THE IMPACT OF TEACHING FOR ARTISTIC BEHAVIOR IN A POST-PANDEMIC URBAN ART CLASSROOM

A Master's Degree Thesis

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to

Moore College of Art & Design

in partial fulfillment of the requirements for the degree of

MA in Art Education with an Emphasis in Inclusive Practices

Philadelphia, PA

2023

ABSTRACT

The Impact of Teaching for Artistic Behavior in a Post-Pandemic Urban Art Classroom explores the effects of a choice-based art curriculum on students in an urban K-8 setting, with a focus on the post-pandemic context. The study examines the behavioral and academic outcomes of students in an underserved community and investigates how a TAB approach can address their needs. By promoting student autonomy, choice, and self-expression, the TAB model aims to support students' socio-emotional well-being in a trauma-affected environment. Using a mixed-methods approach, the research collects data through observations, interviews, self-assessments, artifacts, and thematic coding. Seventh-grade students, aged 12-14, participate in the TAB art class model throughout an academic year, allowing for insights into their post-pandemic experiences. The analysis focuses on recurring themes such as the development of independence skills, emotional regulation and community reconnection, and the transformation of students with behavioral issues in the post-pandemic context. The findings indicate that the TAB model fosters the development of independence, resilience, and coping skills among students, addressing the specific challenges they face in the aftermath of the pandemic. Through artmaking experiences grounded in a growth mindset, students demonstrate increased engagement, enthusiasm, and a reduction in disruptive behaviors, providing valuable insights into their post-pandemic well-being. The study emphasizes the importance of providing students with autonomy, choice, and opportunities for self-expression to enhance their academic and socio-emotional development in the post-pandemic context.

DEDICATIONS AND ACKNOWLEDGEMENTS

First and foremost, I have to give a round of applause to my incredible family and friends who have endured my ceaseless ramblings about this research topic. Thank you for not only listening, but for actively participating in this research journey with me. Your receptiveness and attentiveness have made this experience all the more enjoyable. A special shout out to Michael for his patience, encouragement, and willingness to always edit with a smile.

To Amanda Newman-Godfrey and Lauren Stichter, your guidance has been invaluable. Thank you for expertise, patience, and uplifting words when they were highly needed.

To Jackie, Lauren, and Sarah, I couldn't have asked for a better cohort. I'm so grateful to have had you both by my side throughout this journey. We did it!

To my thesis reader, Al, and all of the wonderful staff at Moore, thank you for all of your support and counsel.

To my students, none of this would be possible without you. You are my favorite artists and my greatest inspirations.

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CHAPTER I: INTRODUCTION

Background to the Problem

The Covid-19 pandemic that began in March of 2020 has sent shockwaves across the globe, leaving no age group untouched, particularly children and adolescents. The profound and far-reaching consequences of the pandemic, ranging from school closures to increased poverty rates, have raised serious concerns about the socio-emotional well-being of students everywhere. As an art educator in an urban setting, I have been deeply intrigued by the impact of the pandemic on early childhood and primary education, as well as the evolving educational landscape left in its aftermath. In search of innovative teaching approaches, I turned to the Teaching for Artistic Behavior (TAB) pedagogy, known for its emphasis on choice-based and process-based learning. However, the implementation and effectiveness of TAB in a post-pandemic urban art classroom is a topic that currently remains largely unexplored. Therefore, this study aims to fill this gap by investigating the benefits of a TAB classroom and exploring how choice-based learning can shape new approaches to art education in this post-pandemic era. As we continue to navigate this uncertain terrain, the long-term effects of these unprecedented changes are still unfolding, and we must continue to examine and adapt to the evolving "new normal."

I have been teaching art for a combined six years. Three of those years were spent teaching part time to children between the ages of 4-12, at local art studios and afterschool programs. Over the past few years, my teaching experience has been primarily focused on delivering art education to students aged 5-14 in urban school

settings. These placements have not only been within the urban neighborhoods where I teach, but they also happen to be in close proximity to the neighborhoods where I live. Living in the surrounding or neighboring communities has provided me with a unique perspective and deeper connection to the students I work with, allowing me to better understand their needs and experiences. Given my familiarity with these communities and the relationships I have built with my current students, it is natural for me to conduct my studies on this particular group. Moreover, these students hold additional importance as they are among the first to return to "normal" schooling following the challenging period of the Covid-19 pandemic. The impact of the pandemic has been disproportionately felt in the areas where my students live and learn, further emphasizing the significance of studying the effects within these communities.

Problem Statement

My primary concern lies in examining the socio-emotional effects of the Covid-19 pandemic on children and adolescents. I am particularly interested in understanding the aspects of early childhood education and care that students may have missed out on. Additionally, I aim to explore the resilience strategies and coping mechanisms employed by middle school students during these challenging times, specifically 7th graders. By delving into these areas, I hope to gain insights into how the significant disruptions in early and primary education have shaped students' thoughts and behaviors in their current school environments.

I will be following the techniques and implementations of the TAB model to help me analyze the behaviors of students, and identify what methods of teaching work best in the art room at this era in time. While Discipline Based Art Education (DBAE) has long

been the dominant framework in art education, I hold the belief that its effectiveness may have diminished over time. In particular, I find that the needs of students in a post-pandemic world are better served by an educational approach that closely aligns with the TAB framework. The unprecedented challenges and disruptions brought about by the pandemic have highlighted the importance of student autonomy, choice, and self-expression in fostering resilience and addressing the emotional and behavioral effects of such a transformative event. TAB, with its emphasis on student-led art projects and the development of critical thinking, problem-solving, and creativity skills, offers a compelling alternative that can better meet the evolving needs of students in a post-pandemic context.

Research Questions

Given that students have faced challenges with peer interactions in post-pandemic classrooms, and that experts note that when students have the freedom to explore their own ideas they may organically turn to classmates or teachers to collaborate or learn new methods (Gates, L. 2016), how might TAB or choice-based learning inform new ways of approaching art education in a post-pandemic urban art room?

Theoretical Framework

The theoretical framework of this study draws upon key concepts and approaches in art education, with a specific focus on TAB, choice-based art education, and related pedagogical approaches. These frameworks prioritize student-centered learning, process-focused exploration, and the development of critical thinking and creativity skills.

The TAB model, rooted in the belief that students should think and behave like artists, provides a foundation for understanding how students can take ownership of their artistic development. By offering choices and opportunities for self-directed learning, TAB aims to foster independence, creative problem-solving, and artistic expression. This approach aligns with the need to address the socio-emotional effects of the Covid-19 pandemic on children and adolescents.

Choice-based art education (CBAE) is another framework that emphasizes student agency and decision-making in the art classroom. By providing students with options to explore different materials, techniques, and concepts, CBAE supports personalized and meaningful art experiences. The integration of inquiry-based learning strategies further encourages students to pose questions, explore ideas, and make connections within their artwork.

Incorporating studio habits of mind, such as developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and exploring, and understanding art worlds, enriches the theoretical framework. These habits promote essential skills and dispositions that can benefit students' artistic growth, self-reflection, and engagement with the creative process.

Furthermore, this study acknowledges the impact of the Covid-19 pandemic on students' behavior, psychological state, and educational experiences. By investigating the effects of TAB and CBAE within a post-pandemic urban art room, the research aims to understand how these methodologies can address the challenges students face in peer interactions and collaborative learning environments.

The theoretical framework also highlights the importance of considering the voices and perspectives of students themselves. By incorporating direct quotes from student interviews, the research seeks to amplify their experiences, provide human connection to the study, and support qualitative analyses.
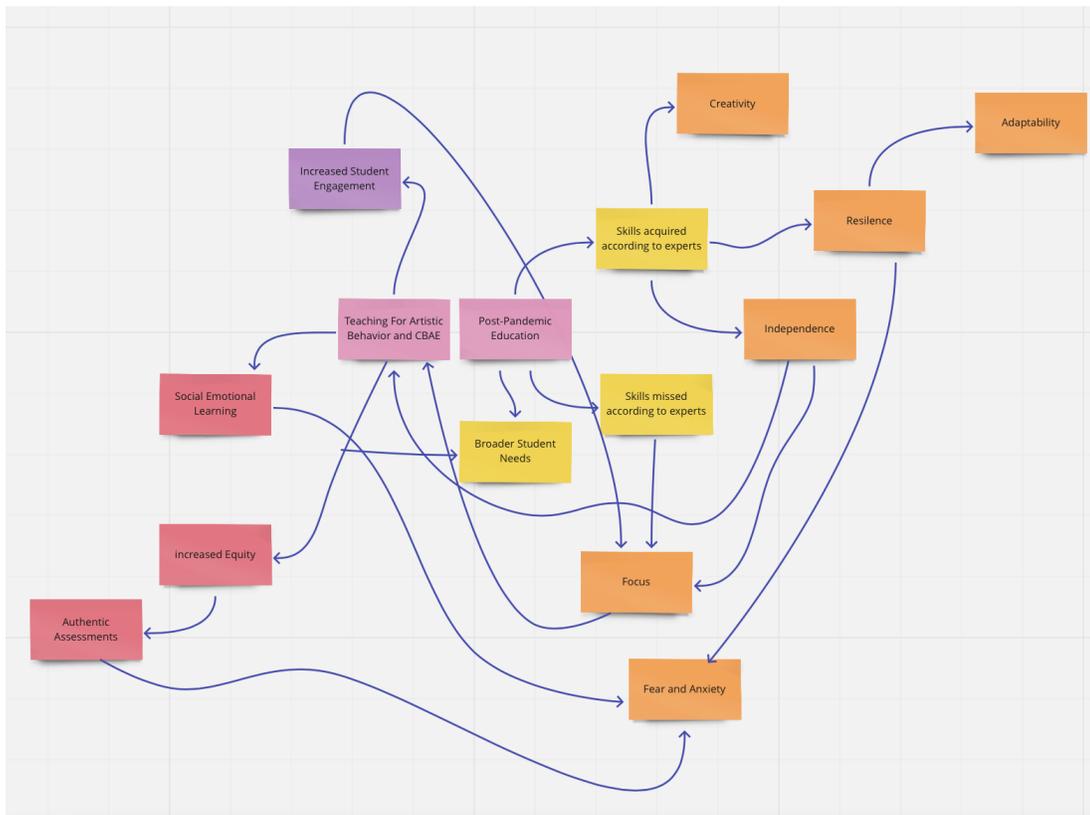
Figure 1. Graphic Organizer of Key Concepts.

The concept map illustrates the interconnectedness of TAB, CBAE, and post-pandemic education. Ideas from each domain complement and respond to one another, such as "Broader student needs" in post-pandemic education aligning with "Increased Equity" in TAB and CBAE. This highlights the interplay and mutual influence between these frameworks in addressing the evolving educational landscape.

Significance of the Study

I believe the findings of this research have practical implications for educators, administrators, and students in the post-pandemic educational context. It aims to provide valuable insights and strategies that can help educators adapt to new teaching norms and meet the changing needs of students. Additionally, the research findings can inform decision-making processes at the school and district level, contributing to the development of comprehensive and responsive strategies (Walker, 2022). By incorporating these evidence-based insights into their practices, educators and administrators can navigate the complexities of the post-pandemic educational landscape and create supportive learning environments that promote student success.

As for students, I believe this research could benefit them the most because it will help them understand what they need and give them a voice in the matter. Student-driven learning allows for discoveries that the teachers are unable to make alone.

The implications of my study may result in art classrooms changing. TAB and CBAE have been growing for the last few decades, but documenting the effects it has on students after a cultural shift and shared trauma may cause even more art teachers to reconsider their teaching styles.

Limitations of the Study

The site of my study is a natural setting. However, this comes with limitations. I will be conducting my study within my classroom, a room I am in control of. This is beneficial because it allows me to use multiple methods and change them, but it also means there is and is no other adult or researcher around to "check my work" so to speak, and help me provide authentic interactions. Along those lines, the student-to-teacher ratio

will always be skewed in a way that limits the one-on-one interactions to a lesser amount of time. This severely cuts my individual time down with my participants, a time constraint that was already bounded by school day hours.

As the chief researcher, I am in control of what kind of data I choose to collect, from which students, and how. This means I must hold myself accountable for accepting all data that comes my way, and making sure to treat each interview or collection point with authenticity. I will be collecting data in the forms of surveys, interviews, observations, and secondary data analyses. I am unsure if I will or can engage with multi-site data collecting, which may further my limitations.

In conducting my research, I recognize the importance of considering both inductive and deductive approaches. While I do not have a predetermined theory for my research, I anticipate leaning more towards an inductive approach. This allows me to explore and generate new insights based on the specific context and experiences of urban setting students in a post-pandemic learning environment. By incorporating both inductive and deductive strategies, I aim to create a comprehensive understanding of the research topic.

Inductive reasoning allows for the exploration of new ideas, patterns, and themes that emerge from the data collected in my specific research setting. This approach enables me to capture the unique experiences and perspectives of urban students in a post-pandemic context, which may contribute to expanding existing knowledge.

Simultaneously, the use of deductive reasoning, drawing upon established theories and prior research on TAB methodology, provides a framework for analyzing the collected data. By utilizing deductive reasoning, I can examine how the TAB model

aligns with or challenges existing theories and concepts, as well as identify potential implications and connections with the observed outcomes in the urban setting.

I believe that by using quotes from student interviews I have the ability to highlight many different participant perspectives. It is an opportunity to directly incorporate student voices, provide human connection to the research, and support qualifying analyses. I want to be sure to include all sides available in my research.

Key Terms and Definitions

Achievement Gap. Refers to the disparity in academic performance between groups of students. The most commonly noted achievement gap in the USA exists between white and Asian American students and African American and Hispanic students. National standardized test scores show a persistent disparity between the groups, where the white/Asian American group scores higher on average, and African-American and Hispanic students score lower on average.

Authentic Learning. An instructional approach that encourages students to discuss, explore, and approach concepts in a meaningful way. Connects student learning to real-world experiences.

CBAE. Short for Choice Based Art Education. Often used as an umbrella term for any art classroom that falls on the choice spectrum-- where the furthest category on one side is packaged curriculum and the furthest category on the opposite side is TAB.

Centers/Centers Approach. Designated areas of space for specific mediums.

Disruptive Behaviors. Refers to actions or behaviors that interfere with the smooth functioning of a learning environment. These behaviors may include distractions,

outbursts, defiance, talking out of turn, emotional dysregulation, inappropriate phone use, inappropriate language, etc.

Inquiry Based Learning. Inquiry-based learning is a learning technique and process that encourages students to explore and make connection by posing questions, problems or scenarios. Differs from traditional teaching methods where a teacher would present facts to students.

Learning Loss. Refers to any amount of loss of knowledge or skills in academic progress. Can be specific or general, and can occur due to many reasons.

Post-Pandemic. Referring to the time period after 2020 peak Covid 19 infections. Post pandemic is the current and future state of the world.

Remote Learning. Learning that occurred online or outside of the traditional school environment during the height of the covid 19 pandemic.

Self-Assessment. A process in which students evaluate their own learning, skills, abilities, and growth. Typically, in the form of a worksheet or prompt, self-assessments involve students reflecting on their personal learning progress and experiences.

Studio Habits of Mind. A fundamental framework for art education broken down into 8 habits-- Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, Understand Art Worlds.

Student Driven. Also known as student-centered learning, is a method of teaching that shifts the focus of instruction to the student, allowing them to be a more active participant in their education.

TAB. Short for Teaching for Artistic Behavior, is a pedagogy through which students learn to think and behave like artists. It differs from traditional art teaching methods by being student-driven and process focused. TAB classrooms are highly structured studios with expectations and access points for self-directed student learning across multiple mediums. It develops critical thinking, problem solving, and creativity skills.

Trauma-Informed Teaching. An approach to education that recognizes and responds to the impact of traumatic experiences on a students' learning and well-being. It involves creating a safe and supportive environment, understanding the effects of trauma on children, and implementing strategies to promote healing, resilience, and success.

Assumptions Not to Be Debated

Given that achievement gaps have been evident within the field of education for decades, and it is assumed that they happen due to large systemic issues, achievement gaps themselves will not be debated. The changes and expansions of the achievement gaps evident today will be discussed, but they will not be debated as we have the data and statistics to prove their existence.

Given that the effects of the Covid-19 pandemic are active and continuous, and it is assumed that these effects are due to economic, emotional, and sociological reverberations that appear differently for different populations, the hardships of the pandemic will not be debated.

Assumptions To Be Debated

Given that the benefits of TAB and CBAE vary for educators depending on location, age, accessibility, and other factors, and that some educators are not going to agree with the methodology, this issue will be debated. Other art education methodologies will be discussed alongside the techniques being utilized within this study.

Given that this study is being conducted within a specific location and student population it is assumed that results will be indicative of said specifics and may not occur exactly the same in other conditions. The results will provide insight for educators working within similar settings, and the accuracy of this study's implementation elsewhere will be debated.

Summary

The Covid-19 pandemic has had profound effects on the behavioral and academic well-being of students aged 6-14 (1st-8th grade). Extensive research indicates that a significant portion of children, up to 79.4%, have experienced negative impacts such as depression, anxiety, reduced focus, and increased irritability (Prateek Kumar Panda, MD). In this study, I aim to intersect this widespread phenomenon with the concept of TAB, an innovative art education approach centered around student choice and the creative process. By examining the dynamics of the highly structured TAB classroom, this research seeks to uncover how it can potentially mediate and illuminate student behaviors and emotions, providing valuable insights for post-pandemic teaching practices.

