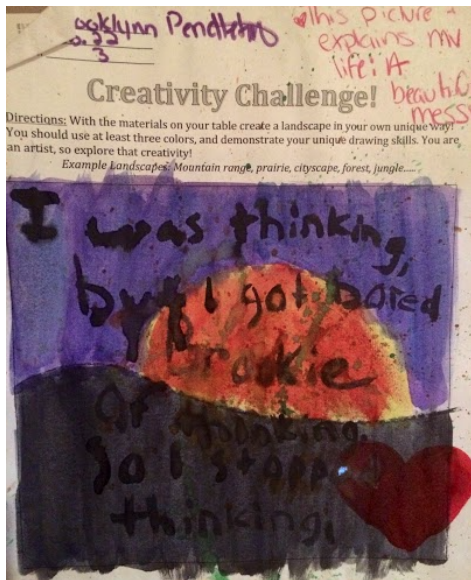


Figure 2: S5 Pre-Assessment

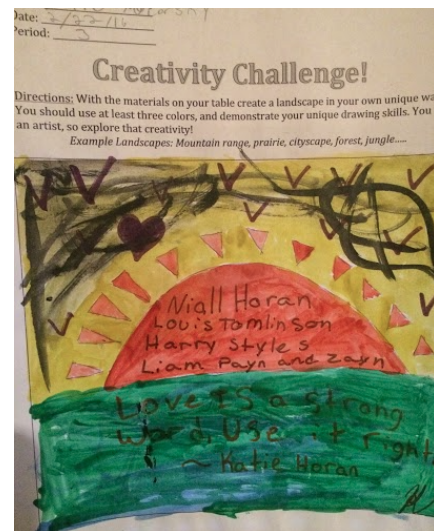
know what to do! I guess I will just paint and write what I feel.” Participant S5 continued painting a landscape with the words “*I was thinking, but I got bored of thinking. So I stopped thinking,*” but continued to work while discussing her setback with her peers (see figure 2). Alternately, participant S2 used text in her artwork as well, but in the form of a quote over her landscape (see figure 3). She explained:

Pre-Assessments: Observations and Data

The pre-assessment was conducted on the first class period of the study. Students were prompted to use the materials and to use the “Creativity Challenge” assessment sheet. These instructions yielded varying opinions and approaches to the assignment.

Students S2 and S5 worked together discussing their choices. S5 was immediately vocal about her confusion, stating, “*I just don’t*

Figure 3: S2 Pre-Assessment



“I am not really sure how to use all of these materials, so I chose watercolors. I know what they are and that I can use them. I don’t think I would be very good at the other stuff.”

Figure 4: Participant S5 working on her pre-assessment.



Participant S8 was reluctant to start. She was playing around with materials and examining different options. She settled on the watercolors, as did many of her peers. When asked what she was making, however, S8 explained, “I can’t think of any ideas. I’m not really great at art, so I thought I would just draw Patrick from SpongeBob.”

I found that 6 out of the 12

participants stated during the pre-assessment that they were “not good at art” or “not creative.” Students were avoiding the materials they were unfamiliar with and were not experimenting. Rather, the students only used watercolor, marker, and color pencils. Many students including participant S4 would get frustrated when making a mistake and ask for a new assessment paper. Students were discussing materials, but not using vocabulary or techniques. Artwork demonstrated only

Figure 5: Example of Drawing Studio Center and its visual and resource aids.



one- or two-layer drawing and painting techniques, limited experimentation, and limited-to-no problem solving or resilience, as shown in *figure 4*.

Stage 1: Studio Introduction & Exploration - Moderated Choice (see Appendix B)

We began with two weeks involving introduction to artistic behaviors, studio behaviors, studio centers, visual menus, art history and techniques. The experimental nature of the introduction weeks was created to keep the student-led dynamic of a Choice-Based curriculum present, while building the foundational knowledge of the behavior, mediums, and techniques the students needed. Students were reminded of routine including the instructions, modeling, studio expectations, set-up, and clean-up before

Figure 6: Artistic thought and habit chart.



any studio work, and were reminded of artistic thought and habits (*see figure 6*). Students worked on preparing their materials along with pictorial, step-by-step guides of bin set-up and clean-up routines. This provided a visual list of steps for students to use while packing up their studio centers. The overviews of the studio center components were a crucial element to the implementation of the studio use. The introductions were used to show students the materials, techniques, visual menus/ guides, and step-by-step brainstorming guides for assistance.

Figure 7: Students S10 and S11 work together in the studio center to create their experimental pattern drawing activity.



The first studio announced was the Drawing Studio. The goal of this introduction was to provide insight into the drawing center, experiment with the materials, and to highlight key vocabulary. Students were shown the visual menus and the tables where it would be set for the remainder of the semester. Following set-up demonstrations, students were introduced

to the materials that were located in the center including chalk pastels, oil pastels, pencils, markers, color sticks, crayons, and color pencils. Introduction to the visual menu discussed different techniques using multiple materials, the elements of art, and the different written definitions. Students looked at the “Art and Artist Spotlights,” which are laminated technique and art history guides pertaining to the drawing medium. Participants had the opportunity to choose their materials from the drawing studio to create a unique pattern that represents them as a person. The class was encouraged to mix materials and experiment with the new media. Students worked collaboratively or independently for the remainder of the class. To wrap up our class, students worked collaboratively to mark our studio choice chart to track our artist’s choice, while others cleaned up and packed the studio bin. This brief summary was used to introduce students to the new materials while exposing them to new techniques and art history.

The second studio implemented was painting, which was used to build on our drawing studio introduction while exploring new technique and materials. As a class we reviewed the set-up and clean-up routine. Students were shown the materials in the box, which included acrylic, tempera, and watercolor paints. As a class we looked at the “Artist Spotlights” of the painting center and discussed the difference between abstract and realism. The goal of this lesson was to introduce students to the new painting materials, painting techniques, art history, and experimentation with painting. Following our introductions, students had the opportunity to experiment with texture and layering using different materials from the painting studio. Students were encouraged to use the painting center materials to create an abstract or realistic image focusing on mark and texture.



Figure 8. Below is one of the laminated studio charts for location of materials and supplies. Students had access to these charts at all times.

The third studio was introduced in two portions in order to highlight specific techniques within the Printmaking medium. The goal of this studio was to explore the painterly qualities of mono and gelatin printing, while building toward our exploration of

the more graphic qualities of reductive Styrofoam printing. Students reviewed supplies, set-up, clean-up, and the Artist Spotlights within the studio centers. The gelatin and monoprinting investigation was structured very similarly to build on the concepts of texture and layers from the previous day in the painting studio. Students worked collaboratively on mono printing and gelli plates to create layered and textured prints using paint, ink, texture tools, found objects, and brushes. The following days were used to explore a two-layer reductive Styrofoam print exploring the transference of imagery, reductively “carving” the Styrofoam, and the printing process. Students were given more choice in the Styrofoam printing to begin the implementation of less moderated choice in the lessons.

The fourth and final introduction was the introduction of the sculpture center. The goal of this lesson was to bring all of our stations full circle while putting a three-dimensional element into the equation. Students were introduced to y-joints, using cardboard as a base, and plaster bandages. Students created miniature sculptures and used the other centers to draw, paint, or print onto the plaster surfaces.

Stage 1: Observations and data

In order to build foundational knowledge for the upcoming centers, student worked in the drawing center to build understanding. Within the 5-



Figure 9: Students S12 and S6 work together in the painting studio center to experiment with their new mediums

minute demo, students were looking at the materials, picking them up to examine their qualities, and asking questions. When looking at the “Art Spotlights,” a student asked:

“What is perspective?” Quickly student S3 responded, *“It’s like when you draw a house and it looks like it is going back or 3D! Look! [Holding up the Art Spotlight on perspective].”*

Other students passed around the laminated example sheets, Artist Spotlights, and step guides. Student S8 asked, *“Will we get to use any of these materials?”* I quickly responded with introducing our pattern lesson.

When students began to work, I found that student S9 was struggling with brainstorming ideas. Participant S9 explained his frustrations and became upset with his struggle to brainstorm. When I provided him with the brainstorming guide with visual steps from the studio center, he quickly began to work on a rectangular pattern design. He asked:

“Oh, does this work for brainstorming any art project or just drawing?” I explained that it was for all art-making materials and he sighed a quick sigh of relief, *“Thank God!”*

When moving into the painting centers, students came into class ready for the introduction and demonstration without any requests from me. Students sat around the painting studio and began to pass around the set-up guide and “Artist Spotlights.” The students were very interested in the possibility of using paint. S11 explained:

“We don’t get to use paint very much because it takes a long time and is messy. Usually we can only use color pencils. Will we get to use any of these paints?”

When told that he could work with any of the painting materials, he quickly gathered one of each saying: "I am going to try them all."

When walking around the painting studio centers, I found that students were beginning to use terms such as texture and marks. The students were using tools such as

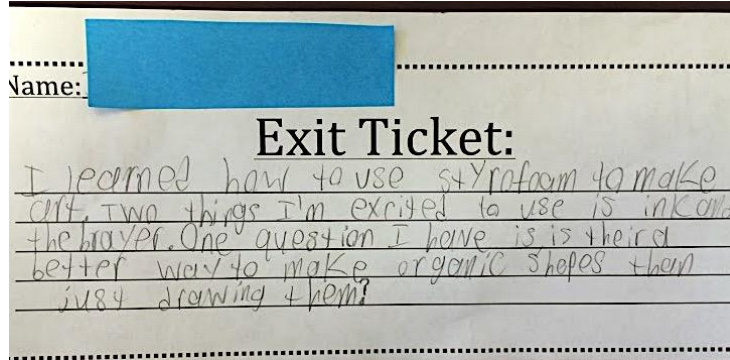


Figure 9. Exit ticket response from student S10 after printmaking studio day.

forks to scratch and stamp onto their paper. Throughout observations, I noted bi-weekly on the Creativity Rubric Assessment (see rubric in Appendix C) progress scores for each participant in the corresponding categories, which will be shown further in analysis.

Students were very engaged for the printmaking center when entering the room due to the new materials, tools, and the large amount of options. When reviewing the tools, such as barrens and brayers, students were picking up, touching, and testing them out. During the demonstration participants S1, S6, and S7 were looking at the "Artist

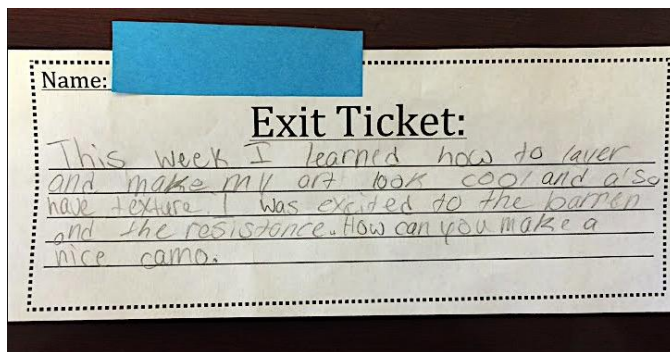


Figure 10. Exit ticket response from student S9 after printmaking studio day.

Spotlights" and exploring more materials, which they had not done in previous stations. They were discussing the materials and asking each other questions for further understanding. When students broke into groups for

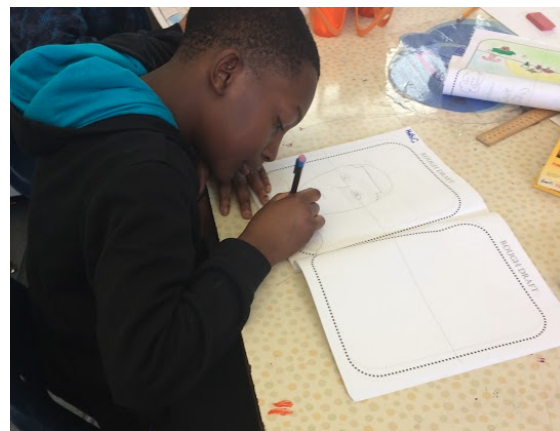
collaborative play in mono printing, participant S9 was very angry with the process.

When I asked what he was working on he explained:

“This is horrible! I am horrible at this! Maybe I work more abstract, but this is bad.”

Student S9 may not have been completely satisfied with the product of his art making, but he did notice that his art was abstract; this will be analyzed later. Students reflected with exit tickets during the

printmaking centers to document reflective thought, understanding, and critical thinking (see figures 9 and 10). Students asked questions, demonstrated new vocabulary, and reflected on their new processes.



Finally, in the sculpture centers, students began to demonstrate understanding of the multiple uses of the studio centers and other materials. While student participants

Figure 11. Above, student S9 is working on his planning sketch for his large-scale self-portrait. He previously reviewed foreground, middle ground, and background drawing strategies to show depth in his artwork. “I have never done a portrait and I usually work abstract. I am trying to show space with my basketball court.”

were working on miniature sculptures, student S12 got out the project-brainstorming guide to help her remember the steps to brainstorm for her project. S12 began to gather stamping, painting, and drawing materials to begin the color layer of her sculpture.

Across the table students S10 and S11 were smiling and laughing. Student S11 explained:

“We have been excited to do sculpture from day one! I may use it for my major project, but [S10] said he wants to use everything so I was laughing.” When asked why

can't he use everything S11 responded, *"I guess he could make a project that uses everything, but he is going to have to do a lot of work!"*

Throughout the introductions, I observed students demonstrating new vocabulary, understanding of techniques, use of visual resources, and support for each other in the process. This observation provided insight into the Major Studio Project, which was a full choice project for students in the studio centers.



Figure 13. Above Student S3 printing her grid Styrofoam print in the Printmaking Studio Center. "This is my second of four prints. I am printing each row a different color in this one."

Stage 2: Major Studio Project - Full Choice (see Appendix B)

The Major Studio Project provided a full choice art project within the studio centers. Students met with me throughout the process to ask questions and discuss their artistic vision. The goal of the major project was to observe and collect data on the effects of the Choice-Based environment on student understanding, confidence, creativity,

and critical thinking skills in the art room. By providing a brainstorming and meeting time with the students and me, it allowed for observations of artistic choice and voice before the act of making.

Before each class I conducted a brief demonstration of new techniques, a review of "Artist Spotlights," as well as presenting "Studio Artist Spotlights" from students in the classroom. This was incorporated to review materials, provide continuous learning,

and allow for an opportunity for students to think and discuss each other's artwork.

Students worked on their major projects with one-on-one assistance from their classmates or from me. The major project days were concluded daily by a classroom discussion or through a written exit ticket that was prompted through our CBAE PowerPoint.

Participants would respond and reflect on their artistic processes and choices while creating a written response to the prompts. Students would use this major project to plan, set-up, create, and explore their artistic choices and studio centers with supportive guidance from the teacher to promote the learner-directed classroom environment.

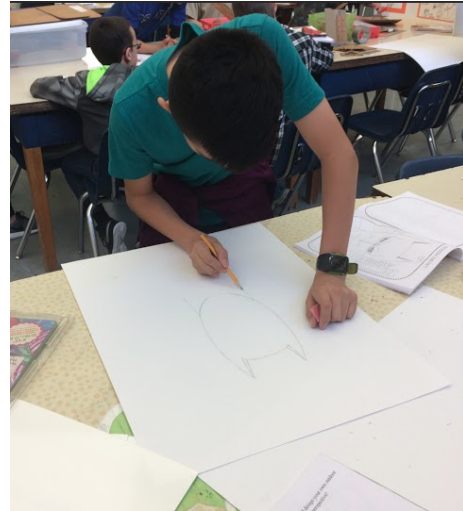


Figure 12. Above, student S1 works on his large-scale self-portrait of himself as batman. He is referring to his planning sketch as a reference for his drawing.