TAB, rooted in the belief that every child is an artist, encourages students to engage in artistic behaviors through exploration, inquiry, skill development, reflection, and more. This choice-based methodology empowers students to take ownership of their artistic journey, fostering independence and self-expression. By integrating the study of TAB with the context of the Covid-19 pandemic, this research aims to shed light on the potential role of art education in mitigating the negative effects experienced by students during and after the pandemic.

By exploring the intersection of the pandemic's impact on student well-being and the transformative potential of TAB, this research strives to contribute to the understanding of how art education can support students' emotional and academic growth in challenging times. The findings from this study hold promise for informing educational practices and providing insights into the ways TAB can be leveraged as a tool for post-pandemic teaching, promoting resilience, engagement, and well-being among students in the age range of 6-14.

TAB, as a pedagogical approach, has been a topic of ongoing debate within the field of art education. Despite gaining increased recognition and implementation over the past decade, it has not yet achieved widespread acceptance as the predominant form of art teaching and often necessitates justification and advocacy. Some argue that traditional methods like Discipline Based Art Education (DBAE) are more beneficial. However, TAB has been proven to provide authentic learning experiences, fostering critical thinking skills, independence, and confidence. The uninvestigated benefits of TAB within a post-pandemic setting may provide further insight for those who dispute its effectiveness.

Recognizing that there may be differing viewpoints regarding the TAB format and the role of traditional methods in providing a sense of normalcy, it is crucial to acknowledge the unprecedented nature of the current circumstances. These extraordinary times call for an extraordinary willingness to explore and test a range of perspectives and theories. Art education, renowned for promoting independence and providing a platform for self-expression, offers a unique opportunity to observe behaviors and conduct analyses that may not be feasible in other educational contexts. In engaging with readers, my intention is to establish a foundation of shared universal experiences and build upon that common ground. By doing so, we can foster a deeper understanding and appreciation for the potential insights and benefits that the TAB approach may offer in the current educational landscape.

The theories and documented benefits associated with TAB, combined with the observed impact of art education on students' emotional well-being, lend relevance to the claims put forth in this research. Existing data clearly indicates that the Covid-19 pandemic has resulted in significant learning loss and mental health challenges for children across the country. Among the most severely affected are Black and Hispanic families residing in urban areas, where educational engagement has been disproportionately affected. Considering the additional hardships faced by primary caregivers and parents in ensuring the health, safety, and well-being of their children during this pandemic, the negative repercussions are likely to be magnified for those already living in challenging circumstances or with disabilities (Cianfarani, 2021).

The investigation into the benefits of a TAB classroom will take place in an urban school located in Philadelphia, PA, which serves students from kindergarten to eighth

grade. The study will specifically concentrate on seventh grade students, as emerging evidence suggests that middle school students have been significantly impacted by negative effects stemming from the pandemic and may face considerable challenges in their recovery process. This age group is typically in a developmental stage where they are expected to gain independence from their parents, but the pandemic has hindered this progression (Sparks, 2021). By focusing on this particular grade level, the study aims to gain insights into the specific needs and experiences of these students within the context of the TAB classroom environment.

TAB has demonstrated its ability to foster independence skills, encourage creativity, develop persistence, and increase confidence. Unlike traditional art classrooms with uniform assignments, a TAB classroom encourages students to engage with various materials and concepts. Recognizing the varying needs of post-pandemic students, I believe traditional methods may not be the most beneficial in addressing these needs.

Art education's potential to provide insights into students' experiences extends beyond the art classroom. Art can reflect what students are dealing with, carrying different meanings and mirroring their focus in other aspects of learning. Exploring how a TAB art room can inform other educators about student needs and learning styles in a post-pandemic era holds great value. With students ranging from kindergarten to 8th grade, differences and similarities among them based on their age and developmental stage at the start of the pandemic will be examined.

Throughout the research process, it is essential to acknowledge and address any unconscious assumptions and biases that may arise. As a white researcher working with a predominantly non-white student population, it is crucial to approach their perspectives

and experiences with sensitivity and mindfulness. Recognizing the influence of race on individuals' lived experiences and ways of navigating the world is essential in conducting ethical research.

Furthermore, the ongoing Covid-19 pandemic adds an additional layer of complexity and ethical considerations to the study. As the situation continues to evolve, it is important to remain mindful of the potential impact of the pandemic on the participants and the broader community. Adapting research methods and approaches to ensure the safety, well-being, and privacy of the participants is paramount. Additionally, the findings and conclusions drawn from the research should be interpreted with caution, considering the ever-changing nature of the pandemic and its effects.

By maintaining awareness of these factors and actively addressing them throughout the research process, the study can strive to provide a more inclusive and ethical examination of the impact of TAB in the post-pandemic context.

In the subsequent chapter, we will explore the writings of various educators, researchers, and art professionals who provide valuable insights related to our research topic. These sources include experts in education studying achievement gaps and student behaviors, art educators successfully implementing the TAB approach, and researchers investigating the effects of the Covid-19 pandemic on students. By delving into this literature, we aim to gather additional evidence and substance to support our research and strengthen our arguments. Notably, much of the literature referenced is recent, with publications as recent as 2022, ensuring its relevance to the issues addressed in this study.

CHAPTER II: LITERATURE REVIEW
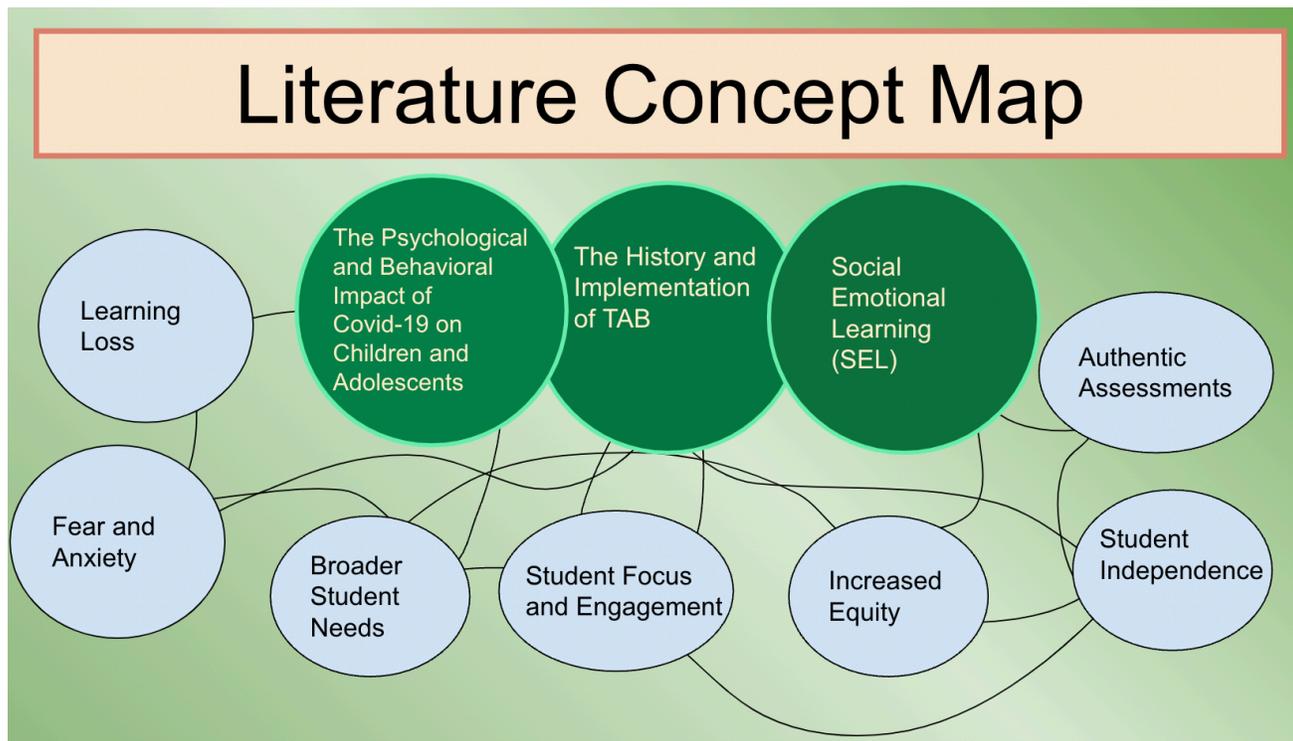
Figure 2. Literature Concept Map.

Introduction

The way that I currently see it, this research is building upon two major topics in education: the psychological and behavioral impact of the Covid-19 pandemic on children and adolescents, and the history and implementation of Teaching for Artistic Behavior (TAB). These areas are crucial to understanding the context and rationale behind the research and provide valuable insights into the potential benefits of a TAB curriculum in a post-pandemic urban art classroom.

The first section of the literature review explores the psychological and behavioral effects of the Covid-19 pandemic on children and adolescents. It discusses how the pandemic has affected children's mental health, learning loss, and emotional well-being. The literature highlights the prevalence of anxiety, depression, irritability, and sleep

disturbances among young individuals, as well as the challenges faced by families and communities, particularly those in underserved urban areas. The review underscores the need to address the unique needs of children in the aftermath of the pandemic and identifies the potential role of art education in supporting their socio-emotional development.

The second section delves into the history and implementation of TAB. It traces the origins of TAB to the Lowenfeld Era in the 1970s and highlights the evolution of choice-based art education. The review explores the philosophical foundations of TAB, emphasizing the belief that the child is the artist and should have autonomy and choice in their artistic endeavors. It is important to understand the foundation of the TAB methodology in order to understand why it is being utilized in this study. The literature review also discusses the collaborative efforts of educators Katherine Douglas and John Crowe in refining TAB and the establishment of the Teaching for Artistic Behavior organization. The section concludes by presenting the core principles of TAB and its aim to provide a structured environment for children to authentically engage in artmaking.

The literature review establishes the foundation for the research study by highlighting the psychological and behavioral impact of the pandemic on children and adolescents, as well as the principles and implementation of TAB. It identifies gaps in the existing literature, particularly the lack of research on the effects of the pandemic within a TAB classroom and the limited focus on urban classrooms serving predominantly African-American students. These gaps serve as the motivation for the present study, which aims to investigate the potential benefits of TAB in addressing the post-pandemic challenges faced by students in an urban art classroom. If you look to the figure above

you will see how all of these areas of study connect together, and can speak to one another. Social-emotional learning, SEL, will also be discussed as many aspects of that approach work to bridge the ideas together.

The Psychological and Behavioral Impact of Covid-19 on Children and Adolescents

The effects that the Covid-19 pandemic, and the periods of quarantine and isolation that it was accompanied by, will ricochet for generations. Children as young as 2 years old are aware of major and minor changes around them, and experience affects from those changes (Kumar Panda, 2021). Children and adolescents were largely plagued by the changes that the pandemic brought to their lives, and it is evident through new behaviors, fears, mental health issues, and learning patterns. Psychological problems like anxiety, depression, irritability, mood swings, and sleep disturbance have become commonplace among the children studied. These effects will continue to be studied and felt among communities and families for generations to come, but today we are just beginning to uncover data linked to the Covid-19 pandemic

In several studies conducted to examine the psychological impact of quarantine in children and adolescents, it was revealed that anger and post-traumatic stress disorder were also found to be common. In fact, 70-90% of children had worsened in regard to their negative or erratic behaviors and emotional exhaustion (Saurabh K, Ranjan S 2021). These statistics were consistent in various populations of children, both those that experienced periods of isolated quarantine and those who did not. Children in scenarios with the least amount of disruption, those who did not experience personal quarantines or multiple lockdowns, still had a higher incidence of these problems when compared to

studies conducted in the pre-Covid era, or any time before the year 2020. (Kumar Panda, 2021).

Anxiety is a large mental health issue that has also been found among children and adolescents since the pandemic began in 2020. Students reported worrying more often than in previous years, and about a variety of differing topics. Anxieties range from food insecurity, to loved ones becoming sick by the virus, to new founded fears and social anxieties. Younger school aged children are most vulnerable to these anxieties, as Covid-19 disruptions often came alongside changes in parent and caregivers' schedules and availabilities. The pandemic became the most disruptive and prolonged shift in the lives of families and children to happen in decades, as it forced an unprecedented feeling of vulnerability and loss of vital social and developmental interactions (American Psychological Association, 2020).

One concerning finding is that adolescents exhibited increased anxiety when they lacked understanding or clear communication about the pandemic. This uncertainty often led to emotional outbursts, reflecting their struggle to cope with the situation (Imran N, Zeshan M, Pervaiz Z., 2022). At the same time, virtual learning became the primary educational tool during the initial phase of the pandemic, with students relying heavily on computers and online platforms to complete their school days from home (Liu JJ, Bao Y, Huang X, 2021). This widespread use of technology, combined with the lack of adult guidance in processing online information, raised concerns about the developmental security of young children who obtained pandemic-related information from digital sources. Addressing these challenges requires culturally sensitive interventions, engaging activities, problem-solving opportunities, and strategies to address avoidance behaviors in

the lives of adolescents (Oxford University Press, 2021). By incorporating such approaches, educators and caregivers can support young individuals in navigating the anxieties, negative behaviors, and increased reliance on internet and social media brought about by the pandemic.

The History and Implementation of Teaching for Artistic Behavior

Choice-based art education programs can be traced back to the 1970s, during the Lowenfeld Era. However, Teaching for Artistic Behavior (TAB) was officially founded in 2001. (Crowe, 2009). TAB builds upon Dr. Viktor Lowenfeld's stages of artistic development, which delineate artistic behaviors that naturally occur throughout a child's lifetime. These stages of artistic development became a blueprint for understanding how art and children interact. The first stage of artistic development is the Scribble Stage, occurring in children around 1-3 years of age. From there, children go through the Pre-Schematic and Schematic Stages, where they begin to identify shapes that they see and eventually assign the shapes to objects within the real world around them. After that comes the Dawning Realism Stage around ages 7-9, where children become more critical and aware of the differences between reality and their drawings. Then, at ages 10-13, children enter the Pseudo-Naturalistic Stage where they attempt to achieve as much realism at possible in their drawings, and measure their success by that merit. The final stage of artistic development, the Decision Stage, tends to happen around ages 13-16, in which a child will decide to continue developing their skills, or decide that art is not activity they want to invest in (Fussell, Matt 2015). Lowenfeld's method became widely used among art educators, and still remains heavily referenced. When art educators subscribed to Lowenfeld's ideology in the 1970's, and began seeing children naturally

proceed through these stages, they also began offering more and more student choice. Art lessons became more child-centered and developmentally appropriate, and resulted in authentic artmaking. This is how TAB quietly emerged within classrooms; many educators found that providing students with choices in their artmaking became common sense once they understood Lowenfeld's expectations (Lutkus, Lauren J, 2019).

Scribbling - 2 years

First disordered scribbles are simply records of enjoyable kinesthetic activity, not attempts at portraying the visual world. After six months of scribbling, marks are more orderly as children become more engrossed. Soon they begin to name scribbles, an important milestone in development.

The Preschematic Stage - 3 - 5 years

First conscious creation of form occurs around age three and provides a tangible record of the child's thinking process. The first representational attempt is a person, usually with circle for head and two vertical lines for legs. Later other forms develop, clearly recognizable and often quite complex. Children continually search for new concepts so symbols constantly change.

The Schematic Stage - 6 - 8 years

The child arrives at a "schema," a definite way of portraying an object, although it will be modified when he needs to portray something important. The schema represents the child's active knowledge of the subject. At this stage, there is definite order in space

The Gang Stage - The Dawning of Realism - 8 - 12 years

The child finds that schematic generalization no longer suffices to express reality. This dawning of how things really look is usually expressed with more detail for individual parts, but is far from naturalism in drawing. Space is discovered and depicted with overlapping objects in drawings and a horizon line rather than a base line. Children begin to compare their work and become more critical of it. While they are more independent of adults, they are more anxious to conform to their peers.

The Pseudo-Naturalistic Stage - 12 - 14 years

This stage marks the end of art as spontaneous activity as children are increasingly critical of their drawings. The focus is now on the end product as they strive to create "adult-like" naturalistic drawings. Light and shadow, folds, and motion are observed with mixed success, translated to paper. Space is depicted as three-dimensional by diminishing the size of objects that are further away.

The Period of Decision - 14 - 16 years

Art at this stage of life is something to be done or left alone. Natural development will cease unless a conscious decision is made to improve drawing skills. Students are critically aware of the immaturity of their drawing and are easily discouraged. Lowenfeld's solution is to enlarge their concept of adult art to include non-representational art and art occupations besides painting (architecture, interior design, handcrafts, etc.)

Figure 3. Lowenfeld's Stages of Artistic Development.

Two educators who followed Lowenfeld's approach, but found it to be too reliant on teacher decision-making, are Katherine Douglas and John Crowe. In an effort to gain more insight on what students wanted to create, Crowe surveyed 100 fifth graders and asked them 1.) "If you could paint anything, regardless of ability, what would you want to paint?" and 2.) "If you were asked to paint something, what would be your least favorite thing to paint?" (John Crowe: A Long Road to Choice, 2021). The results came back incredibly varied; with almost every single student answering something different than the next. However, Crowe was able to organize the responses into broader categories; landscapes, objects, people, and abstract scenarios. Crowe then organized his classroom accordingly, and placed students in groups aligning with their interests. Crowe states that he then said "I want you to follow your interests. Use the resources for inspiration if you wish. I will teach you individually and in small groups what you need to know to paint what you want to paint." This experiment showed Crowe what would arise when students were given the tools to follow their natural inclinations-- more authentic and varied artworks. The student's engagement, according to Crowe, also lifted.

From there, the journey to searching for alternatives for traditional teacher-directed instruction continued. Katherine Douglas, another Massachusetts art educator, collaborated with Crowe to develop choice-based art education. The educators worked together to redesign their classrooms and develop learner-directed curriculums and methods. The collaborators took their methods and shared them at national conferences around the east coast, and officially founded the Teaching for Artistic Behavior organization in 2001. (Teaching for Artistic Behavior, Our History, 2007).

The fundamental philosophy of modern-day TAB can be summed up in one simple phrase: "The child is the artist" (Douglas, 17). It is the goal of TAB to provide the structure necessary to ensure that all children can access their artistic intentions in the most authentic ways. In this, students learn to act as artists and not just with compliance. TAB classrooms are typically set up with centers, or stations around the room that are separated by media or activity. Students are then taught "The 8 Habits of Mind" in order to independently choose their centers during each art class, and create with whichever habit they believe to be necessary in that moment. The habits of mind include "Develop Craft," "Engage & Persist," "Envision," "Express," "Observe," "Reflect," "Stretch & Explore," and "Understand Art Worlds" (The President and Fellows of Harvard College on behalf of Project Zero, 2003). A typical lesson (also referred to as a demo) within a TAB classroom is much shorter than lessons taught within a DBAE classroom, usually only lasting between five to ten minutes long. These short lessons focus on demonstrations on art materials, introductions to artists' work, techniques, and discussions on artistic behaviors such as "How do artists know when they are finished an artwork?" These short full-class lessons are intended to provide continuous inspiration and support to students, allowing them to grow as they work on their independent artworks (Kayla Lindeman, 2018). TAB aims to provide the necessary structure for all children to access their artistic intentions authentically.

Connections

As mentioned earlier in this chapter, experts have been actively exploring solutions to address the challenges that emerged during the Covid-19 pandemic. One proposed approach to mitigate the negative outcomes of the pandemic is to provide

children and adolescents with increased opportunities for problem-solving, engaging in activities with reduced academic or social pressure, and promoting collaboration while addressing avoidance behaviors (Oxford University Press, 2021). Art, with its diverse avenues for participation, serves as a powerful outlet for children to express themselves. Rush Rehm, a professor at Stanford University, highlights the therapeutic nature of artmaking, citing numerous instances where individuals facing adversity found solace and creativity as a means of coping. Creative work extends beyond an outlet; it allows for play, an escape from the norm, and a means of recovery from trauma (Rehm, Rush 2021). Art educators have been championing this idea and advocating for increased support for art education in the wake of the pandemic. The claims associated with implementing TAB in an art classroom, such as enhanced student engagement, differentiation, authentic artmaking, and rejuvenation for both students and teachers, directly address the prevalent issues stemming from the pandemic that affect students of all ages (Kayla Lindeman, 2018). Therefore, TAB holds the potential to effectively navigate and unveil the lingering effects of the pandemic, aiding students in adjusting to life after such a transformative event. In the subsequent chapters, I will delve deeper into this concept by implementing TAB methods and techniques within an urban K-8 classroom, providing valuable insights into its impact. The literature on the psychological and behavioral impact of the pandemic, the history and implementation of TAB, and the potential benefits of art education in a post-pandemic setting intertwine to form a coherent and compelling narrative.

Gaps

While the existing research has shed light on the psychological and behavioral impact of the Covid-19 pandemic on children and adolescents, there are still many gaps in the literature that need to be addressed. Specifically, there is a lack of studies examining the effects of the pandemic on students within the context of a TAB classroom. The available research has primarily focused on the general mental health issues and academic challenges, but there is a lack of information regarding the potential benefits of a TAB curriculum in a post-pandemic setting. Furthermore, the literature on TAB itself has mostly explored its implementation and effectiveness in traditional classroom settings, with limited emphasis on urban classrooms serving predominantly African-American students. Therefore, this study aims to fill these gaps by investigating the effects of the pandemic on students' behaviors and emotions within a TAB classroom in an urban setting, providing valuable insights into the intersection of post-pandemic challenges and art education.

CHAPTER III: METHODOLOGY

Design of Study

Setting

My study takes place within a K-8 art classroom at a public school within the school district of Philadelphia. My school, ████████████ Elementary, is located in the ████████ community of Philadelphia, a community that is currently ranked as one of the most neglected areas of the large American city. The surrounding neighborhoods have an average household income of more than double that of ████████ households. (U.S. Census Bureau Quickfacts, 2022).

Participants

The participants in my study will be primarily middle school students in the 7th grade, ranging from ages 12-14. Although I teach students from kindergarten through 8th grade and will be implementing a TAB curriculum across all grade levels, the majority of the data collection will be centered on the 7th-grade students. This approach allows me to closely monitor and analyze the specific experiences and behaviors of this particular group, providing valuable insights into their post-pandemic artistic development and well-being. All the children and adolescents are students in my art classes participating in the TAB classroom model. There will be research notes taken for all classroom students, with observations occurring multiple times a week. I will be conducting one-on-one interviews with approximately 3 randomly selected students within the 7th grade. All students live within the ████████, Philadelphia area and many have been attending ████████████ since Kindergarten. Students have known me since August, 2022 and

interact with me on a daily basis. I typically see each class every other day for forty-five-minute periods.

Researcher Role

My role as researcher is the teacher at ███ Elementary. This role places me as both a participant and non-participant. I will be both facilitating class activities, interacting with research participants (students), and conducting research.

Research Procedures

My research will be conducted over an academic year, spanning two semesters. The primary focus of data collection and observation will take place during the second semester, from January 2023 to June 2023. The classroom setup will follow the established framework of TAB classroom models and will be coordinated by myself as the researcher. Students, once acquainted with the TAB model, will be observed both as individuals and in full-class cohorts. To ensure comprehensive assessment, rubrics and protocols will be utilized to track various aspects, including student engagement, behavior, community building, and skill development. This systematic approach will facilitate a thorough examination of the impact of the TAB methodology on student outcomes.

Ethical Considerations

All students will be informed at the start of each semester that they will be participating in a TAB art classroom. Students will learn what TAB is, and how it will affect the course. I will explain the history of TAB and what I, as a researcher and teacher, will be tracking. Permission slips to share student interview results will be

distributed to parents. Students' participation in the study will not be incentivized with external rewards, as the study is an integral part of the course curriculum rather than an extra learning opportunity. All students will remain anonymous by only being referred to as their first initial. As an example, a 7th-grade student participating in the research may be referred to as "Student L" to maintain confidentiality and anonymity. All data, including interview notes, trackers, photographs, etc., will be kept in a binder separate from all other paperwork and placed in a teacher-only drawer within the classroom.

Research Methods

I view my research problem from a very present, and future, perspective. I am researching the impact of an educational methodology through the lens of students in our current time-- amidst a pandemic. Because this research is occurring during an unprecedented time in education, and acknowledging that fact, the future of the research findings must also be considered. By exploring the effects of TAB during this unprecedented time, we can gain valuable insights that extend beyond the immediate challenges and contribute to the future of educational practices.

The Covid-19 pandemic has disrupted traditional educational systems and necessitated the exploration of alternative approaches to teaching and learning. Understanding the impact of TAB in the current educational landscape allows us to envision its potential in shaping the future of education. By acknowledging the unique circumstances, we are facing, this research not only addresses the immediate needs of students but also provides insights that can guide educational practices beyond the pandemic, supporting resilience, creativity, and student-centered learning in the post-pandemic era. Through a forward-thinking lens, this study seeks to contribute to the

ongoing conversation on educational reform and prepare students for the challenges and opportunities that lie ahead.

Data Collection

Context

In my K-8 classroom, I assume the role of the facilitator and guide. As the educator, I am responsible for creating a structured and supportive learning environment. I establish the schedule, arrange the physical layout of the classroom, set the rules and expectations, and provide direction to students. Within the art room, I am the authority figure who intentionally supports students in their learning journey.

The design of the classroom has undergone several iterations to align with the principles of TAB. The objective was to create a space that functions as a "second teacher," adhering to the recommendations of the TAB methodology. To achieve this, I have implemented a layout that incorporates six distinct centers, each dedicated to specific art materials and activities. This arrangement facilitates students' exploration and engagement, allowing them to independently navigate the artistic process within the designated centers.

Painting Center	Watercolor palettes, paintbrushes, tempera in bottles, tempera cakes, painting knives, aprons.
Drawing Center	Markers, crayons, colored pencils, drawing pencils, charcoal, stencils, oil pastels, chalk pastels.
Sculpture Center	Balsa wood sticks, popsicle sticks, wire, foam, straws, tape, cardboard, papier mache, tin foil, found objects.

Fiber Center	Yarn, embroidery thread, embroidery hoops, needles, weaving looms, felt, fabric scraps, beads, pompoms.
Clay Center	Airdry clay, clay tools, clay mats.

Figure 4. Description of Centers.

The classroom environment is designed to promote accessibility and independence for all students. Each center is clearly labeled and organized in a way that facilitates easy access. Students are familiarized with the materials available in each center, learning which supplies can be freely taken and which require supervision. During independent work time in each art class, students move around the room to their preferred center, selecting the materials they need and returning to their assigned table to begin their creative work. This routine becomes natural over time as students become acquainted with the room layout and materials.

Throughout this process, I will be actively collecting data to inform my research. I will be taking detailed observational notes on various aspects, including the artwork being created, the overall flow and dynamics of the environment, and the individual preferences and engagement levels of specific students. These observations will provide valuable insights into students' choices, interactions with the centers, and their overall artistic experiences. By documenting these observations, I aim to capture a comprehensive picture of how students navigate the TAB classroom, make choices, and engage with the materials as they create their artwork.

Methods of Data Collection

Observations

Informal observations were conducted during each class period as I actively moved around the studio space, attentively observing students as they worked and interacted with one another. To capture a more comprehensive record, audio and video recordings were utilized on a weekly basis, focusing on random interactions between myself and participants. Additionally, I maintained a researcher's journal where I often reflected on my own observations and insights multiple times a week, typically after participants had left the room. These combined methods of data collection aimed to provide a well-rounded understanding of the students' behaviors, interactions, and progress within the art room.

Interviews

Throughout the semester, I conducted two interviews with selected 7th grade students in my classroom. These interviews offered valuable insights into the experiences, perspectives, and growth of these specific students. One interview was conducted at the beginning of the semester and another at the end.

The initial interview focused on gathering background information about the students' previous experiences in art classes, their engagement with art-making, and their initial thoughts and feelings regarding the ongoing Covid-19 pandemic. This interview established a baseline understanding of their starting point and provided a foundation for comparison.

The final interview, conducted at the end of the semester, built upon the initial interview and explored topics such as the students' artistic progress, their evolving

experiences and emotional states during art class, and their reflections on the pandemic. This interview captured their growth, insights, and any changes or shifts in their perspectives and artistic expressions throughout the semester.

Both interviews were conducted in my classroom and lasted approximately 10-30 minutes. To document these interviews, I used audio recordings to capture the students' responses accurately. Additionally, I took handwritten notes to ensure comprehensive documentation and to capture any additional observations or nuances.

By focusing on selected 7th grade students, these interviews provided a detailed understanding of their unique experiences within the TAB art room and the post-pandemic learning environment. The longitudinal approach of conducting interviews at the beginning and end of the semester enabled me to track their development, document their journey, and gain meaningful insights into the impact of the TAB methodology in the context of their artistic growth and perspectives.

Artifacts

A collection of visual data was gathered for this research project. These artifacts included photographs of student artwork at different stages of creation, videos capturing students actively working and participating, lesson plans for full-class demonstrations, photos showcasing the TAB classroom setup, researcher journal entries, and student feedback forms. Photographs were taken during the art-making process and upon completion, documenting the students' artistic journey. Videos provided a dynamic view of students engaged in art activities. Lesson plans outlined the instructional strategies employed in demonstrations. Photos of the TAB classroom showcased its arrangement to promote student autonomy. Researcher journal entries reflected personal insights, while

student feedback forms allowed students to share their thoughts and experiences. By utilizing these visual artifacts, a comprehensive and nuanced understanding of the students' experiences and progress within the TAB art room was achieved.

Self-assessment Forms

In addition to the aforementioned visual data artifacts, self-assessment forms were also utilized as part of this research study. These forms served as a valuable tool for students to reflect on their own engagement, progress, and experiences within the TAB art room. By completing these self-assessment forms, students had the opportunity to provide personal insights and evaluate their own artistic growth, skill development, and level of satisfaction with their artwork. The self-assessment forms contributed to a comprehensive understanding of the students' perspectives and provided additional data to support the findings of this research.

Data Analysis

Organization of Data

The data collected for this study was categorized into the previously mentioned types: observations, interviews, self-assessments, and artifacts. Students actively participated in the TAB art class model on a daily basis throughout an entire academic semester. To effectively manage the data, it was organized based on its type and student initials in computer files. Furthermore, the interviews were transcribed for further analysis and documentation.

Coding of Data

The collected data underwent thematic coding, with a primary emphasis on identifying and analyzing the most recurring themes. These themes encompassed crucial aspects such as engagement and enthusiasm, reduction of disruptive behaviors, and community building within the TAB classroom. Additionally, an extra category was dedicated to coding all elements associated with emotional input or trauma. To facilitate the coding process and ensure easy identification, each theme was assigned a distinct color, enabling efficient and comprehensive analysis of the data.

Timeline for the Study

Moving forward, the research process involved obtaining necessary approvals to ensure ethical considerations. The study underwent review by the Institutional Review Board (IRB) to protect participant well-being. Approvals were sought from the school district and the research site, ensuring compliance with guidelines. Parental consent was obtained to conduct interviews with selected 7th grade students, allowing for their participation in the research. Throughout the study, regular observations and data collection were conducted, providing valuable insights into student behaviors and engagement. Self-assessment forms were administered to students, enabling them to reflect on their progress and experiences within the TAB art room. The collected data was organized, analyzed, and prepared for the thesis presentation in August of 2023, facilitating the distribution of research findings. Throughout the entire process, careful adherence to ethical guidelines and established timelines was followed to ensure the integrity of the research.

Month	Process	Steps to Accomplish
January	Gain IRB Approval	Submitted proposal and participated in proposal hearing.
	Begin seeking participants and site approval	As soon as IRB was granted, I contacted the school district and my principal for site approval. I then handed out parent permissions to selected students.
	Ongoing Literature Review	Continued literature review.
February	Prepared Materials for Study	Prepared lessons, demos, materials, and collected permissions.
	Prepared Interviews	Prepared interview procedures.
March	Began Observing	Began taking multiple observations a week.
	First Interview	First round of interviews.
	First Self-assessment	Distributed and collected first round of self-assessments.
	Data Collection	Collected photos of work in progress, student behavior, etc.
April	Continue Data Collection	Continue collection photos, recordings, observations.
	Second Self-assessment	Distributed and collected second round of self-assessments.
	Data Analysis	Began coding and analyzing collected data.

May	Third Self-assessments	Distributed and collected final round of self-assessments.
	Second Interviews	Conducted final interviews.
	Data Collection	Continued collecting final data.
	Data Analysis	Continued coding and analyzing.
June	Finishing up	Cross-compared data, coded data, edited chapters i-iii.
June-July	Finishing up	Finished inputting data, completed chapters iv-v.
July	Prepared for Presentation	Built thesis presentation.
August	Thesis Presentation and Exhibition	Presented and exhibited completed thesis.

Figure 5. Timeline for Study.

CHAPTER IV: RESULTS OF THE STUDY

Research Questions

Given that students have faced challenges with peer interactions in post-pandemic

classrooms, and that experts note that when students have the freedom to explore their

own ideas they may organically turn to classmates or teachers to collaborate or learn

new methods (Gates, L. 2016), how might TAB or choice-based learning inform new

ways of approaching art education in a post-pandemic urban art room?

Introduction to Data Collection Process

This research was done with the goal of answering a few major questions. Firstly,

what would occur within the social and behavioral interactions of students if given the

opportunity to direct their own learning in art class? Additionally, how could a universal

trauma like the Covid 19 pandemic be addressed through the use of choice-based

learning?

To answer these questions, I gathered varying forms of data from a 7th grade

classroom. I collected surveys and self-assessments to retrieve snapshots of student

feedback and thoughts, with the purpose of looking at them from a big-picture

perspective. I conducted one-on-one interviews with randomly selected students to gain a

more in-depth understanding of what had occurred in their lives during the height of the

pandemic, and how they felt art class had been going for them. Lastly, I collected

observations on the daily of class behaviors and art making, artifacts in the form of

student artwork, and photographs and videos of in-process work and classroom interactions.

I took daily notes of behavioral observations that stood out to me and kept them in a journal organized by date. The journal began on September, 19th and concluded on May 26th. I distributed the self-assessments and surveys twice within the semester--at the midway point and again at the end of the semester. I conducted interviews with students on March 16th and May 10th. I coded trends within the data as they appeared in frequency by topic. Topics that regularly occurred within data collection included student trauma, behavior changes, authentic artmaking, and social-emotional concepts. All of these reoccurring themes were coded as such.