Stage 2: Observations and Data

Students were motivated to start brainstorming their projects. While the

students were working on their Major Projects, I was looking for problem solving, more choices, experimentation, and if there was any change in confidence. One of the first demonstrations of higher-level thinking was when student S3 was our first Studio Artist Spotlight. S3 presented her idea in front of her classmates and explained her planning process for her project. Her classmates asked questions, voiced concerns, and help her problem solve her grid print and that led to her numbering her grid sections. Student S4 planned a reductive Styrofoam print printed 6 times in a grid, inspired by Andy Warhol. While working she found that she printed a light color over a dark color, which created



Figure 14. Above student S8 is beginning the cardboard structure for her landscape sculpture while referring to her planning sketch.

Throughout the Major Project student participants used critical thinking skills to re-think and re-plan their projects. Much like student S4, students S1, S11, and S12 altered or reorganized their projects to meet the needs of their goals. Students would discuss and work collaboratively using terms such as value, texture, layering, and space when discussing their artwork with other students or in their exit tickets.

an odd illusion. S4 took her materials and set up a new printmaking station to start over. She premeasured her paper and began to plan her colors ahead of time to avoid a similar mistake. Previously, in the introductory centers, student S4 was easily frustrated with materials and mistakes, but after practice and persistence she was more open to the possibility of editing her project.



Figure 15: Above student S11 laying out the studio gallery.

Stage 3: Exhibition and Discussion (see Appendix B)

Following the Major Project, students worked together to build and create their own gallery. Students labeled and wrote short descriptions of their artwork, while mounting their art onto black paper and to our gallery wall.



Figure 16: Above. Student S12 is labeling her art and writing an artwork description for the critique.

Students worked collaboratively to install, mount, and label their final works. For two days following their finalization of artwork and preparing the gallery, students participated in two different critiques in order to meet the varying needs of the classroom. The first day was comprised of “Studio Artist Spotlights” where students presented their work and discussed their struggles and strengths. This was concluded with students

Figure 17. Above, student S11 final Major Project inspired by Andy Warhol



thinking and responding to an assigned artwork through a 3,2,1 Critique Exercise (see Appendix D). The following day was a Post-It Critique where students applied a post-it to each artwork stating one success and one thing to consider for future artworks. Students walked around the room posting their comments. This was concluded with a class discussion of the artists’ findings and the most rewarding comments on their artwork.

Stage 3: Observations and Data

On our final major project day, students worked collaboratively to build a classroom gallery. Students were labeling and mounting their artwork while discussing the placement of their pieces on the gallery wall. Students collaborated on their descriptions and complemented each other on finishing their projects. This led into our studio critiques.

The first day of critique was comprised of “Studio Artist Spotlight” presentations, questions, and a 3,2,1 Critique exercise. Student S4 immediately volunteered to discuss her artwork first. She explained:

“I started my projects with a few problems, but then I made this. It is a print of my brother and each one has 4 layers. I started by accidentally printing a light color on dark blue and that did not look good at all. So, I made my print a little smaller, but printed more layers.”

Students were eager to ask questions and when a student asked why S4 made it smaller

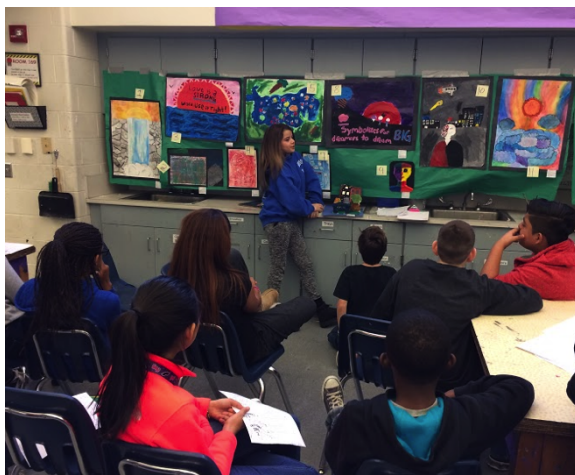


Figure 18. S8 during her ‘Studio Artist Spotlight’ during critique day 1.

she explained:

“We only had a little more time left. So, I wanted to make sure I got it done, that’s why I added more layers.”

Other students were ready to present and tell their classmates about their artwork.

Student S12, who was very quiet in class, was prepared to talk about her sunset painting and described her

materials and choices. She went into detail on her material choices, strengths, and struggles. Students were supportive of their classmates. Working together to follow the critique guidelines and expectations. Following the “Studio Artist Spotlights,” students picked a numbered artwork and answered the 3,2,1 Critique paper according to the prompt. This paper was used to demonstrate student’s understanding and written expression of the techniques used in the artwork.

The second day of studio critique was a post-it critique. Student S6, who was very quiet in front of the class, demonstrated strong understanding of concepts through her post-it. She was following the directions of writing two things that worked and one thing that could be modified, as well as using art vocabulary and answering thoughtfully. When students looked at their artwork, they responded to the post-its. Student S1 explained:

“I like the post-it saying that I could have added more value in my sky. If I had more time, I would have liked to add more value. Now, I know I put watercolor over it and it’s easy!”

Students were excited to take their post-its and artwork down from the gallery. Many students asked if they could be hung up in the hallway to show off their new techniques.

Post Assessment

Post-assessment for my research study included a creativity assessment that was re-administered and accompanied by a short Attitudes Survey (Appendix E). This survey is used as documentation of student growth, opinions, and artistic changes.

Interviews and Responses

Informal and semi-formal interviews were conducted throughout the study. Written responses were conducted throughout the study in the form of exit ticket responses to class prompts. This was used as a reflection period for students to look back to the processes and choices they have been making throughout the study. Interviews were conducted informally and semi-formally throughout class period. These interviews were taken into consideration and noted on the Creativity Assessment Rubric. Pre- and Post-Study interviews were conducted to gain an understanding of the changes in student climate.

Post Study Interview

Question: What changed in your overall opinion throughout the class?

Figure 19: Participants S1- S12, personal communications, 4/8/16

Participant	Post Study Interview
S1	“I changed the materials in my paintings a couple of times to make sure that it looked more realistic. I thought I was awful at art, but now I think I am an artist. The painting that I made me feel more confident. I learned new painting techniques and layered my mask in my painting to make it more realistic. I used to be scared to make a mistake, but now I can fix it. I felt like I learned more and had more choices. The visuals helped me the most because they showed me new techniques.”
S2	“My sun has more details and I thought of myself as creative, but I didn’t think I was an artist. I don’t think I am an artist yet. I felt better about my artwork and wanted to show my friends what I was working on and I thought outside of the box. On my major project I messed up the color in the sun, but then I created a 3D sculpture to make the mistake disappear.”
S3	“At first I used watercolor and for my major project I used printmaking, so in my second creativity challenge I wanted to show another thing that I learned so I used drawing materials. I learned that you need to print fast so that your ink doesn’t dry and only apply a little bit of ink at a time because it can be a mess. At first the creativity challenge I had no idea what to do, but this time I knew what I was doing. The freedom of the project let me

	pick new things that maybe other people don't like.”
S4	“My first creativity challenge is horrible! I am embarrassed by the sun. It has a smiley face. My new one has more texture and technique, the first one looks like a 5 year old made it. I learned you can't print light on light and dark on dark. Also you can't push too hard on the Styrofoam because your Styrofoam falls apart.”
S5	“When I started art class I would get angry and frustrated because I hated making mistakes. When I make a mistake now I feel happy because you taught me that my mistakes could be turned into something good. “
S6	“I can change my mistakes into something new. I think of myself as an artist and that I am actually more creative. I finally know what I am really doing now. Allowing us to go into the centers and try new things made me want to try new things. I learned how to add values, texture, and painting techniques. I used watercolor because I felt more confident in that area.”
S7	“I think now I can make the mistake into something better, like the clouds in my artwork. At first they were too cartoony, but I added water and more paint, which helped blend the colors. I think after I did the last creativity challenge it showed me that I can do more than I thought I could. The first time I don't think I blended my colors very well and I think I didn't use the colors that are actually outside. I made my artwork more realistic and I think I blended my colors much better. I think the fact that I got to choose I was able to learn more. In other art classes they tell us to be creative, but we all make the same thing. In here I had the visuals and books to inspire me with materials and techniques. If they can do something that cool, I can too.”
S8	“Now when I make a mistake I feel happy because I know I change it into something cool. I think I got better with my skills, my texture, and the way I draw, different techniques. In my sculpture there was sections where the white plaster showed through and I used it as texture in my grass. I feel like I am an artist now and I feel like I could do this professionally.”
S9	“Before, I was not really confident about my artwork. When I did artwork my mistakes were better. It made it look good. I could blend more colors. Also, when I looked at the visuals for like printmaking it help me understand more because it showed me the steps. It made me feel like I could do it on my own. I think I am an artist now!”
S10	“I think that my Styrofoam print did not come out the best, but it shows some textures. I liked using the gelli plate because it was a new technique and was fun to paint on. I think that when I started I didn't think I could make anything, but now I know I work like abstract.”
S11	“When I see mine it looks like I had no idea what I was doing at first. The new one is neater and shows more perspective in my landscape. Also, in this one my river has algae. I think my neatness, and creativity changed the most. I didn't think of myself as an artist at first, but now I am an artist. I think it is because I can brainstorm and think of stuff now and try more materials.”