About half-way through the semester, I conducted a change in the structure of the class, directly affecting the basis of the study, to gather contrasting data. This change ended up being imperative to the original study, and brought to light new topics that were previously unseen. In March, I switched from the TAB model that the students had been participating in to a more traditional DBAE model. I did this to further understand whether it was indeed TAB and choice-based learning that was contributing most to my findings, or if it was another element of the class. In the following chapters I will analyze the changes that were seen during this time.

Changes to Methodology

When March arrived, I had been running the 7th grade TAB classroom for close to 6 months, and collecting data for almost 3 months. I was curious to see what would happen if I modified the study, and took away some amount of student choice. I explained to the class that we were going to do a thematic assignment together, and that

all students would still be able to choose their centers and materials, but we'd be working toward an end goal. The end goal was a completed project based in the theme of *Abstraction*. I had initially thought that a theme as broad as abstraction would result in just a small limitation on their art practices, and even provided them with multiple prompts to help them with developing ideas. I modified the class structure in the way a typical art educator would introduce a new project, in alignment with the classroom procedures we had already established. During our daily demonstrations, I took the time to provide more inspiration or techniques to the students as they progressed through their assigned project. I reminded them consistently of the project's due date, and of the expected work.
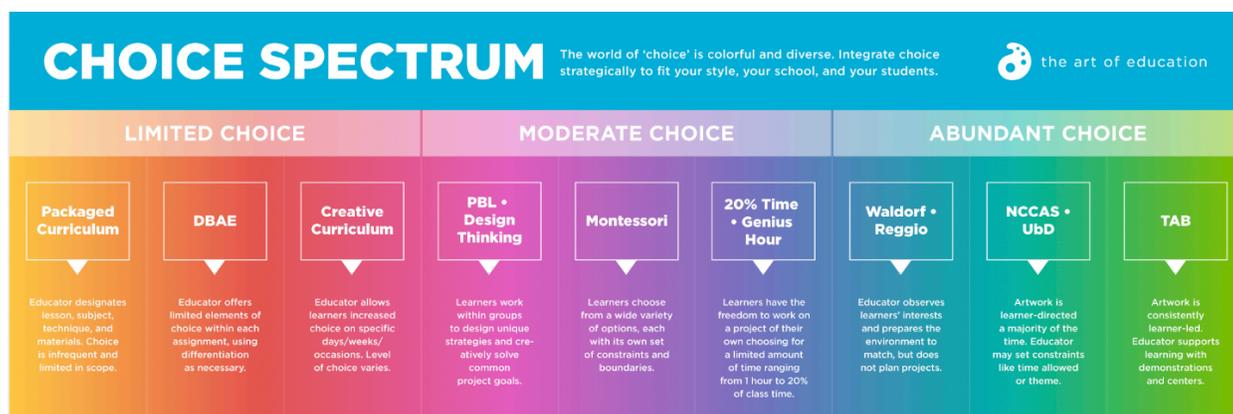
Figure 6. Choice Spectrum (Balsey, J).

The figure provided above offers a visual representation of the choice spectrum, which outlines different approaches to classroom instruction. At one end of the spectrum, we have Packaged Curriculum, which represents a limited level of choice for students. In this approach, the educator takes full control over lesson content, materials, techniques, and other aspects of the art process. On the opposite end of the spectrum, we find TAB, which embodies a dynamic where students take the lead in their art projects. Under TAB,

students have the autonomy to make decisions about their artwork within the parameters of provided materials and techniques.

During my exploration of different methodologies, I ventured outside of TAB and found myself situated somewhere between Genius Hour and NCCAS-UbD. While students still had the freedom to choose their materials, I refrained from introducing new materials to the class as I had done before. Similarly, students retained the choice to select the subject of their artwork, although my expectations may have influenced their decision-making to some extent.

This shift in classroom structure and approach had a significant impact on the classroom dynamic. I encountered new challenges that had not arisen throughout the year. Established routines, such as entering the classroom and sitting in assigned seats, suddenly became problematic. I found myself redirecting students more frequently and reinforcing our classroom rules and expectations. Moreover, there was a noticeable increase in student irritability, with more than 50% of the class displaying negative emotions during an observation day. This was a stark contrast to the enthusiasm and positive morale we experienced during full TAB implementation.

To address these changes, I relied on the community building strategies that had been nurtured throughout the year. We engaged in open dialogues about expressing emotions through art, and I made a point to acknowledge and praise students who exhibited appropriate behavior. Additionally, logical consequences were applied when necessary. Despite these efforts, the classroom atmosphere remained different. The presence of a specific end goal seemed to cause frustration among the students and impacted the data being collected. However, once we returned to our full TAB structure,

the frustrations gradually dissipated, restoring a more positive and harmonious learning

environment.

Below, you will find an excerpt of my researcher journal that captures the

classroom environment during this time in a set of observational notes. These notes

provide valuable insights and observations recorded during the methodology change, and

allows us to delve deeper into impact it had.

Week of March, 20th	The behavior of my students has been drastically different over the last couple of weeks. I think the lack of full autonomy, even just a little bit, has angered the 7th graders. Some of them, specifically, felt an immediate amount of pressure that was previously not there. I never intended that to happen, my intentions were to see if they produced more fully developed artworks. But the class has been less focused during presentations than previously. I believe this may be because our class demos during full TAB lasted 5-10 minutes, and were followed by the ability to choose centers, the current demos go slightly longer. They often include me explaining the prompts again and showing more inspiration and focusing on how to complete a project, so that adds to the time spent. I think this is something that was possibly more helpful on a one-on-one scenario, and does not benefit the full class. Much of what I've heard is "when are we going to get to choose what we wanna do?" even when I try to assure them that the prompts are just meant to help, and that any idea they have can fit into them. I neglected to realize that my assignment of open-prompts eliminated a lot of time for

	experimentations, take-home projects, and one-off art pieces.

Figure 7. Observation from February.

Teacher-Researcher Role

In my role as a teacher-researcher at ███ Elementary, I recognized the importance of building rapport with my students to create a positive and conducive learning environment. From the outset, I devoted time to getting to know the students and allowing them to familiarize themselves with me. I emphasized that our art class would be a unique experience, different from their previous encounters, but reassured them that with practice, they would become comfortable with this new approach. By setting these expectations and praising their successes in adapting to the TAB method, I aimed to foster a sense of trust and engagement within the classroom.

Throughout the study, I prioritized my teaching role above my researcher role, placing the students' learning and well-being at the forefront. I maintained open lines of communication with the students, encouraging them to share their thoughts, concerns, and emotions related to the art class. If at any point I sensed the need to pause the study and address their individual or collective needs as a caretaker, I did so without hesitation. This flexibility and attentiveness allowed me to provide the necessary support and guidance to ensure a positive classroom experience.

Fortunately, the nature of my research study aligned seamlessly with my regular teaching responsibilities. This integration enabled me to conduct the study while simultaneously fulfilling my day-to-day duties as an art educator. By incorporating the research activities organically into the classroom routine, I was able to collect data

without disrupting the students' learning process. This approach also allowed for a more authentic representation of their experiences and responses within the post-pandemic urban art room.

To ensure a comprehensive analysis of the data, I employed a systematic categorization approach. I organized the collected data into three main categories: student interviews, self-assessments, observations, and student artwork. Interviews and self-assessments were conducted with randomly selected students to gain insights into their perspectives, reflections, and perceived growth under the TAB method. Daily observations allowed me to closely monitor classroom dynamics, interactions, and disruptions, providing valuable contextual information. Lastly, student art, created using the TAB approach, served as a tangible representation of their artistic exploration and development.

By adopting this categorization framework, I aimed to present a holistic view of the students' experiences, capturing their thoughts, behaviors, and creative outcomes. The diverse range of data sources allowed for triangulation and a more comprehensive understanding of the effects of the TAB method in the post-pandemic urban art room.

In summary, my role as a teacher-researcher involved establishing rapport with the students, balancing my teaching and research roles, and implementing a systematic categorization of data. This approach facilitated a student-centered research study while ensuring their well-being and educational needs were met. The findings from these efforts shed light on the researcher's perspective within the post-pandemic urban art room, contributing to a deeper understanding of the impacts of the TAB method on art education.

Presentation of Data

      In order to effectively analyze and present the findings of this study, the data collected will be organized and presented in three key thematic categories: reduction of disruptive behavior, enthusiasm and engagement, and community building. This approach allows for a comprehensive exploration of the impact of the Teaching for Artistic Behavior model in the post-pandemic urban art room.

      Under the theme of reduction of disruptive behavior, we will examine the quantitative data that provides statistical evidence of any changes in disciplinary incidents or disruptions during art classes. This will be done using student interviews, which I conducted twice over the semester, student self-assessment forms, photos, and teacher observations that shed light on specific instances where the TAB approach has proven effective in managing disruptive behavior.

      For the theme of enthusiasm and engagement, I will present data gathered during the previously mentioned interviews that capture the changes in students' levels of interest, enjoyment, and motivation in art education. I will also include student self-assessment results, and observations that reflect the impact of TAB on fostering a greater sense of enthusiasm and active engagement in art-making.

      Lastly, we will delve into the theme of community building, examining the data that illustrates the development of peer interactions, collaboration, and a sense of belonging within the art classroom. This will involve student self-assessment data, student interviews, and photographs and observations relating to their sense of connectedness and teamwork.

By structuring the presentation of data in these three themes, I aim to provide a comprehensive and meaningful analysis of the effects of TAB on reducing disruptive behavior, enhancing enthusiasm and engagement, and fostering a sense of community in the post-pandemic urban art room. This approach allows us to present a holistic view of the impact of the TAB model on student experiences and outcomes, providing valuable insights for educators and stakeholders in the field of art education.

Data Collected for Reduction of Disruptive Behavior

Interviews. By integrating self-assessments and interviews, I was able to capture student voices and perspectives. In our one-on-one interviews we discussed the effects of the Covid-19 pandemic, how students felt they were impacted socially, emotionally, and academically, and the TAB art room model. This allowed for a more holistic understand of their experience with TAB, and gave me the ability to interpret it through the lens of trauma informed teaching. Three of the interview questions were designed to guide conversations based in student behavior after and amidst the pandemic. The goal was to have the students critically think about how they were affected, and how it has manifested in their classroom behaviors.

- Think back a couple years ago, before the covid pandemic started, what grade were you in? Do you remember the day you found out about it?
- What did you miss doing the most when you were learning virtually?
- What has been the hardest part about returning to school? What about the easiest?
- When it's time to choose your center for the day in art class, what do you think about? How do you choose?

Figure 8. Interview Questions Specific to Theme #1.

Self-Assessments. Self-assessment data provides valuable insights into students' perceptions, reflections, and personal growth throughout the implementation of the TAB method in the post-pandemic urban art room. By actively engaging students in the process of evaluating their own learning experiences, self-assessments offer a unique perspective on their evolving artistic abilities, confidence, and overall engagement with the art-making process.

Through the use of self-assessment tools, such as questionnaires or guided prompts, students were encouraged to critically reflect on their artistic choices, problem-solving strategies, and the impact of autonomy and choice in their creative work. These self-reflections provide a window into students' thought processes on their behaviors and interactions.

The self-assessment data will be analyzed and interpreted in conjunction with other data sources, such as interviews, observations, and student artwork, to provide a comprehensive understanding of the impact of the TAB method on students' learning experiences. By triangulating these different data sets, we aim to gain a deeper insight into the effectiveness of choice-based learning approaches in facilitating artistic exploration, collaboration, and skill development in the post-pandemic urban art room. Self-assessment questions were designed to encourage students to consider their own behavior when it came to being on task and responsive.

Do you try your **best** to answer questions in art class?
A.   Yes
B.   No
C.   Sometimes

Do you think follow class-norms **most** of the time?
A.   Yes, I always follow class norms.
B.   No, I do not follow class norms.
C.   I sometimes follow class norms.

Have you been focusing the **best** you can?
A.   Yes
B.   No
C.   Sometimes

How do you spend **most** art classes? Select all that apply.
A.   Making art projects.
B.   Talking with friends.
C.   Experimenting with new materials.
D.   Working on art with others.

Figure 9. Self-assessment Questions Specific to Theme #1.

How Do You Spend <u>Most</u> Art Classes?
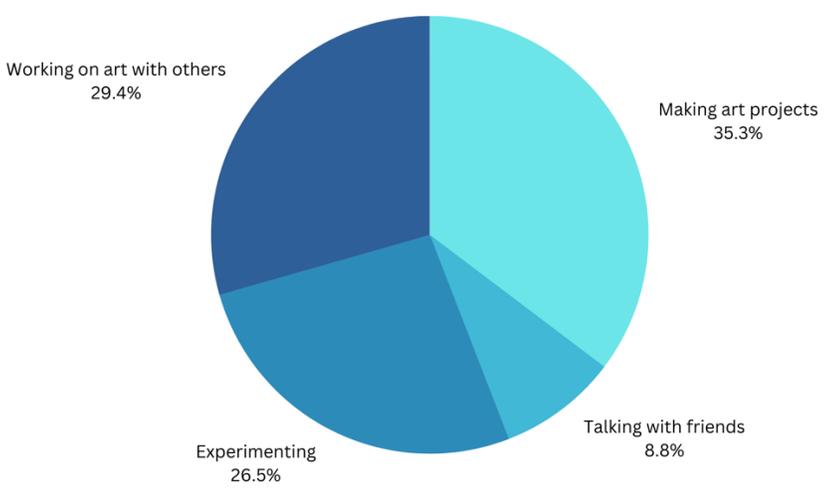
Figure 10. Results of Self-assessment Question.

Do you follow class norms most of the time?
April, 2023
Data taken from 22 participants

Sometimes
9.5%

No
4.8%

Yes
85.7%
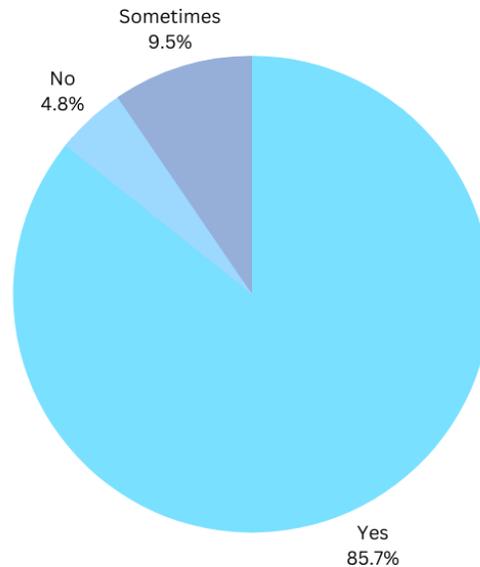
Figure 11. Results of Self-assessment Question.

Photos. In addition to interviews, observations, and self-assessments, the

collection of photographic data serves as a valuable component in understanding student

behavior within the post-pandemic urban art room. By capturing visual moments

throughout the implementation of the TAB method, photographs provide a tangible

record of students' interactions, engagement, and the overall classroom atmosphere.

Photographic data allows for a more nuanced exploration of student behavior by

capturing both subtle and overt expressions, gestures, and interactions during art-making

activities. These images provide a visual narrative that complements and enhances the

insights gained from other data sources, offering a comprehensive understanding of the dynamics and outcomes of implementing the TAB method.

Throughout the research process, photographs were taken discreetly and respectfully, ensuring the preservation of student privacy and maintaining an authentic representation of their experiences. The selection of photographs was guided by the aim of capturing a diverse range of student behaviors, such as collaborative work, independent exploration, peer interactions, and engagement with artistic materials and techniques.

By incorporating photographic data into the analysis, I aim to shed light on the ways in which student behavior manifests within the TAB classroom. The photographs will be examined and interpreted alongside other data sources to identify patterns, trends, and moments of significance that contribute to our understanding of how student agency and choice influence behavior and participation in the art room.

It is important to note that the use of photographs in this research study adheres to ethical considerations, including informed consent from students and the strict adherence to data protection and privacy guidelines. All photographs presented in this study have been anonymized and carefully selected to ensure the confidentiality and well-being of the students involved.
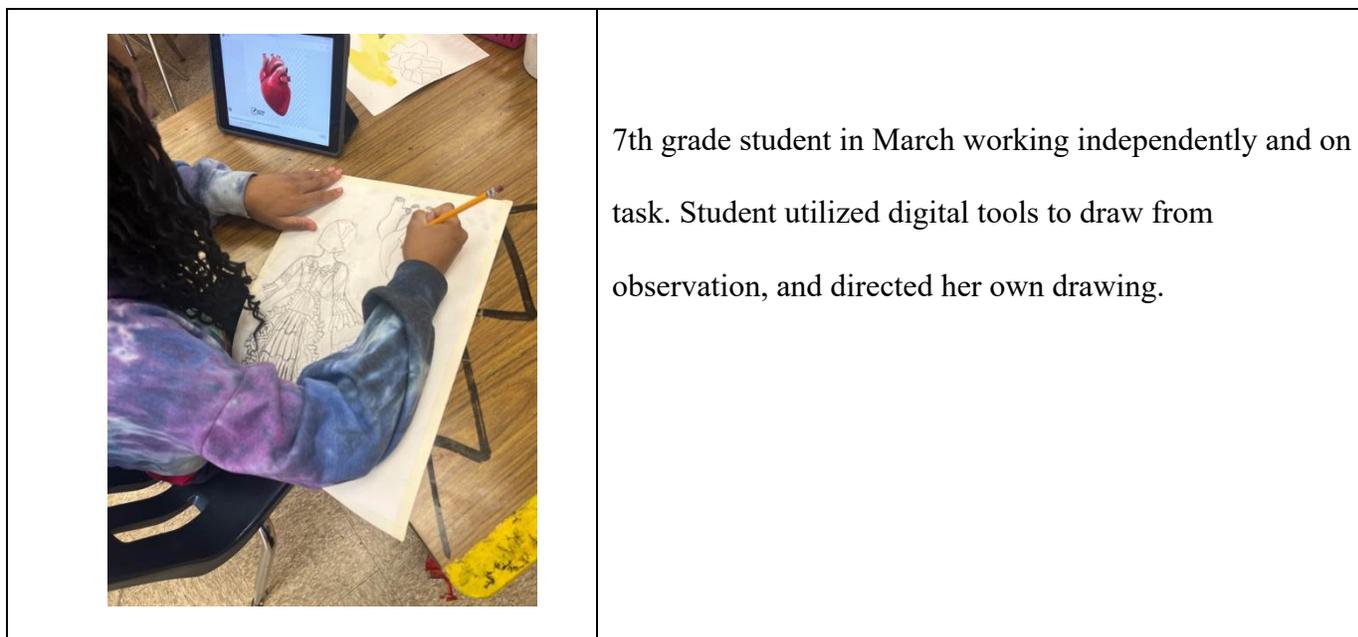
7th grade student in March working independently and on task. Student utilized digital tools to draw from observation, and directed her own drawing.