S12	“My creativity changed a little. I learned more techniques and felt more comfortable with them. I blended more in my 2 nd creativity challenge and I think it is because of the painting center visuals.”
-----	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Assessments

In order to assess creativity, confidence, and critical thinking, I created Creativity Assessment Rubric (Appendix C). This Rubric was comprised of assessments including planning, pride through discussions and observations, art terminology, exceeding ones comfort zone, manipulation of materials, and resilience/persistence. The rubric was rated weekly in order to document student growth or weaknesses through the stages of the CBAE Inclusive Curriculum. The assessment was a formulaic method used to document numerically the changes in student creativity, confidence, and critical thinking skills, while correlating the data to the photo and conversational data collected daily.

The photo and conversational data was collected through audio and visual means in order to document and assess student growth, while observing student behavior and communication. While the Choice-Based studio centers were created to meet the needs of the inclusive classroom through visual aids, step guides, tactile examples, and literature, the rubric and formative assessments were implemented to track the changes of student accountability and dramatic changes in their learning experience. Figure 19 demonstrated the conversational data collection that tracked the changes in student attitudes, confidence and critical thinking skills.

As shown in figure 20, the data collection methods were chosen to directly correlate to the focus of the research study. In order to document the changes in student climate and substantial fluctuations in growth, research questions we paired with assessment strategies.

Figure 20: Assessment chart relating to research questions

Research Questions	<i>How can Choice-Based Art Education support the needs of the inclusive student body and yield more confidence and creativity in the classroom?</i>	<i>How can choice-based art education support and develop artistic discussion and understanding?</i>	<i>How can classroom practices and instructional practices affect student accountability and creativity?</i>
Assessment	-Creativity Assessment Rubric -Observation and photo data collection -Student Written Responses	-Observation, audio and photo data collection -Student Written Responses	-Creativity Assessment Rubric -Observation and photo data collection

Data Analysis

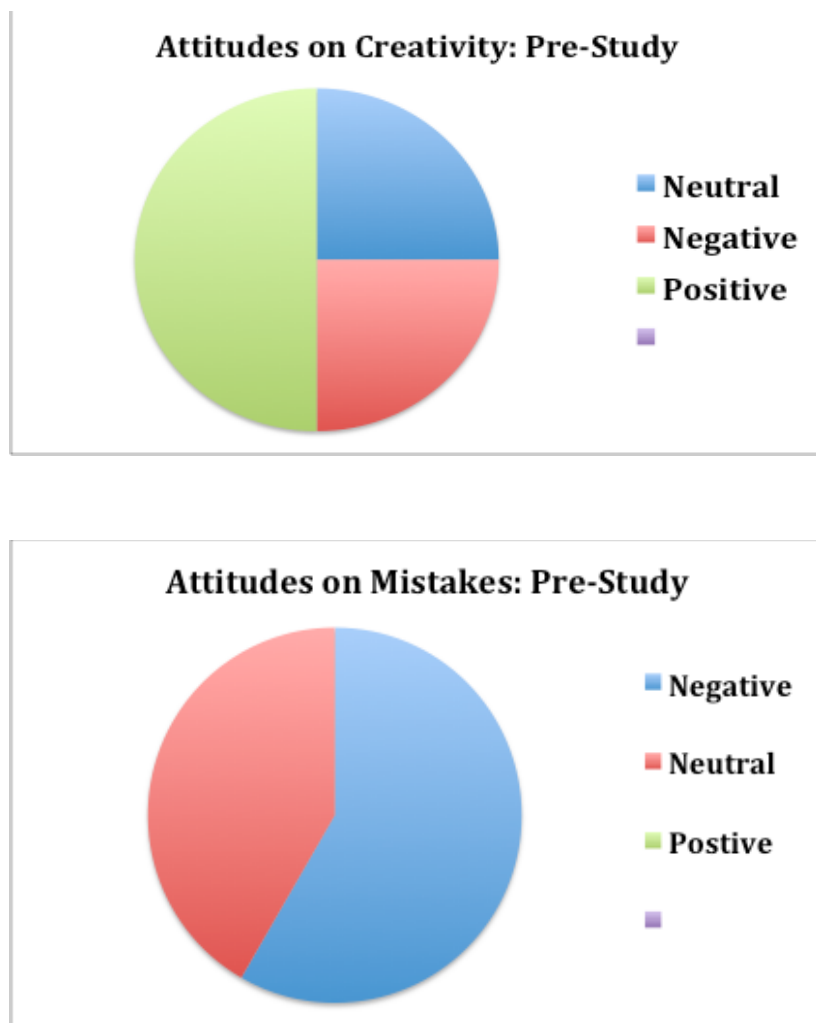
Observations and photographed data collection provided substantial insight and support throughout the data collection process. Both techniques supported each other and allowed for the observations of behavior trends, connections and breakthroughs the students were having within the classroom. While observations provided communication between the students and me, as a teacher-researcher, it also allowed me to observe students problem solving and critical thinking abilities when assessing their personal art making experience.

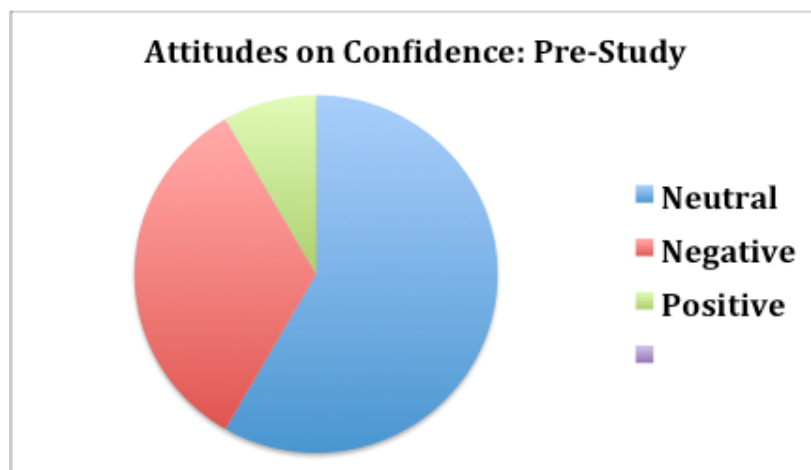
Pre-Assessment Data Analysis

Within the pre-study interviews and the Creativity Assessment students demonstrated frustrated feelings about their abilities and their understanding of art

techniques. Students stated in interviews they felt an inability to fix mistakes and the need to start over. Their lack of confidence in their abilities to learn new techniques was prevalent through the semiformal interviews. In the Attitude Survey, students documented varied attitudes towards their creativity, problem solving, and confidence (figure 22).

Figure 22 The 3 Attitude Charts documenting the attitudes of the student climate before the research study began (see example Attitudes Survey in Appendix E).





The pre-assessment survey, demonstrated that in each attitudes survey more than 50% of the participants felt neutral or negative about their creativity, confidence, and critical thinking skills in art. The surveys along with the creativity challenge showed limited exploration of materials, inability to think critically about solving mistakes, and limited artistic language and communication between peers.

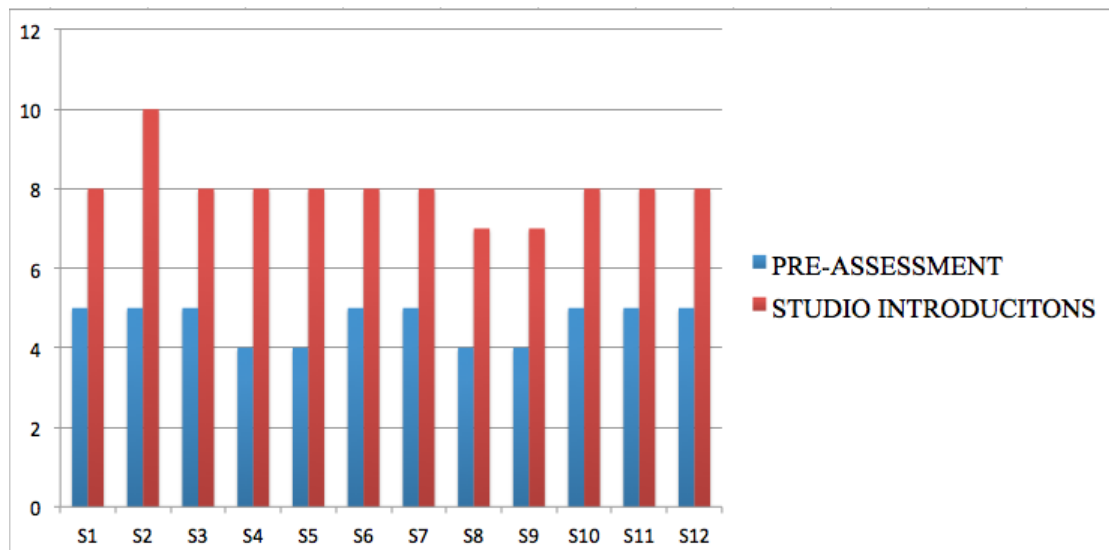
Students were also assessed on the Creativity Assessment Rubric for their pre-assessment. Students scored only 4-5 points out of the possible 24-point scale. Deficits were shown in the areas of art vocabulary, pushing out of one's comfort zone, and manipulation of materials. Students did not use artistic language when communicating about their artwork to one another. Furthermore, students were overwhelmed by the materials they had not yet learned about, which limited the possibilities of experimentation.

Stage 1: Data Analysis

Studio center introductions provided insight into the students' needs for the visual or material aids in the classroom and questions if the aids could support an accelerated learning environment. Students began the use of studio centers without experimenting

with materials and were easily frustrated in the Drawing Center Introduction. This I found to be due to the unfamiliarity with materials, lack of interest, and the lack of prior knowledge. However, as the studio introductions continued, the students Creativity Assessment Rubric scores gradually increased with the more studio experience, and classroom supports, such as visual aids and step guides, became more accessible. When students reached the Printmaking Studio Center, students had become more engaged, understanding of expectations, and better at building a new artistic vocabulary. As shown in figure 24, following the pre-assessment and at the conclusion of Stage 1, participants grew in creativity and critical thinking skills 3 to 5 points in comparison to the pre-assessment.

Figure 24: Pre-Assessment & Stage One Comparison Graph from Creativity Assessment



At the conclusion of Stage 1, students could verbalize more art terminology in their reflections and in conversations about their artwork. This was documented through the student exit tickets and reflections. The students were using terminology as shown in

figure 9 and figure 10. However, students were still very far below the possible score of 24 points on the Creativity Assessment Rubric.

Stage 2 Data Analysis

The Major (full choice) Project provided a time for students to take what they had learned and apply it to the full Choice-Based projects. Students had access to all of the studio centers cohesively, as well as the resources provided to support the inclusive student body in a more cohesive way. Students were demonstrating less frustrated behaviors when facing a mistake or challenge within their artwork, and would problem solve, re-organize, or research to provide their own solution.

Due to all of the visual menus being accessible for the entirety of the Major Projects, students were using the information from the visual aids to guide them through new techniques in their projects. Students began to experiment with more materials, which demonstrated more creative thought processes and choices. Student participant S7 explained:

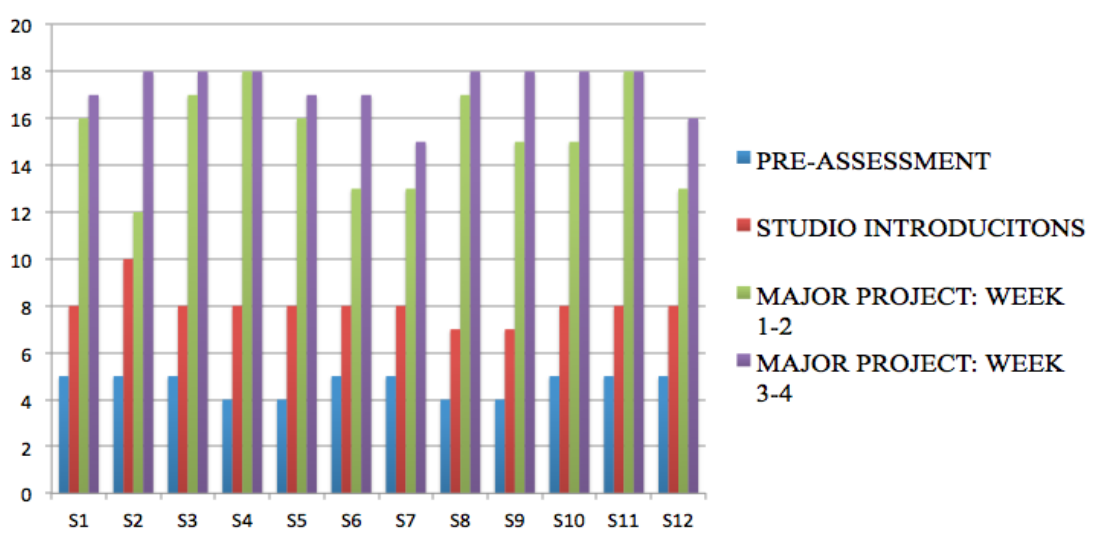
“In other art classes they tell us to be creative, but we all make the same thing. In here I had the visuals and books to inspire me with materials and techniques.”

With further discussion she explained that the visual menus in the centers are what provided her with the brainstorming tools to think outside of the usual drawing material for her project. Another participant, S9, explained that he had not ever thought of himself as an artist, but while exploring the resources and “Artist Spotlights,” he gained insight into what he could be doing within his artwork. This was documented through the ability to recognize his abstract style and new art making techniques. As students were provided with more choice and voice in the classroom, their vocabulary,

understanding, and artistic abilities became more educated and aware. While the students were building, planning, and creating their projects for the full choice stage, their scores had increased along with their experiences.

When looking at Figure 25 below, it demonstrates that within the four weeks of Stage 2, students' Creativity Assessment Rubric scores increased 5 to 10 points.