Figure 12. Photo Log from May, 2023.

Observations. Observational data collection plays a crucial role in understanding student behavior within the post-pandemic urban art room. By directly observing students' actions, interactions, and expressions, we gain valuable insights into their engagement, collaboration, and overall behavioral patterns in the context of TAB.

Observations provide a real-time and unfiltered view of students' behaviors and dynamics within the art classroom. By immersing myself as the teacher-researcher in the daily activities and routines, I had the opportunity to closely observe and document the actions and behaviors of the students during art-making sessions. These observations allow for a comprehensive understanding of how the TAB method influences student behavior, choice, and participation in the artistic process.

Throughout the research process, I maintained a detailed observational log, recording objective descriptions of student behaviors, interactions, and any notable incidents or patterns that emerged. The observations were conducted in a non-intrusive

manner, respecting the students' autonomy and natural flow of their artistic explorations.

This allowed for a genuine portrayal of their behaviors and actions within the context of

the TAB classroom.

The use of observational data enriches the research findings by providing a

nuanced understanding of student behavior beyond self-assessments or interviews. It

captures spontaneous moments, subtle shifts in attitudes, and social dynamics that may

not be fully captured through other data collection methods. Observations help identify

trends, challenges, and successes in student behavior, providing valuable insights into the

impact of the TAB approach on their engagement and learning experiences.

It is important to acknowledge that the interpretation of observational data

requires careful consideration of the context, the individual student's background, and the

unique characteristics of the post-pandemic urban art room. These observations are not

meant to generalize the behaviors of all students but rather to provide a detailed and

contextualized understanding of the participants in this study.

By analyzing and interpreting the collected observational data, we aim to uncover

meaningful patterns, emerging themes, and notable moments that shed light on the

relationship between student behavior and the implementation of the TAB method. This

analysis contributes to the broader understanding of effective art education practices in a

post-pandemic context, emphasizing the importance of student agency, choice, and self-

directed learning.

As we delve into the analysis of the observational data, it is essential to maintain

an objective and open-minded perspective, recognizing the limitations and subjectivity

inherent in the process. The findings derived from these observations, when combined with other data sources, will provide a comprehensive picture of student behavior and its connection to the research question, ultimately informing educational practices and interventions for post-pandemic urban art rooms.

Notes on Student Behavior and Interactions	- Students are ==taking initiative== when it comes to organizing and cleaning the classroom. - The biggest issue we have with ==behavior is cursing, although it is not done disrespectfully. They tend to let curse words slip out, then quickly apologize for it. This shows a sense of self-awareness and responsibility.== - We have not had any issues with fighting or disrespect, and ==students are responsive when given tasks.==
Notes on Student Artmaking	- Many students are drawn to the sculpture center recently and are working with unfamiliar objects. - One student brought in tin foil from home to use in an experimentation. - ==Students enjoy working on unfamiliar materials in groups.==

Figure 13. Excerpt from a February observation.

Data Collected for Enthusiasm and Engagement

Interviews. By collecting interview data, we aim to uncover the underlying factors that influence student engagement and enthusiasm within the TAB classroom. Their perspectives provide valuable insights into the effectiveness of choice-based learning, peer collaborations, and the overall impact on their motivation and passion for

art. For the interviews, questions were formulated to ask students about their own feelings toward art class in the context of TAB, as well as their engagement levels.

When designing these questions for the students the goal was to engage in a reflective dialogue about their social-emotional state during art class, in connection to their class enthusiasm.

> - How do you feel when you're in art class? What is your favorite part of each class?
> - What has been the hardest part about making your own decisions in art class?
> - When you're making art, how are you usually feeling?
> - What is your favorite thing that you've made?

Figure 14. Interview Questions Specific to Theme #2.

Self-Assessments. Students were asked during the first and second round of self-assessments to answer questions about art class. As part of this research study, self-assessment questions were specifically designed to encourage students to reflect on their own engagement and experiences in art education. These self-assessment questions were carefully crafted to prompt students to think critically about their level of interest, involvement, and investment in the art-making process.

Do you feel like a better artist than you were a few months ago?
A.   Yes, I feel more confident in my art.
B.   I feel a little better at art.
C.   I don't feel like I'm any better at art.

On a scale of 1 to 5, how motivated do you feel to participate in art class? Circle one.

1   2   3   4   5

How much effort do you put into your art projects? Circle one.
A. **A lot** of effort.
B. **Some** effort.
C. **Little** effort.

Explain your choice:

_____

_____

Do you feel proud of your artwork?
A.   I feel proud of **all** of my hard work.
B.   I feel proud of **some** of my work.
C.   I'm **not** proud of any of my artwork.

Figure 15. Self-assessment Questions Specific to Theme #2.

How Motivated Do You Feel to Participate in Art Class?
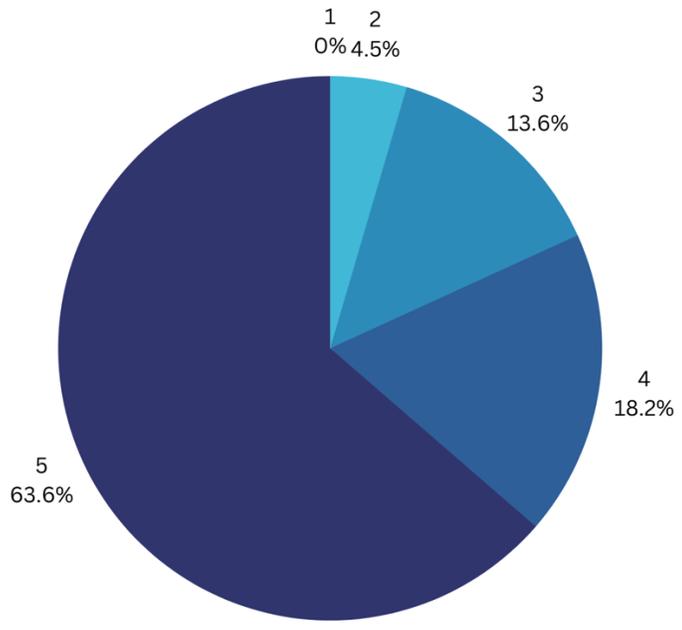
Figure 16. Results of Self-assessment Question.

Observations. Throughout the research, I made a point to closely watch how the students reacted to demonstrations and when I introduced new techniques. I wanted to see how much they got into their self-directed projects, and how proud they felt of their artistic creations. I made observations almost every day, keeping an eye out for those moments when students spent multiple class periods working on something they were very passionate about. It was inspiring to see their dedication. On the flip side, I also noticed when some students seemed bored or uninterested. These observations gave me a good sense of their level of engagement and helped me understand how different teaching approaches impacted their excitement and motivation in the TAB classroom.

Data Collected for Community Building

Interviews. When it came to building a sense of community within the art room, I wanted to understand how the students' relationships with their peers changed from before the pandemic to now. To gain a comprehensive understanding of the students' experiences and perspectives, interview questions were designed to encourage students to reflect on the dynamics within their peer group and themselves both before and after the pandemic The intention was to explore how the students' interactions and relationships with their peers evolved over time and how these dynamics manifested within the art room. I also wanted to know how they felt about the TAB model, and discuss their thinking on why I chose to use it. Through these interviews, I sought to capture the students' insights into the transformative potential of the TAB model in fostering a sense of belonging, collaboration, and shared artistic experiences within the post-pandemic urban art room.

- How would you describe your relationships with your peers before the pandemic? How have those relationships changed since then?
- How would you describe our classroom environment?
- What does it mean to you to have the freedom to explore your own ideas in the art room?
- Do you feel comfortable being yourself in the art classroom?
- Why do you think your teacher uses TAB?

Figure 17. Interview Questions Specific to Theme #3.

Photos. As I explored the theme of collaboration and student community building in the art room, I wanted to capture the magic that unfolded through the lens of a camera. Photographs became a powerful tool to document the shared experiences, teamwork, and connections among the students. These visual snapshots bring to life the moments of collaboration, support, and engagement that emerged in our post-pandemic art sessions. Through the use of photos, I aim to showcase the vibrant spirit and sense of togetherness that thrived within our art room community. From students working side by side on projects, to sharing materials and inspiration, these images tell a story of the incredible bonds and creative exploration that unfolded in our urban art environment.

	7th grade students in April working in the sculpture center.	Student R and Student T came together to create a mosaic head using supplies from the sculpture center. The project took two months to complete and required a huge amount of student collaboration.
	7th grade students in April working in the collage center.	Student S and Student N decided to create conceptual self-portraits of each other using images from magazines and art books. At the end of the self-directed project the students gifted their art to one another.

Figure 18. Photo Log from April, 2023.

Observations. In my exploration of community building within the art room, I kept a log to capture the amazing connections and sense of togetherness among the students. I observed and noted the ways in which they supported and collaborated with one another during their art projects. By paying close attention, I was able to witness instances where students offered help, shared ideas, and cheered each other on. The

observation log is a record of these special moments that highlight how students built a strong sense of community within the art room. It reveals the genuine connections and supportive relationships that emerged as they worked together as artists. By immersing ourselves in these observations, we gain a deeper understanding of the importance of community in fostering a positive and inspiring learning environment in the art room.

March 15th, 2023.	- Student Z ==finished== a large marker drawing today that he had been ==working on for a couple of weeks.== When student ==Y asked him about it, Z explained how he made it and began to show Y.== Minutes later the two students were creating a similar style drawing together, ==while teaching one another new skills.==

Figure 19. Excerpt from a March observation.

April, 2023.	- Today our demo was on contour line drawing, and I demonstrated how to do a blind contour portrait of someone. When students were released to pick their centers, ==12 of them put themselves into pairs to practice the blind contour portrait technique from the demo.== The artwork is meant to come out silly, and inaccurate, ==and the students embraced that. They were laughing as they drew each other==, then proceeded to develop the skill into more art activities.

Figure 20. Excerpt from an April observation.

Data Analysis

To code the large amount of data collected over the course of this study I used thematic coding strategies and memoing. Thematic coding made the most sense for this research, and allowed me to code the large amount of data into accessible categories. I

kept the forementioned themes of reduction of disruptive behavior, engagement and enthusiasm, and community building, but stayed open to finding additional reoccurring themes. I identified moments where these themes or patterns in the data presented themselves and assigned labels to the segments of data that represented those concepts. This helped in organizing and analyzing the qualitative data. Memoing as a strategy consisted of recording reflective notes, ideas, and insights throughout the coding process. I wrote memos to capture my thoughts, questions, and interpretations. This method helped me develop a deeper understanding of the data that I had and was coding thematically.

Thematic coding was most effective in revealing information to me. It allowed me to better organize a large volume of qualitative data into meaningful categories and themes. Through the process of systematically reviewing the data, identifying key ideas, concepts, and patterns, the process helped in the foundational structuring of the research, making it easier to manage and analyze. Thematic coding also revealed patterns, trends, and relationships within the data. By examining multiple instances of a particular theme or code, I was able to gain insights into the prevalence and significance of certain concepts or phenomena. These patterns may not have been immediately apparent in individual data segments, contributing to a more comprehensive understanding of the research topic. Thematic coding provided evidence to support research claims or arguments as well. By systematically coding and analyzing the data, I can now point to specific segments or quotes that exemplify or illustrate particular themes or concepts. This evidence supports my interpretations and strengthens the credibility and trustworthiness of the research findings.

Relating to the analysis of the data, the systematic examination and interpretation of data is next to be done. This will be necessary to derive meaningful insights and findings, and answering the original research questions. In these results I expect to see large alterations in student behavior within the structure of the TAB art room, specifically the absence of disruptive behaviors often connected to childhood trauma. I also suspect to uncover large varieties of student artwork, much of it charged by differing emotions and created as a form of expression. I created a color-coding method that

To make it easier to navigate and understand the research findings, a color-coded system has been introduced to distinguish between the three main themes: reduction of disruptive behavior, enthusiasm and engagement, and community building. Each theme is assigned a different color to visually separate and organize the data. In this research, the color blue is used for the theme of reduction of disruptive behavior, green represents enthusiasm and engagement, and yellow is assigned to community building.

Me: What has been the hardest part about returning to school? What about the easiest?

M.H: My classmates are different now. I feel like I forgot how to act in school too. Over the pandemic I didn't meet a lot of people and I was sad and it made me irritated. I can't think of what the easiest part was, it was all hard.

Me: How do you feel when you're in art class?

M.H: Different than in like, math class. I feel like I can finally breathe.

Me: Why do you think you feel that way?

M.H: There's pressure in other places, especially with the PSSAs. When I can make stuff and relax, I feel like, normal.

Me: What's your favorite part of art class?

M.H: When it's time to choose centers and work. I like to choose drawing, makes me feel calm and happy. And the other students aren't loud like they are in other classes.

Figure 21. Excerpt from Student Interview #1.

Additional Coding

Throughout the research, an additional coding category was established to capture the emotions and experiences of students during and amidst the pandemic. The recurring pattern of negative feelings emerged as a prominent theme in the data. It is important to note that, while the assumption of a universal trauma on all children due to the pandemic was stated in the initial assumptions to not be debated, the data collected further reinforced the prevalence of these negative emotions. The impact of the pandemic on students' emotional well-being was a significant aspect that consistently surfaced during the research process. Although it is widely acknowledged that the pandemic has had a profound and widespread effect, the data collected provided further evidence and insight

into the emotional challenges experienced by students. By delving into these aspects, we gain a deeper understanding of the multifaceted impact of the pandemic on students' lives and the potential implications for their engagement and community building within the art room.

The additional coding can be identified by the color pink. The emotional negativity it speaks on is specifically tied to the pandemic or post-pandemic schooling. This category focuses on capturing data related to the emotional impact, challenges, and struggles experienced by students in the context of the pandemic. It includes themes such as anxiety, fear, stress, and other negative emotions that may have arisen due to disruptions in their educational experiences and the uncertainties surrounding the pandemic. By assigning the color pink to this coding category, it becomes easier to identify and analyze these specific aspects of students' emotional well-being and their responses to the unique circumstances they have faced.

Me:	Do you think covid-19 also affected your attention span?
T:	Yeah, I used to get excited by things but I don't a lot anymore.
Me:	Sort of like apathy.
T:	I think, maybe depression. I don't know I just feel more scared sometimes now, and yeah, it's hard to focus too.

Figure 22. Interview Excerpt with T.

Summary of Findings

In my research journal, observations, and photo logs, a wealth of findings emerged, drawing from self-assessments, interviews, and student artwork as valuable artifacts. The implementation of the TAB model, supported by a strong structural

foundation, provided students with invaluable opportunities to cultivate their independence skills. These skills, previously underdeveloped due to limited autonomy in their learning experiences, blossomed over time. Notably, students confronted challenges and devised innovative solutions, honing their problem-solving abilities. Through the autonomy granted to them, they discovered effective ways to regulate their emotions and reconnect with their community. Remarkably, engagement levels soared during class demonstrations and discussions, and this can be attributed to the consistent choice afforded to students. As they grew increasingly comfortable in the art room, supported by weeks of deliberate practice in TAB procedures leading up to full choice, their progress was remarkable. Most striking was the transformation observed in students who had previously exhibited behavioral issues in other classrooms, as they assumed ownership of the art space and conducted themselves with utmost respect and focus. This reinforces the crucial role of teaching and fostering independence skills, particularly in the post-pandemic era. Many students were left to navigate virtual learning independently and continue to benefit from ongoing practice in these vital skills. In the subsequent chapter, I will delve into the detailed successes, failures, and the broader implications stemming from these findings.

CHAPTER V: DISCUSSION AND IMPLICATIONS FOR THE FIELD

Introduction to findings

The findings presented in this chapter will highlight the effects that teaching for artistic behavior had on my students in our urban class during a post-pandemic school year. These findings will also shine a light on the effects this research had on myself as an educator. Connections to literature from past and present will be made in this chapter, and connections to how this research can extend into the field of art education moving forward.

The TAB art room structure seemed to create an environment that fostered positive behavior among students. By allowing students to make their own choices and engage in self-directed learning, the art room provided a sense of autonomy and empowerment, which mitigated the disruptive behaviors often associated with childhood trauma.