Figure 25: Growth Chart after pre-assessment, studio introductions, and major project

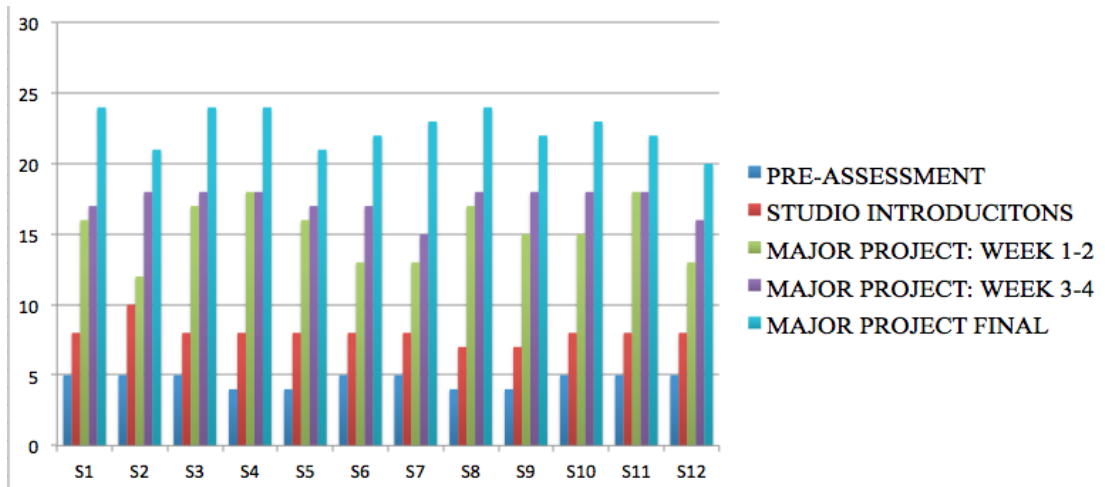


Stage 3 Data Analysis

Student exhibition and critique provided the formative assessment through observations of student conversations and interaction to demonstrate the knowledge they have learned. The strongest data from the critiques was from the discussions between the students. The exhibition and student gallery provided data collection on the student growth in vocabulary, art-related commentary, and how to critique a peer's art. Students demonstrated through their written responses that they had a greater understanding of art-making concepts, how to discuss art, and how to formally present their artwork. Students also demonstrated their experimentations and choices made throughout the study with the Studio Choice chart (*see figure 28*). Students demonstrated that they were using higher-

level thinking when they critiqued other students' work and discussed what changes they thought could be made. Below in *Figure 26*, one can see that the students dramatically grew through their project, due to scores rising 4 to 8 points across the student sample.

Figure 26: Growth Chart after pre-assessment, studio introductions, and major project



Post-Assessment Data Analysis

The post-assessment was a way to compare and contrast the changes that have come from the exposure and experience in the studio centers. When students were interviewed, they were much more vocal about their choices than they were in the previously in the study.

Findings

Throughout the student samples, there was substantial evidence in the support of the inclusive population through Choice-Based Art Education. There were three components that demonstrated growth across the study in creativity, confidence, and critical thinking skills. These three components were experimenting with materials, introduction to artistic choices through studio centers, and exhibition critiques. Each

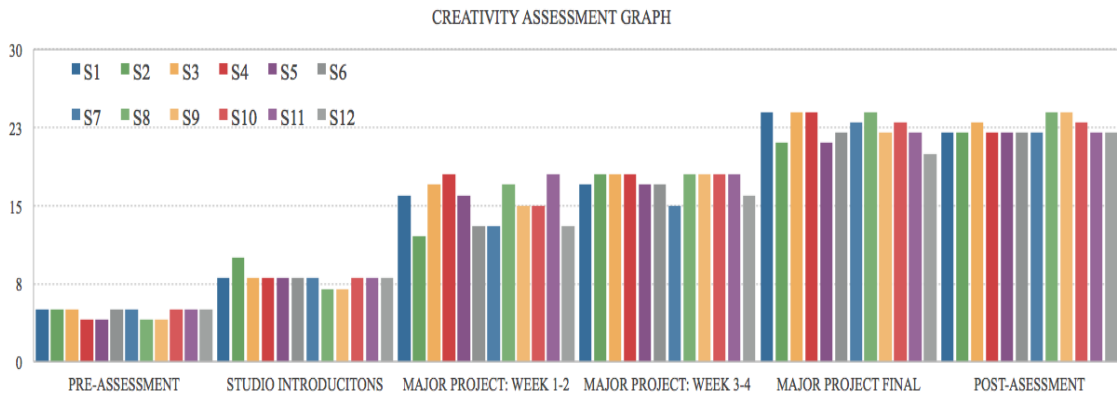
stage within the curriculum lessons provided an improvement in the criteria as documented in the Creativity Rubric.

There were four trends that were predominantly demonstrated throughout this study:

1. Choice –Based art education curriculum supported the needs of the inclusive student body, while challenging all students at each level.

This was demonstrated through the success of the student sample evaluated through the Creativity Assessment Rubric. Each student participant within the sample has shown an increase in scores throughout the study. In Figure 27, the students continued to have a steady rise in their rubric scores. Each student of the sample had differing needs and sometimes-differing accommodations for the classroom. The Choice-Based learning environment supported all learners, special population or general education, and the documentation of growth across the populations is evident in Figure 27.

Figure 27: Student growth through the research study according to the Creativity Assessment Rubric.



- The choice in the classroom provided students with more critical thinking skills in the form of resilience, persistence, and problem solving skills when making mistakes, brainstorming, or project decision-making.

Students decision-making and processing was observed throughout the study, however, the major project, exhibition, and post-survey provided the most insight into the effects it clearly had on their problem-solving abilities. Students became less frustrated with planning and editing their artwork. Students explained that they would



Figure 28 Studio Choice chart where students could track their decision making.

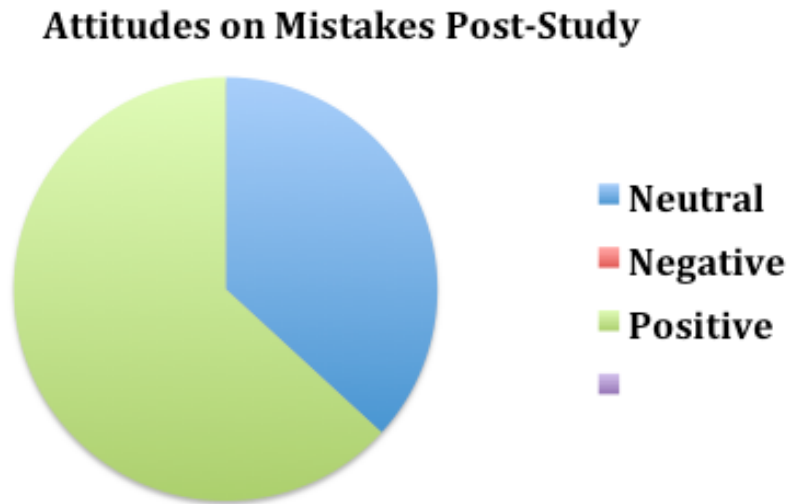
embrace the mistakes as part of the artwork, rather than becoming increasingly frustrated as they did previously in the study. Also, through the student studio choice chart, it was documented the change in student choice and manipulation of materials. Student began to experiment more in the later weeks of the study. More understanding and

critical thinking skills were built with the implementation each of the studio centers.

The students' access to multiple means of materials, resources, and examples provided students with the ability to make their own decisions and their own

solutions. As shown in Figure 29, following the study all students felt positively or no emotion when confronting mistakes. Students have changed the negative responses to a more positive stance after the implementation of the study.

Figure 29 Attitudes on Mistakes Post Survey Graph



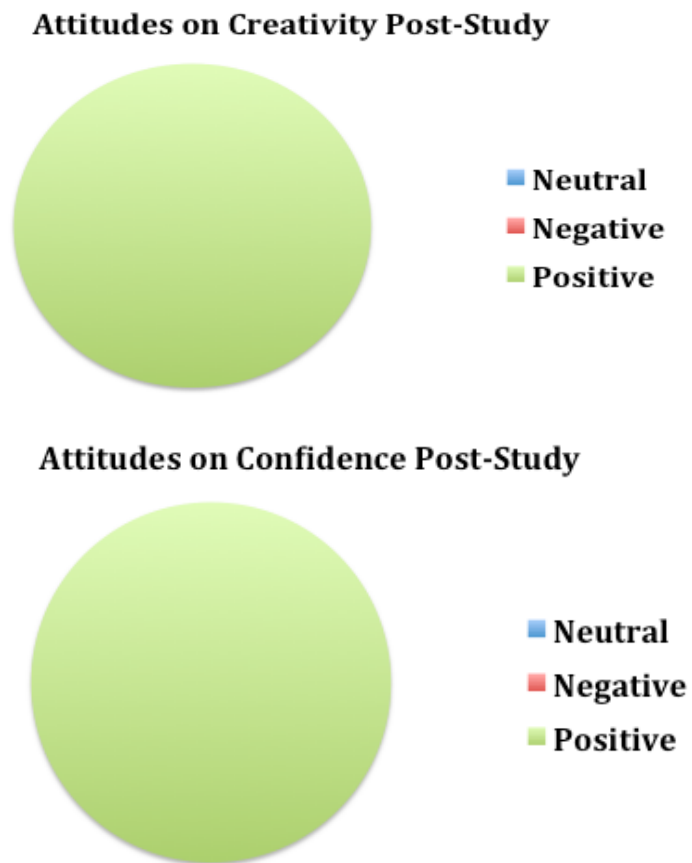
3. Creating a Choice-Based Art Education environment for the inclusive classroom yields more well-rounded student projects.

Students started in the pre-assessment demonstrating little experimentation with materials and one layer or one-dimensional artwork when provided the options for choice originally. Students did not demonstrate an understanding of the elements of art or the ability to try new materials. They were limited in their mark-making and technique, which led to less well-rounded projects. Following the implementation of the study, students were making more thoughtful decision-making choices, used appropriate time, used two to five art mediums in a single artwork, and were able to discuss why they made those decisions. Students demonstrated an understanding of new techniques in ways such as creating space and depth in their portraiture or creating multi-layer reductive prints while creating a print addition.

- Choice-Based Art Education supported and demonstrated more creative and confident thinking.

It was evident in the student interviews and post-assessments that the students felt a change in their creativity and confidence. Students that documented they did not see themselves as artists or having artistic ability, mostly changed their perspectives in the conclusion of the study. Students that were neutral on the understanding of their creative abilities stated that they felt more confident in their art making abilities at the conclusion of the study. This confidence was in direct correlation to the growth in creativity. In Figure 29, the Post-Study Attitude graphs demonstrate that the students felt more positive about their role as an artist and their creative abilities.

Figure 30 and 31: Attitudes on Creativity and Confidence post-study



CHAPTER 4 CONCLUSION

Summary

The action research study that I implemented proved that Choice-Based Art Education supports the needs of all learners, while improving their confidence, creativity, and critical thinking skills. This study confirmed that providing students with choice in the classroom built their artistic vocabulary and knowledge of new techniques in a limited timeframe. This study confirmed that choice and voice in a sixth grade classroom provided a platform for students to develop the ability of artistic discussion and critique. The study also confirmed that CBAE supports the needs of an inclusive classroom, while challenging students individually, meeting the needs of special education students and meeting the needs of typical students.

Research has been limited on the topics of inclusive classroom supports and the Choice-Based learning environment. As documented in the literature review, there has been limited research on the inclusive art classroom, a curriculum that has adaptations supplemented within the curriculum to provide an environment where every student can succeed, and research looking at if choice or voice in the classroom can build confidence and critical thinking skills. When exploring these themes throughout my study, data shows that CBAE supports the needs of all student learners, while providing variations of supports to meet that needs of a diverse student populations. Finally, data demonstrates that CBAE builds critical thinking, and problem solving skills through the growth in student confidence, creativity, and artistic discussion.

Action Plan

Concluding the implementation the Choice-Based model in my classroom, I believe there is the inability to return to a standard model of teaching art due to the success of this action research study and the ability of CBAE to support the needs of my student population. Now my students have moved onto other classes and a new rotation begins, I plan implementing the CBAE model into different grade level classrooms throughout the middle school population. I feel that, due to a new rotation, there is the availability to implement this art education method with a new population of students. This will be inclusively supportive to this learning environment due to the evidence shown throughout my research study.

As I concluded my data collection, I have found that while our time together is short, the students could gain artistic behaviors and thoughts in seven weeks. I would be interested to investigate the long-term knowledge retained the following year and if personal choice and connections provide support in encoding information for students over time. Furthermore, I would like to investigate the possibilities of implementing this study across grade levels and explore the supports it can provide for higher-level education in the form of artistic behaviors and growth.

I will be submitting my findings and research for consideration to present at the PAEA and NAEA in the 2016-2017 year, as well as finding art education journals or research journals to publish my research study, findings, and data. This research study demonstrated measurable growth through all criteria, while implementing Creativity Assessment Rubrics that have never been created or conducted before. The outcomes and data supporting this study could further the understanding of creativity measurements

within the classroom, while finding conducive strategies to build upon students prior knowledge and understanding.

APPENDIX A
Creativity Pre & Post Assessment

Name: _____

Date: _____

Period: _____

Creativity Challenge!

Directions: With the materials on your table create a landscape in your own unique way! You should use at least three colors, and demonstrate your unique drawing skills. You are an artist, so explore that creativity!

Example Landscapes: Mountain range, prairie, cityscape, forest, jungle.....



APPENDIX B Curriculum Map

Choosing Creatively: Choice-Based Art Education in an Inclusive Classroom			
Grade: 5 th Grade/ Middle School	Subject: Art	Course: Choice-Based Art Education Curriculum	Length of Unit: 7 weeks
<p><i>Students will be able to:</i></p> <p>-<i>Demonstrate</i> an understanding of studio practice through an organized workspace, proper planning or preparation, and creating a well-rounded body of artwork.</p> <p>-<i>Create</i> a body of art work demonstrating their understanding of multiple art making techniques and the ability to apply their new found knowledge to a completed choice based project.</p> <p>-<i>Discuss</i> what choices they made in their art making and why they made those choices.</p> <p>-<i>Think</i> of ways they could better their personal body of art work, as well as their peers and be able to articulate their opinions in a critique discussion.</p>			
National Core Art Standards:	Vocabulary	Lessons	
<p>VA:Cr1.1.6 Combine concepts collaboratively to generate innovative ideas for creating art.</p> <p>VA:Cr1.2.6 Formulate an artistic investigation of personally relevant content for creating art.</p> <p>VA:Cr2.1.6 Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.6 Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr3.1.6 Reflect on whether personal artwork conveys the intended meaning and revise accordingly.</p> <p>VA:Pr.4.1.6 Analyze similarities and</p>	<p><u>Overarching Vocabulary:</u></p> <ul style="list-style-type: none"> • Elements of art (texture, color, value, line, form, space) • Principles of design (balance, harmony, proportion, movement, repetition, unity, emphasis...) • Layering • Mixed-media • Alternative materials • Sketch, • Portraiture • Landscape <p><u>Drawing:</u></p> <ul style="list-style-type: none"> • Chalk pastel • Oil pastel • Color pencil • Marker • Color stick • Cross hatching • Hatching • Stippling • Pen & ink • Gradation • Still Life <p><u>Painting:</u></p> <ul style="list-style-type: none"> • Acrylic • Tempera • Watercolor • Glazing • Surrealism • Cubism • Realism 	<p><i>1. Introduction and Exploration of Studio Centers: Moderated Choice</i></p> <p>a. <i>Drawing Studio Center</i></p> <ul style="list-style-type: none"> -Artistic Behaviors -Set-up and Materials -Introduction to visual aids and artist spotlight examples -Student exploration of materials and technique <p>b. <i>Painting Studio Center</i></p> <ul style="list-style-type: none"> -Artistic Behaviors -Set-up and Materials -Introduction to visual aids and artist spotlight examples -Student exploration of materials and technique <p>c. <i>Printmaking Studio Center</i></p> <ul style="list-style-type: none"> -Artistic Behaviors -Set-up and Materials -Introduction to visual aids and artist spotlight examples -Student exploration of materials and technique <p>d. <i>Sculpture Studio Center</i></p> <ul style="list-style-type: none"> -Artistic Behaviors -Set-up and Materials -Introduction to visual aids and artist spotlight examples -Student exploration of materials and technique 	