Another theme that surfaced was the increased engagement and enthusiasm of students. The freedom to explore their interests and express themselves creatively in the TAB art room appeared to motivate students and enhance their overall engagement with the learning process. This finding suggests that the student-centered approach of the TAB art room has a positive impact on student motivation and enthusiasm for learning.

Furthermore, the data analysis revealed the emergence of a supportive and collaborative learning community within the TAB art room. Students were observed interacting with each other, sharing ideas, and providing feedback on artistic endeavors. This sense of community and collaboration fostered a supportive and inclusive learning

environment, which could be especially beneficial for students who have experienced trauma.

The data was analyzed using thematic coding strategies to make sense of the qualitive information collected during the study. Thematic coding allowed for the identification of recurring patterns, themes, and concepts within the data. By systematically reviewing and categorizing the data based on these themes, the analysis provided a structured and organized approach to understanding the research topic.

Thematic coding helped in organizing the large volume of qualitative data into meaningful categories, allowing for a more comprehensive analysis. It revealed patterns, trends, and relationships within the data that may not have been immediately apparent through individual data segments.

Presentation Of Findings

Finding 1: Development of Independence Skills

One significant finding that emerged from the research is the development of independence skills among students who participated in the TAB model. Prior to their exposure to TAB, many students had limited opportunities to make choices or direct their own learning. However, as they engaged with the TAB approach over time, their independence skills flourished.

Through the freedom to choose and direct their artistic activities, students gradually became more skilled at decision-making, taking ownership of their work, and navigating the creative process. They learned to explore their interests, experiment with different techniques, and express their unique artistic style. This increased autonomy

allowed them to develop problem-solving skills, critical thinking abilities, and a sense of personal agency in their artistic endeavors.

It is important to note that students encountered challenges during this process, such as selecting appropriate materials or overcoming artistic obstacles. However, these challenges presented valuable opportunities for growth, fostering resilience and the ability to persist in the face of difficulties. Students developed creative thinking skills and found innovative solutions, which boosted their confidence and belief in their artistic abilities.

In October of 2022, when I began teaching the students how to navigate the TAB classroom, I did not jump right into a full choice model. In fact, it took multiple weeks of practicing procedures before we reached that point. Many critics of TAB claim the risk of "choice-fatigue," or an inability to take risks and make decisions when presented with multiple options. Abeles states in *Beyond measure: Rescuing an overscheduled, over tested, underestimated generation* that "when [the teacher] suddenly gave kids more independence to direct their own learning, perhaps for the first time in their school careers, many of them didn't know what to do with it" (p. 166). To combat this, I introduced choice within the art room in a slow and calculated manner.

As I went through the procedures, and carefully walked students through them, I immediately noted interactions the 7th grade students had with one another and the art room, and saw some major patterns. One being that many students were lacking crucial independence skills. These skills encompassed a range of abilities that empowered students to take ownership of their learning and daily responsibilities. From simple tasks like organizing their materials and managing time effectively, to more complex skills like

problem-solving and self-advocacy, it was clear that many students were in need of guidance and support to develop these competencies. The lack of independence skills not only hindered their ability to work autonomously but also impacted their overall academic growth and personal development. Recognizing this gap, I took things one step at a time, one demo at a time, and one center at a time. With patience, practice, and the eventual student-realization that this would be the norm, the students began to progress in these areas.

By December the students had successfully worked to open the painting, drawing, and sculpture center in their entirety. With the choices getting larger, I noticed students actually getting better and better and deciding. On one occasion, I noted a student planning their week and what centers they were going to pick throughout it. They had previously been upset that they did not have time to do everything in a single class period, but now they were capable of thinking ahead and independently progressing.

The development of independence skills through the TAB model not only enhanced students' artistic growth but also had broader implications. The ability to make choices, take initiative, and navigate self-directed learning can positively influence students' overall academic and personal development. These skills can be applied in various areas of their lives, empowering them to become active learners and pursue their passions.

In summary, the research findings suggest that the TAB model is effective in fostering independence skills among students. It enables them to become more self-directed learners, confident artists, and active participants in their educational journey.

| E with their large-scale drawing. E planned this drawing out in their sketchbook while at home, then came to art class prepared to create the final version! | |
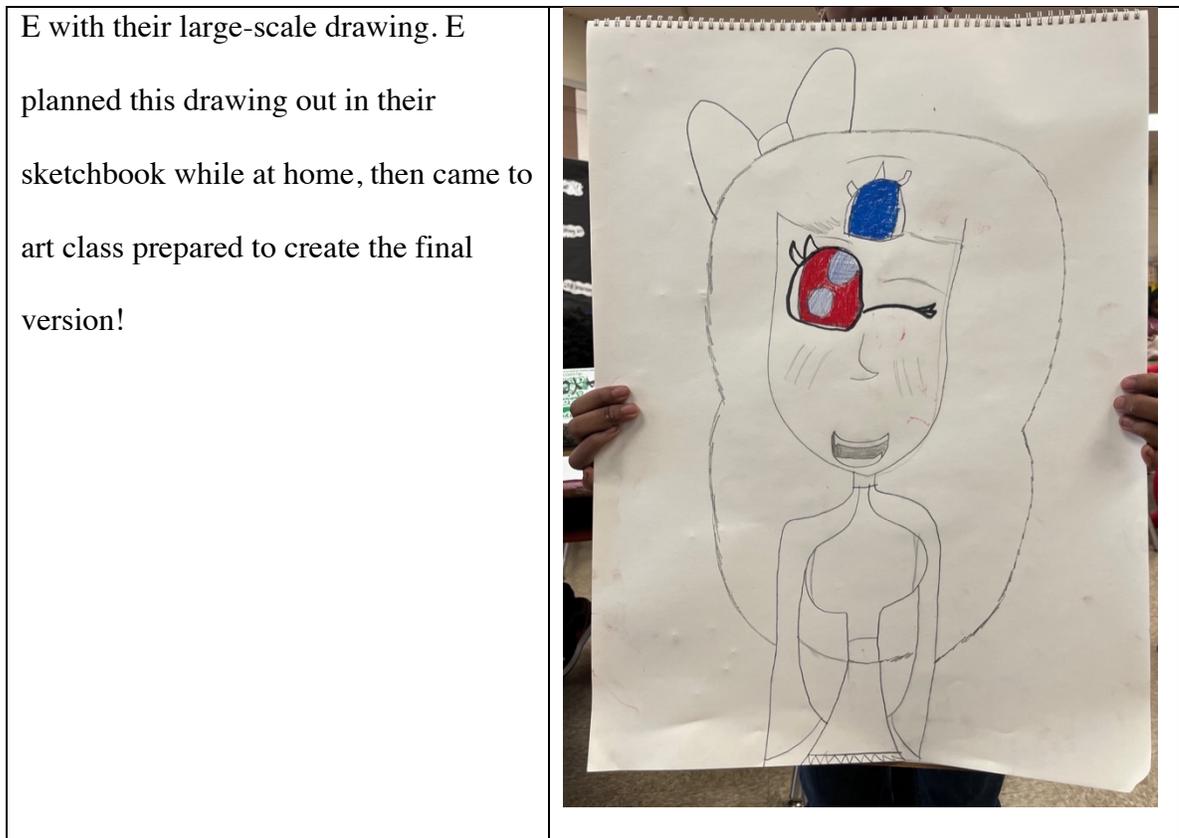
Figure 23. Photo log from January.

Finding 2: Emotional Regulation and Community Reconnection

Another interesting finding of the research speaks to how students were able to regulate their emotions and reconnect with their peer community through the TAB model. The study revealed that having the freedom to choose their own artistic endeavors had a significant impact on their emotional well-being.

Students found that engaging in art activities provided them with a therapeutic outlet to express and process their feelings. It became a way for them to manage their emotions and reduce stress during challenging times. The TAB model gave them a sense of control and autonomy over their own artistic journey, which in turn contributed to their emotional regulation.

Additionally, the TAB model fostered a strong sense of community within the art room. Students were able to connect with their peers, share ideas, help each other, and provide feedback on each other's artwork. This supportive environment not only enhanced their social connections, in a time where their social skills had been sidetracked due to the pandemic, but also increased their overall enjoyment and engagement in the art-making process.

These findings suggest that the TAB model empowers students to take charge of their emotional well-being through art. It creates a space where they can freely express themselves and find solace in their artistic pursuits. The sense of community that emerges within the art room further enhances their emotional experiences and strengthens their artistic connections. During our demos every class period, I frequently shared artists that use art as an outlet for expressing their emotions and talked openly about how art processes can be therapeutic or calming. Students gravitated towards art processes like paint splattering, clay, papier mache, and neurographic drawing-- all art forms that involve movement, tactility, or do not prioritize an end result. The artifacts, in the form of student art, shows the emotions students were releasing during class.

	7th grade student J creating a self-portrait to express difficult feelings. While creating this, J was focused and calm. J felt a sense of pride and confidence after the project was finished.
	7th grade student K often struggles with disruptive behaviors in school. Some of the behaviors K struggles with include emotional outbursts, aggression, and low frustration threshold. In art class, K creates abstract platter paintings to get their emotions out. K is focused and relaxed while doing this.

Figure 24. Photo Log from March, 2023.

Finding 3: Transformation of Students with Behavioral Issues

Another fascinating finding of the research revolves around how the TAB model brought about a transformation in students who had behavioral issues in other classrooms. It was discovered that these students exhibited a remarkable change in their behavior and attitude within the art room environment.

When given the freedom and responsibility to make choices in their artistic endeavors through the TAB model, these students thrived. They embraced the opportunity to take control of their own work and became more engaged and invested in what they were creating. The TAB model provided them with a space where they could channel their energy and creativity in a positive manner.

The sense of ownership and independence fostered by the TAB model had a profound impact on these students. They not only showed greater respect for themselves and their artwork but also demonstrated improved collaboration, communication, and positive contributions to the art room community. Their behavior and conduct underwent a significant transformation, highlighting the powerful influence of autonomy and artistic expression on their overall engagement and self-perception.

This finding highlights the importance of teaching and nurturing independence skills, especially for students facing behavioral challenges in traditional classrooms. By offering them opportunities for self-direction and creative exploration, the TAB model offers an alternative approach that can positively reshape their educational experiences and contribute to their personal growth. It was observed that many students, including those with behavioral IEPs, found the art classroom to be a soothing environment where they could make mistakes without scrutiny. This information comes from interviews from

students who claim to be on their best behavior in the art room, as well as observations

made by myself and other educators.

April 11th, 2023	7th grade student D chose the painting center today. D collected their materials and began painting their interpretation of a classic design within tattoo art styles. D has been observed in other areas of the school as unfocused, uncooperative at time, and prone to fighting. In art class D is usually ==focused==, ==cooperative==, and ==excited to share their work with others.==

Figure 25. Observation from April, 2023.

I: Back to the covid questions, do you think Covid changed how you behave in school?

T.H: Yeah! A lot of people don't care anymore. They talk in class and distract everyone, I do too sometimes.

I: Is there a difference in how you think you act in art class?"

T.H: In art class they [classmates] act different, they don't do nothing like that. This is, like, their chance to relax and get our feelings out. I don't get frustrated in here like I do in other classes because I can kind of choose my own projects in here. I think they'd act disruptive in here if we couldn't choose our own art."

Figure 26. Excerpt from Student Interview #2.

Finding 4: Resilience and Coping Skills

Early on in the research study, a fascinating observation emerged: students were

naturally finding ways to build resilience through art making. The concept of a growth

mindset, frequently discussed in our class, played a crucial role in this discovery. We

delved into the notion that a growth mindset involves reconstructing thought patterns to

embrace challenges and foster personal growth. Within the TAB model, students engaged

in self-directed art making experiences that posed various challenges and obstacles, demanding problem-solving and perseverance.

The TAB model, with its emphasis on autonomy and artistic exploration, contributes significantly to the development of resilience and coping skills in students. By actively participating in the artistic process, students learn to navigate challenges, overcome obstacles, and develop adaptive strategies to express and process their emotions. Through experimentation and self-reflection, they discover the power of creative problem-solving and develop the resilience necessary to persist and succeed in the face of adversity. This finding highlights the transformative potential of the TAB model, not only in fostering artistic growth but also in equipping students with essential life skills that extend beyond the art room.

The growth mindset was observed in various areas within the classroom. Firstly, students demonstrated a willingness to take on artistic challenges that pushed them out of their comfort zones. Instead of shying away from difficult techniques or subject matters, they embraced them as opportunities for growth and learning. For example, some students who initially felt intimidated by drawing realistic portraits persisted in practicing and seeking guidance until they achieved noticeable improvement.

B has been working on drawing a realistic sneaker, something they'd never done before, for a week or so now.	
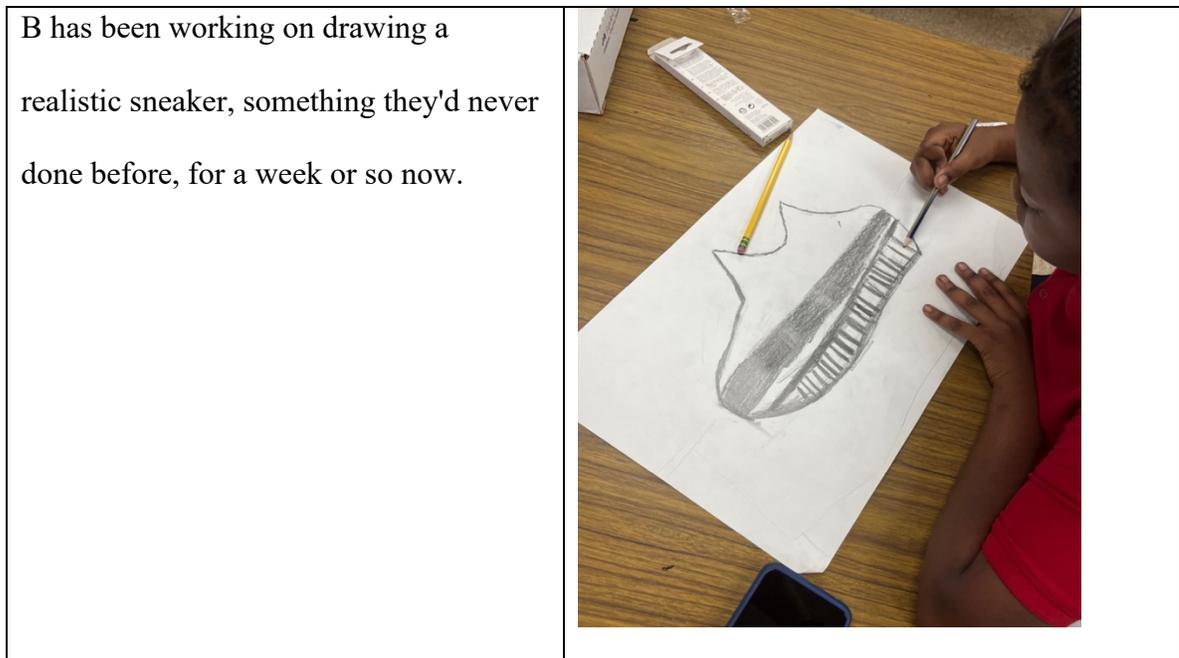
Figure 27. Photo log from March.

Secondly, students exhibited resilience when facing setbacks or mistakes in their artwork. Rather than becoming discouraged or giving up, they approached these situations with a growth mindset. They saw mistakes as valuable learning experiences and opportunities to refine their skills. They actively sought feedback, made adjustments, and persevered until they achieved the desired outcome.

Furthermore, the growth mindset was evident in the way students approached the creative process itself. They embraced experimentation and risk-taking, allowing their ideas to evolve and develop organically. They understood that creativity is a journey of exploration and iteration, rather than expecting immediate perfection. This mindset allowed them to explore new techniques, materials, and artistic styles, expanding their artistic horizons. The growth mindset was observed in the students' ability to reflect on their own progress. They engaged in thoughtful self-assessment, acknowledging both their strengths and areas for improvement. Instead of comparing themselves to others,

they focused on personal growth and set individual goals to continually challenge themselves.

These various areas of growth mindset observed in the TAB classroom illustrate how students developed a resilient and adaptive approach to their artistic practice. By embracing challenges, learning from mistakes, taking risks, and engaging in self-reflection, they cultivated a growth mindset that not only enhanced their artistic abilities but also translated into other areas of their lives, empowering them to tackle challenges with confidence and perseverance.

February 12th, 2023	Student J became upset today when they were not getting the exact shade of colors they wanted to get with their watercolor painting. J was frustrated and threw the whole painting away, despite my assuring them we could fix it. I responded by telling them they were doing a great job exploring something new, taking risks, and proceeded to model color mixing where they could see me doing it. They calmed down but did not want to try again today.

Figure 28. Observation from February.

April 21st, 2023	Student J has been working on a painting of

	a strawberry in a windowsill for about a week now. J appears to be unhappy with the painting at times, but does not get frustrated. Instead, they ask me or a classmate for advice. Today they took a break and then came back to it and FINISHED it! I was so proud of their endurance and reflection skills.

Figure 29. Observation from April.

Encouraging drawing by D done today in class.	

Figure 30. Photo log from December.

Finding 5: Empowering Students' Artistic Perspectives and Critical Thought

This final finding delves into the role of myself as an educator, particularly in the context of art education, and the significant impact it has on students' artistic experiences. As art educators, we are driven by the excitement of sharing our passion for art with young learners. However, it is essential to recognize that our own knowledge, opinions, biases, and preferences shape the information and experiences we provide to students. This realization becomes especially crucial as we understand the influential role we play as gatekeepers of information in the art world.

Drawing inspiration from bell hooks' perspective, which emphasizes the transformative power of representation in art, it becomes evident that our role as art educators extends beyond imparting knowledge. We are responsible for creating an inclusive environment where students from diverse backgrounds can see themselves reflected in the art world. By offering a curriculum that values and incorporates a wide range of artistic perspectives, we can challenge traditional biases and expand the collective experience of art. Hooks says ""Without a doubt, if all black children were daily growing up in environments where they learned the importance of art and saw artists that were black, our collective black experience of art would be transformed." (Hooks, 1998).

As my middle school students became accustomed to TAB, it became apparent that they possessed a strong sense of agency and a genuine desire to contribute to their own artistic learning. While educators may worry that allowing students to have a say in the curriculum might lead to uninspiring choices, my findings indicate the opposite. Students demonstrated a profound interest in exploring topics and artists that personally

resonated with them, often diverging from the expectations of myself as their educator. This highlighted the importance of honoring student voices and preferences.

Artists like Basquiat, whom I love, did not elicit the same level of enthusiasm from my students as I had anticipated. It made me recognize the importance of offering students the opportunity to shape their own curriculum and explore art that speaks to their individual interests. While renowned artists like Basquiat still hold value in our teaching, we must equally prioritize students' agency and allow them to have a say in their learning journey. By granting them the freedom to make choices about their artmaking process and curriculum decisions, we empower them to take ownership of their learning.

This student-led approach, driven by TAB, not only fosters a genuine connection to art but also encourages critical thinking. It enables students to actively engage with art in ways that are meaningful and personally relevant to their lives. After all, isn't the ultimate goal of art education to teach younger generations how to think critically? In a world saturated with media, it becomes crucial to prioritize visual literacy and independent thought. I used to believe this could be achieved through a carefully constructed curriculum targeting important parts of art history in a linear fashion. However, I now believe that it requires a delicate balance. We must guide students toward critical thought while also allowing them to lead, ensuring their voices and perspectives shape their artistic experiences.

In conclusion, this finding emphasizes the significance of challenging our own biases as educators and embracing student voices in art education. By doing so, we not only create an inclusive and empowering learning environment but also enable students

to develop a lifelong love for art, explore diverse perspectives, and become active participants in shaping their artistic journey.

In Context of Research Question

All of these findings are directly connected to my original research question. Students have faced intense challenges since the Covid-19 pandemic began, especially in regards to peer interactions and classroom behaviors. It is noted by experts that when students have additional time and freedom to explore independent ideas, they naturally turn toward their classroom communities to advance their learning. Establishing a TAB classroom, and utilizing choice-based art education methods, gave students the opportunity for a transformative learning experience. When students became used to the consistency and structure of the TAB procedures, they began taking initiative. They were inspired to create, even if it was just for the sake of creating, and not for an end result product. These routines and standards allowed students to more easily interact with each other, and with teachers in the classroom. There was low pressure placed on the students to achieve a certain outcome, leading to more comfort and willingness to address challenges. The TAB model, with its emphasis on choice, independence, and community building, addresses these effects and provides students with opportunities for growth and healing.

Impact on Peer-Interactions

The benefits observed in the TAB art room are also very connected to the effects of the pandemic. The unprecedented circumstances of the pandemic, such as remote learning, social distancing measures, and limited social interactions, have had profound

impacts on students' well-being, engagement, and sense of control over their education. This research and data can inform educators on how we can progress and adapt our classrooms and pedagogies in this incoming post-pandemic era.

This research is helpful in guiding future classrooms because the TAB art room offers a sense of normalcy and routine in a time of uncertainty. By allowing students to engage in self-directed art projects and make choices about their artistic expressions, the TAB model provides a structured environment where students can regain a sense of control and agency over their learning. This is particularly important in the aftermath of the pandemic, where students may have experienced a lack of control over their education during remote learning.
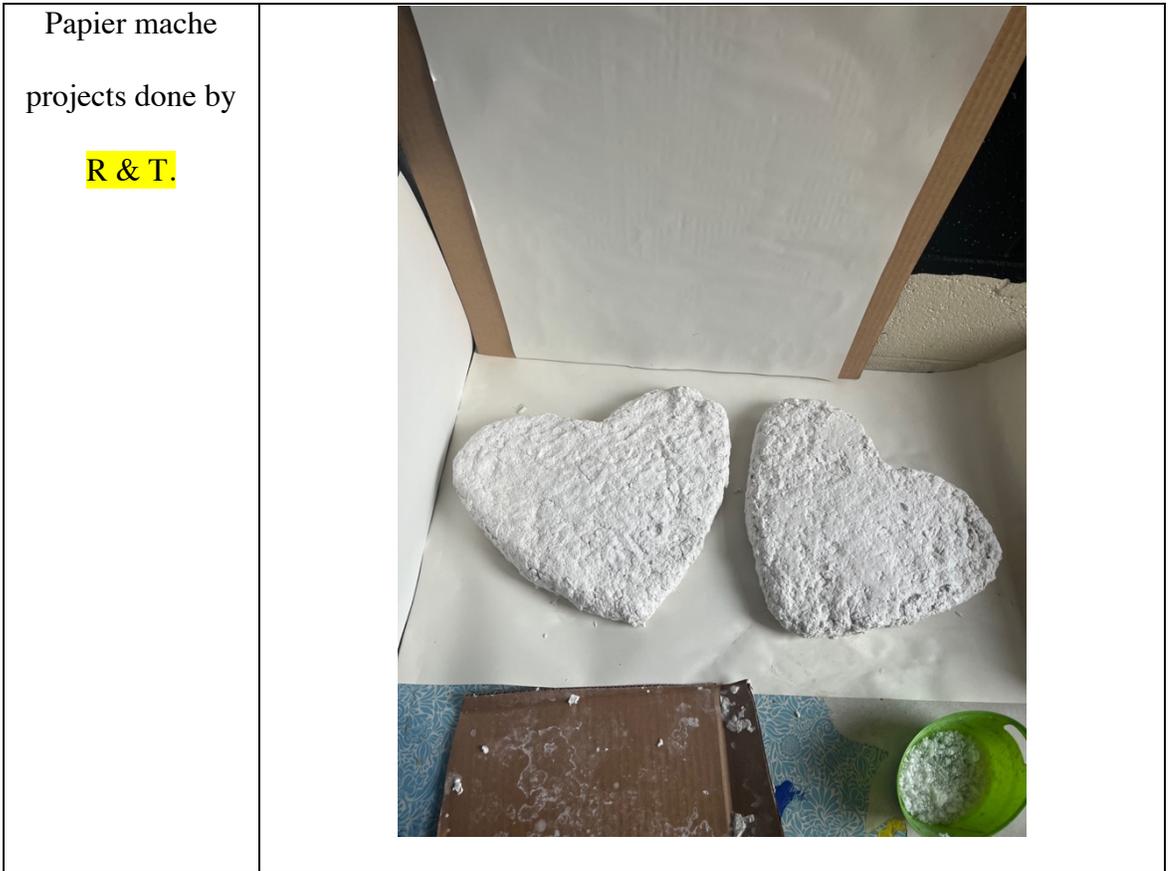
Figure 31. Photo log from March.

Impact for a Post-Pandemic Future

Additionally, the TAB model supports students' socio-emotional well-being. The pandemic has brought forth a range of emotional challenges, such as increased anxiety, stress, and feelings of isolation. The opportunity to engage in art as a means of self-expression and emotional regulation within the TAB art room can help students process their emotions, alleviate stress, and reconnect with their artistic community. This aspect of the TAB model aligns with the unique needs of students who have been affected by the emotional toll of the pandemic.

Additionally, the TAB model facilitates community building and collaboration, which are vital in addressing the social disconnection that has resulted from the pandemic. The art room becomes a space where students can interact with their peers, share ideas, and provide feedback on each other's artwork. This fosters a sense of belonging, strengthens social bonds, and provides a supportive artistic community that may have been lacking during periods of remote learning and limited social interaction.

Overall, the benefits of the TAB art room in addressing the effects of the pandemic are evident through the restoration of control, the support of socio-emotional well-being, and the promotion of community building. By incorporating the TAB model in post-pandemic art education, educators can respond to the specific needs of students and create an environment that supports their overall growth and recovery from the challenging experiences of the pandemic

The TAB art classroom provided important insights into the future of art education. Based on the findings and analysis of the data, the study suggests that future art education practices should consider incorporating elements of choice-based learning,

or the TAB model. By adapting and integrating the findings of this study, educators can create meaningful and engaging art experiences that cater to the evolving needs of students in a post-pandemic world.

In Context of Research Environment

Addressing the Unique Needs of an Underserved Community

In the context of the research environment, which is a K-8 school in the Philadelphia public school system, my findings take on added significance. The demographic characteristics of ███ Elementary's population, such as a 99% Black student body and a 100% economically disadvantaged family rate, highlight the specific challenges and disparities faced by students in this community. The implications of the findings within this context can shed light on the potential impact of the TAB model in addressing the unique needs of students in an underserved and trauma-affected community.

The research findings indicate that the TAB model can be particularly beneficial in this environment, and environments similar. By providing students with autonomy, choice, and opportunities for self-expression, the TAB model offers a means for students to navigate the challenges they face and find empowerment within their artistic pursuits. The development of independence skills can be especially valuable for students who may have limited opportunities to exercise control over their lives due to socioeconomic factors.

The emphasis on emotional regulation and community reconnection in the TAB model aligns with the trauma-informed teaching strategies prioritized within the school

environment. These trauma-informed strategies were made priority by the school due to the realization that ▮▮▮ Elementary is located in a neighborhood with a much higher risk of gun violence and poverty. Trauma-informed teaching recognizes the importance of providing students with a safe and supportive environment where they can express their emotions, process trauma, and establish connections with their peers and the larger artistic community. These are all also aspects of the TAB model, and contribute to creating a positive and inclusive school culture that supports the socio-emotional well-being of students.

Moreover, the transformative experiences of students with behavioral issues highlight the potential of TAB to address the unique challenges faced by students in this neighborhood. By fostering a sense of ownership, respect, and engagement, the TAB model can help students channel their energy and creativity in positive ways, reducing the likelihood of engagement in negative behaviors. This is particularly relevant in a community affected by high rates of gun violence and poverty, where providing alternative outlets for self-expression and personal growth is crucial.

In summary, the findings suggest that TAB has particular relevance and value within the research environment. It offers a means to support students' independence, emotional well-being, and positive behavior, which can be vital in addressing the challenges faced by students in an economically disadvantaged, trauma-affected, and underserved community. By implementing the TAB model, educators in this setting can provide students with the tools and opportunities they need to thrive artistically and personally, contributing to their overall academic and socio-emotional development.

| Drawing done by J. in February. A copy of the poster hung on the classroom wall that says "you are where you need to be." | |
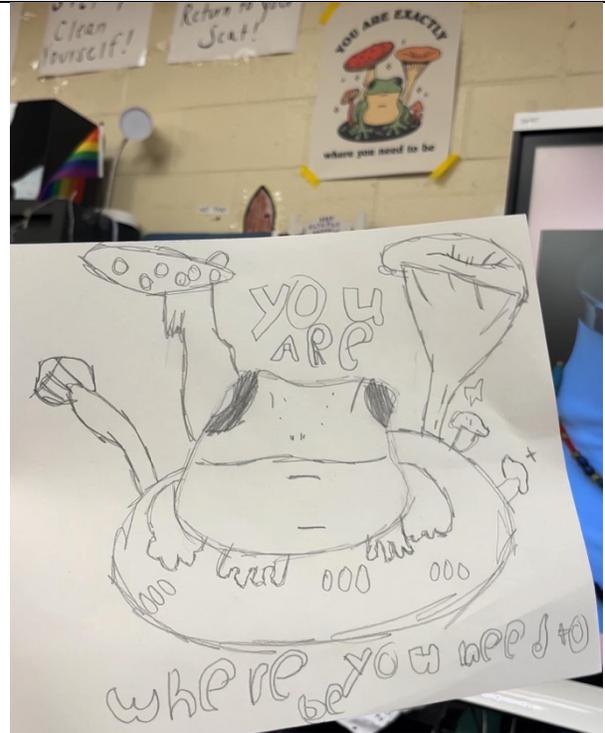
Figure 32. Photo Log from February.

In Context of Literature Sources

The findings of this study provide valuable insights into the psychological and behavioral impact of Covid-19, as well as its connection to social-emotional learning. The research outcomes contribute to the existing literature in these areas, and align with previous studies that have explored the effects of the pandemic on students' well-being and emotional states.

Psychological and Behavioral Impact of Covid-19

In the category of psychological and behavioral impact of Covid-19, the findings reiterate a recurring pattern of negative emotions and challenges faced by students during the pandemic. The data highlights the significant influence of the global health crisis on students' mental health, including increased anxiety, difficulty focusing, and irritability.

These findings support and extend the existing literature that demonstrates the adverse psychological effects of the pandemic on children and adolescents. More specifically, the findings that emphasize that "emotional resilience was positively correlated with learning management skills," within middle school students (Zhang, Qing, 2023). These findings reinforce the significance of addressing students' emotional well-being and building their resilience in educational settings, as it contributes to their overall learning outcomes.

Social Emotional Learning

Regarding social-emotional learning, the research outcomes shed light on the role of the TAB art room as a platform for students to develop important skills related to self-regulation, expression, and community engagement. The data shows that the implementation of TAB methodology fosters students' independence, creativity, and confidence, which are vital components of social-emotional learning. These findings align with previous research that emphasizes the positive impact of arts education on students' socio-emotional well-being and holistic development. Notably, James Haywood Rollings highlights the unique ability of art teachers to empower students, enabling them to transform chaos into order and promoting a sense of agency (Rollings, NPR, 2021). The findings of this research study further support the notion that art classes significantly contribute to students' emotional state. The TAB model, specifically, offers additional emotional scaffolding to support and address current student behaviors. As articulated by Levin, an art educator, students have been deprived of opportunities for sharing, turn-taking, and collaborative work-- "they're [students] missing the ability to share, to take turns, to touch toys together ... to work together in a group" (Levin, NPR, 2021). The collaborative opportunities fostered through the TAB model help address these gaps and

provide students with valuable experiences of working together in a group. The incorporation of the TAB model in art education not only enhances students' emotional well-being but also cultivates essential social and collaborative skills.

By aligning with the literature on the psychological and behavioral impact of Covid-19 and social-emotional learning, the findings of this research study contribute to the broader understanding of the challenges faced by students during the pandemic and the potential of art education, specifically the TAB approach, to support their emotional well-being.