<p>differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.</p> <p>VA:Re8.1.6 Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.</p>	<ul style="list-style-type: none"> • Abstract <p><u>Printmaking:</u></p> <ul style="list-style-type: none"> • Brayer • Reductive Print • Styrofoam Printing • Gelatin Printing • Mono Printing • Barron • Registration • Addition • Artist Proof • Ink • Plate <p><u>Sculpture:</u></p> <ul style="list-style-type: none"> • Y-joint • Plaster bandage • Abstraction • Secure Structures 	<p>2. Major Studio Project- Full Choice</p> <ul style="list-style-type: none"> a. Planning and Preparation b. Full choice studio practice <p>3. Exhibition and Critique</p> <ul style="list-style-type: none"> a. Day1: Verbal discussion, verbal critique, 3,2,1 written exercise b. Day 2: Post-it Critique, verbal critique.
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<p style="text-align: center;">Accommodations:</p>
<ul style="list-style-type: none"> -Easy-Grip Manipulatives -Tactile examples for feeling -Visual examples and samples -Assisted Set-up and Break down -Isolated Work Area -Choice in tools and manipulatives -Visual, Verbal, Example, and experimentation for examples and resources. -One on One Support -Individual one on one evaluation and check-ins - Peer Support

<p style="text-align: center;">Assessments</p>
<p style="text-align: center;">Formative Assessments:</p> <ul style="list-style-type: none"> -Observations -Daily Exit Ticket Questions/ Assessments -Creativity Assessment Rubric -In-Progress and Final Critique -Final Project -Studio exploration practice

APPENDIX D
Example 3,2,1 Critique Exercise

Name: _____ PERIOD: _____ DATE: _____

CRITIQUE:

{ DISCUSS • Communicate • Support • Learn }

RULES

- * No put Downs; ONLY put ups!
- * IF you "like" someones art....
EXPLAIN WHY!
- * MAKE SURE TO USE ARTISTIC LANGUAGE.
- * ASK QUESTIONS!

Examples:

- I like your styrofoam print because.....
- Your painting shows alot of texture. How did you make it look like that?!

CRITIQUE DAY 1

1. Artist Spotlights!
2. Fill out 3, 2, 1 activity for the art work number you are given!

CRITIQUE DAY 2

1. Artist Spotlights!
2. Post-It activity!
3. Discussion!

APPENDIX D
Example 3,2,1 Critique Exercise

3 → 2 → 1 critique

My ARTWORK REVIEW IS FOR ARTWORK # _____
MADE BY _____

3

- Tell me three parts of the artwork that demonstrate the elements of art and how. _____
- _____
- _____

2

- Tell me two things you like and why: _____
- _____
- _____

1

- WHAT IS ONE THING YOU WOULD ADD OR CHANGE AND WHY? _____
- _____
- _____

Varian-2016

APPENDIX E
Example Pre & Post Attitudes Survey

Name: _____

Before Ms. Varian's Art Class

When I made a mistake I felt:



Neutral

Happiness

Sadness

Fear

Disgust

Anger

When I thought about art class I felt:



Neutral

Happiness

Sadness

Fear

Disgust

Anger

When I thought about my art making and talent in art I felt:



Awful

Not very Good

Good

Really Good

Brilliant

Do you think of yourself as an artist?

YES

SOMETIMES

NO

Are you creative?

YES

SOMETIMES

NO

APPENDIX F
Example District/ Principal Consent Form

CONSENT FORM

INSTITUTION SUPPORT FORM

To Whom It May Concern:

I, _____, give permission to Samantha Varian to conduct an action research project in _____ during the spring 2016 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research the affects of Choice-Based Art education on confidence and critical thinking skills. I understand that Samantha Varian will be a teacher researcher that will be teaching art while gathering data during the regular school day. I understand she will be collecting data with various methods including observation, interviews, surveys and conversation with selected teachers.

Sincerely,

APPENDIX G
Example Parental Consent Form

PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research titled, "Choosing Creatively: Choice-Based Art Education for the Inclusive Classroom," which is being conducted by Samantha Varian, Graduate Student at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child's, returned to me, removed from the records, or destroyed.

1. The reason for the research is to determine how an art space can encourage the implementation of social skills for students with special needs.
2. The benefits that my child may expect from the research are: a broader understanding of proper socialization skills, as they relate specifically to people with special needs.
3. The procedures are as follows: The research will take place from Feb – April 2016. During this time, I will be collecting data using observation, and interview techniques, through class wide critiques and group interviews.
4. No discomforts or stresses are foreseen.
5. No risks are foreseen. My child's participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
6. Participant's identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
7. If there are further questions now or during the research, I can be reached at svarian@nasd.k12.pa.us.

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

Signature of Researcher: _____

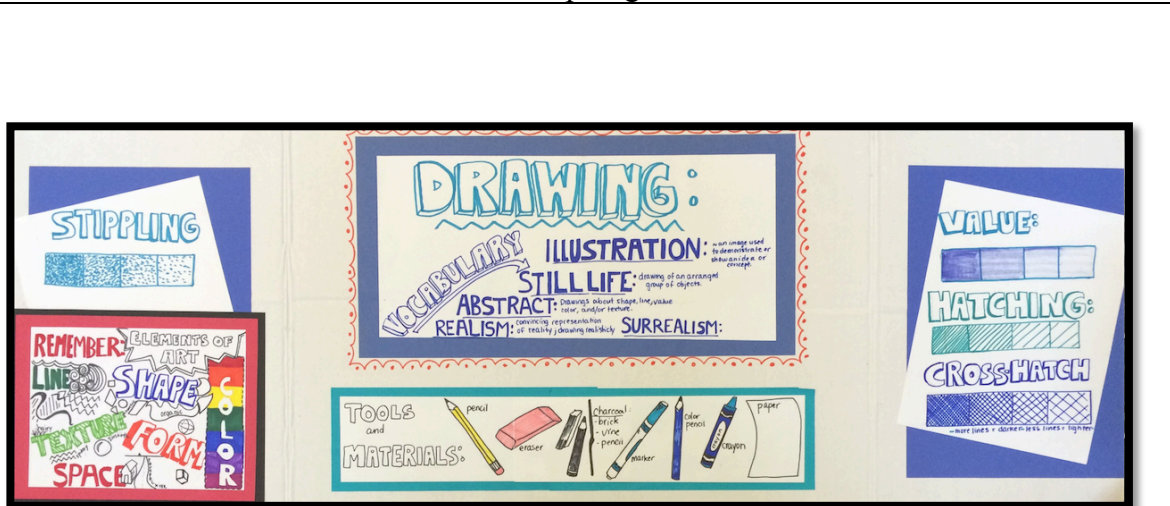
Signature of Parent/Guardian: _____

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

Professor Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
215-667-6811
lstichter@moore.edu

APPENDIX H

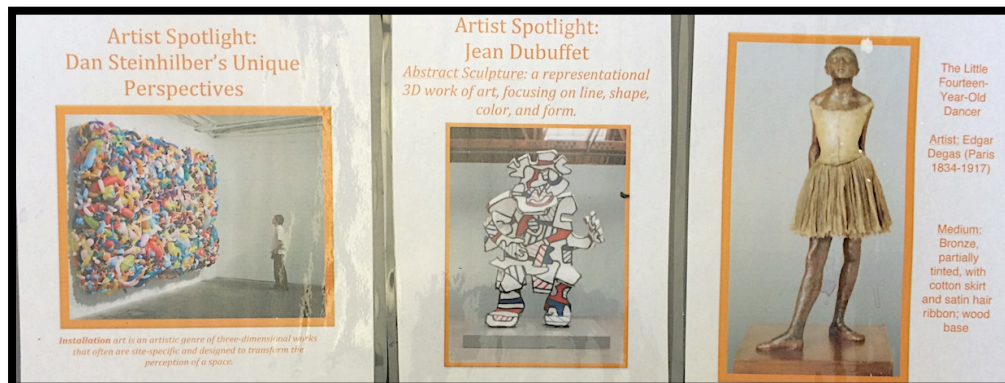
Studio Center Visual Guide Example, Example Studio Set-up, Example Studio Center Artist Spotlights



Studio Center Visual Guide Example: Drawing Center



Example Studio Set-up: Printmaking Center



Example Studio Center Artist Spotlights: Sculpture Center

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