	Drawing done by Z between March and April. Z is a student who struggles to focus and regulate their emotions. This was an expressive art project for them.

| | Pastel and paint drawing by T. This acted as an exercise in empathy, kindness, and the kind of person they want to be. |
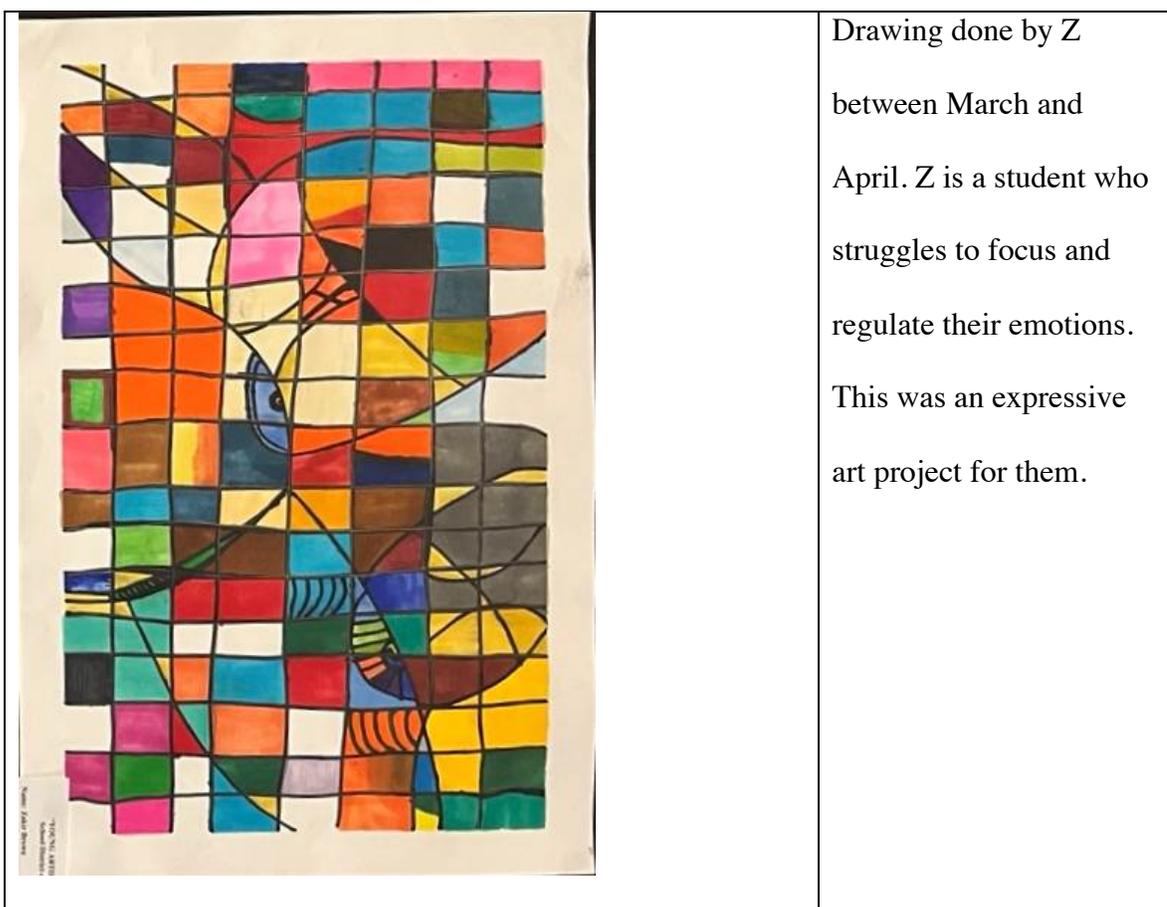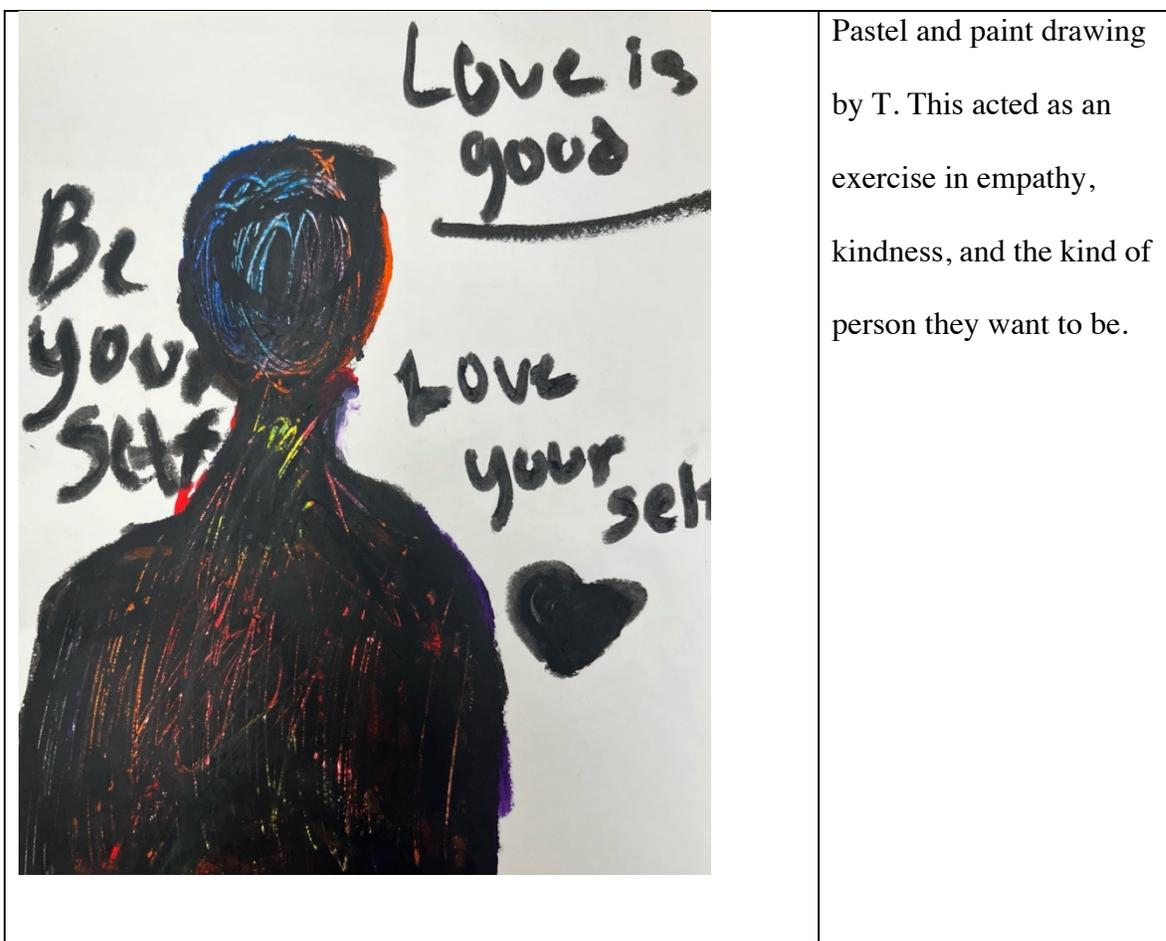
Figure 34. Photo Log from April.

Implications for the field

The Big Picture

The pandemic affected educators everywhere. Between school closures, switches to virtual learning, disruptions that resulted in learning loss, widening of educational gaps, inequities regarding access, and so much more. Navigating art education in our post-pandemic world will contain its share of challenges, and educators will need strong tactics to proceed with success. To start, efforts should be made to bridge the divide and ensure equitable access to educational materials. Recognizing the importance of mental

health will be imperative as well, and educators should prioritize providing social-emotional support in any ways they can. Fostering a supportive school environment can help address the emotional impact of the pandemic and promote overall well-being in students suffering from trauma. Educators will also need to prioritize the development of core skills, such as critical thinking and creativity, to assist students in thriving in a rapidly changing world and adapt to future challenges. Sharing knowledge, experiences, resources, and research will aid teachers and may lead to innovative and effective solutions.

My findings could provide strategies or insight to future art educators. The data collected and analyzed within this study may be used to refine instructional processes, incorporate innovative approaches, and adapt teaching methods to better support student learning outcomes. These findings may also address disparities and inequalities in art education, and drive efforts to mitigate these issues. Shedding light on the factors that contribute to inequities within the art room can inform initiatives aimed at promoting inclusivity and equal learning opportunities. The findings of this study may also impact future curriculum planning, and encourage a TAB or choice-based model to be more widely utilized. It is possible that the evidence of this case study could be linked to an emerging academic issue, and lend in navigating that. Lastly, this research may highlight areas of art education that require further investigation or identify gaps in what we already know.

Questions Moving Forward

While this study has provided valuable insights, it is clear that there are still many unanswered questions that warrant further investigation. The duration of this research,

spanning an academic year of researcher notes and a semester of data collection, is insufficient to fully address all the areas I would like to explore. As a result, many new questions have emerged from the findings. For instance, it is crucial to understand the long-term effects of incorporating choice-based learning and the TAB model on students' artistic development and educational experiences. I will be proceeding with the TAB model for the foreseeable future, and am eager to see how students I currently have in kindergarten will grow and develop as they reach middle school.

Additionally, I am curious about the perceptions and experiences of teachers who have transitioned from more traditional art teaching methods, like DBAE, to the TAB model. What challenges have they encountered, and what strategies can be developed to support their professional development in this transition? Based on the findings of this study, which strongly support the adoption of a more choice-based approach, it is important to explore ways to facilitate and enhance the transition to such teaching methods.

Lastly, I believe it is essential to delve deeper into how the TAB framework can effectively meet the unique needs of students with diverse learning abilities, including those with special educational needs or disabilities. While this study has touched upon the impact of TAB on students with emotional struggles, investigating the broader impact on the student disability community as a whole is a significant undertaking that deserves further attention.

In conclusion, while this study has shed light on the benefits of the TAB model and choice-based learning, it has also sparked additional questions and avenues for future research. Exploring these topics will provide a better understanding of the potential of

TAB in art education and contribute to the ongoing improvement and development of effective art education practices.

Further Areas of Research

As this study comes to a close, several areas for further research have emerged, highlighting the ongoing nature of inquiry in this area of art education. The findings and insights gained from this research extend upon an understanding of the TAB model, and provide a foundation for exploring TAB and choice-based art education and its implications in a post-pandemic context. The following areas of research warrant attention and can contribute to advancing art education practices:

- Comparative studies: conducting comparative studies between different art education models, such as TAB and DBAE, could provide insights into the effectiveness and outcomes of different instructional methods.

- Longitudinal Studies: Tracking student progress over an extended period can help understand the long-term effects of choice-based learning and the TAB pedagogy. These studies can provide insights into the lasting impact of TAB.

- Equity and Inclusion: Investigating the impact of TAB and choice-based learning on promoting equity and inclusion in art education is an important area of research. This includes examining how these approaches address the diverse needs of students from various cultural backgrounds, socioeconomic statuses, and abilities, ensuring that art education is accessible and meaningful for all learners.

- Social and Emotional Well-being: further research can explore the specific ways in which choice-based learning and TAB contribute to students' social and emotional well-being. This includes understanding how these approaches provide

opportunities for self-expression, self-reflection, and emotional processing, ultimately

fostering resilience and positive mental health outcomes.

- TAB in Relation to Gatekeeping in Art Education: Other researchers can study the impact of the TAB model on gatekeeping in the art education world. Case studies of art teachers implementing TAB can explore its influence on students as they grow older. These studies provide insights into the TAB model's potential to challenge gatekeeping practices and promote diversity and inclusivity in the art industry.

- Cross-Disciplinary Studies: Investigating the intersection between art education and other subject areas, such as science, technology, engineering, and mathematics can reveal the potential benefits of integrating the TAB model with interdisciplinary approaches. Research can explore how art education can enhance students' creativity, critical thinking, and problem-solving skills within a broader educational context.

These are just a few areas that researchers could pursue to expand the knowledge and understanding of art education, choice-based learning, and the post-pandemic effects on students' academic and socio-emotional development. By addressing these research gaps, educators can continue to refine their instructional practices and create inclusive and impactful learning environments for students.

Conclusion

Reflections on Research Questions

As I reflect on this study, I can't help but be filled with an excitement and a renewed passion for art education. My journey with TAB and choice-based art education

began early in my teaching career, and it has been a transformative experience. I had first learned about TAB prior to ever getting my own classroom, and I was drawn to TAB's adaptability and the opportunity it provided for me to work intuitively and creatively as a teacher. Stepping into a post-pandemic teaching environment felt like a fresh start, and TAB offered a blank canvas for exploration and innovation. A time to restart and try new ideas-- a time where all teachers were searching for new strategies and trying to find their place in an unprecedented time.

Implementing TAB required careful planning and intentional setup. Students needed to learn how to navigate the art room, follow strict procedures, and develop independence before fully engaging in self-directed projects. I, as the teacher, needed to consider everything. How students would get supplies timely, how we would cleanup effectively, how to embark on making decisions each day, where to turn in moments of confusion, how to organize demos, and so much more. This setup would make success possible, and mistakes valuable. It mirrored the authentic practices of artists, allowing students to truly embody the artist's mindset.

As the implementation of the TAB model unfolded, I witnessed the profound impact it had on my students. They embraced the freedom to make choices, explore various artistic techniques, and take ownership of their creative process. It was truly inspiring to see their confidence grow as they navigated the art room with a newfound sense of independence and agency. They eagerly collaborated, shared ideas, and supported one another in their artistic endeavors. The TAB model created an environment where mistakes were not only accepted but celebrated as valuable learning opportunities. It encouraged students to take risks, experiment, and push the boundaries of their

creativity. Witnessing their growth as artists and critical thinkers fueled my own enthusiasm and dedication to TAB. It reinforced the importance of student-centered approaches in art education and the power of empowering students to be active participants in their own learning journey.

Final Thoughts

Throughout this study, I encountered various challenges, but I am grateful for the invaluable insights gained and the affirmation of my beliefs regarding art education. It reaffirmed my conviction that art serves as a medium for self-expression, personal exploration, and enjoyment, transcending the focus on the final product alone. Additionally, it solidified my belief that students benefit immensely from the freedom to explore and create without the pressure to conform to traditional fine art skills.

However, I also confronted my own conditioning and biases as I occasionally found myself desiring my students' work to impress those outside the classroom, questioning the ways in which I was taught art myself. This process prompted deep reflection and growth as an educator. In a traditional DBAE art classroom, the art instructor is solely responsible for selecting projects, determining their inspiration, and even choosing the supplies used. It feels, in that sense, that the adults are the ones having all of the fun in a setting meant to prioritize the kids. Yet, through my experience with TAB, I discovered that students indeed take pleasure in making these decisions, defying the notion that they would not find joy in such autonomy.

Witnessing the successes of my students and their growth throughout the year has deeply moved me. I take immense pride in their achievements and the positive impact that TAB had on their emotional regulation and behavior, especially within our specific

community. This further solidified my belief that TAB is most effective when implemented within similar populations, as it provides them with a safe and empowering space for artistic expression.

Moving forward, I am committed to continuing my research by refining and expanding my teaching practice. I am dedicated to advocating for the TAB methodology and its potential to transform the lives of children and adolescents. The findings of this study not only validate my initial suspicions that TAB enhances students' independence skills but also reveal a broader range of benefits. Scaling back on TAB to observe students' reactions provided valuable insights into how much they valued the opportunities and the sense of safety they felt within the TAB framework. It confirmed the value and importance my students placed on the autonomy provided within the TAB approach.

All in all, this research journey has been enlightening, inspiring, and has further solidified my commitment to TAB and its potential to create positive change in the lives of students. I am excited to continue exploring and sharing the benefits of TAB within the field of art education.

If I may offer some unsolicited advice, I encourage fellow teachers to embrace new experiences and try innovative approaches in their teaching practice. It is easy to fall into comfortable routines and overlook the need for reassessment and adaptation. Time passes quickly, and without realizing it, the world around us, including our students, our culture, and ourselves, undergo significant changes. As educators, we should continuously evaluate the effectiveness of our methods and remain open to making necessary adjustments.

Although TAB has existed since the 1970s, it has yet to become the norm in public school art education. Perhaps this is because many teachers have not fully considered the benefits it offers, or they find the idea of starting anew daunting. However, even small changes, such as allowing students to choose their materials within a specific project or creating a space in the classroom for student autonomy, can pave the way for a smoother transition. As art teachers, we possess a deep passion for art and readily embrace new ideas. Let us apply that same openness to our roles as educators and not be afraid to try new approaches. By modeling open-mindedness, we inspire our students to do the same.

Therefore, I encourage teachers to step outside of their comfort zones, explore innovative teaching methods like TAB, and maintain an adventurous spirit as educators. Embrace the possibilities that arise when we welcome change and remain receptive to new ideas. Together, we can create a dynamic and enriching learning environment for our young artists.

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APPENDIX A:

Letters of Consent / Permissions

Research Site Consent Form

Angikindslows Senatus

Principal

██████████████████████

████████████

1/20/2023

To Whom It May Concern:

I, Angikindslows Senatus, give permission to Dani Brodsky to conduct an action research study at ████████████████ during the spring of 2023 in order to fulfill the requirements of his/her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research a choice-based pedagogy within the art room.

I understand that Dani Brodsky will be a teacher-researcher who will be teaching art while gathering data during art class. I understand she will be collecting data using various methods including participant observations, semi-structured interviews with students, which may be video recorded, and documentation of artworks.

Sincerely,

Angikindslows Senatus

Signature

_____

Date

_____

PERMISSION SLIP

INFORMED CONSENT FOR STUDENTS

<u>DESCRIPTION OF THE RESEARCH</u>: Your child is invited to participate in a research study that investigates the implementation of anxiety reducing drawing activities by promoting creative expression and self-reflection. It is hoped valuable information on how to best structure art education for high school students will be revealed throughout the course of this research study. For this study, your child will participate in research sessions over the course of 2-3 months. These sessions are extra opportunities to engage with and possibly make art beyond his or her existing art class. Participation will in no way impact the regular school schedule, IEP programs, or vocational training. I will <u>not</u> be asking to view any personal information on students such as IEPs, student records, or

behavior programs. During all research sessions, students will be audio recorded. These audio recordings will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place at New Foundations Charter High School in a classroom designated for the study and I, Alexandra Montgomery, will conduct the research study.

RISKS AND BENEFITS: Participation in the study is completely voluntary. There will be no effect on your child's standing or grades should you or your child decide not to participate in this study. The dialogues around art works and the art making experiences for the study will be the same for all the students in study. Therefore, your child will not be singled out or pulled out from any of the activities if you chose not to participate in the study and/or the art making experiences. The research has the same amount of risk students will encounter during a usual art or classroom activity. However, your child may be shy engaging with a new person or a new type of activity. If this occurs or if your child feels uncomfortable at any point in this study, special arrangements can be made, and/or you can pull your child out of the study without penalty or repercussions. The benefits from the study include positively affecting students' participation in art in school, both in terms of enhancing their creative expression through conversation about art and their artistic practice skills through making art. It is also hoped that I will learn through the study more about how to provide a supportive arts learning environment that will influence my art instruction.

PAYMENTS: There will be no payments for you for your child's participation in this

study.

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

TIME INVOLVEMENT: Your child's participation in the study will take approximately 2 - 3 months.

HOW WILL RESULTS BE USED: The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Master's degree in Art Education (with an emphasis in special populations).

I authorize the teacher-researcher, Ms. Brodsky, to use the information as outlined above and that any reproduction/publication of this information will be strictly for educational and/or research purposes.

PARTICIPANT'S RIGHTS FOR STUDENTS

Principal Investigator: <u>Dani Brodsky</u>

✓ I have read Research Description and I have had the opportunity to contact the researcher with questions about the purposes and procedures regarding this study.

✓ My child's participation in research is voluntary. I may refuse to have him/her participate or withdraw from participation at any time without effect on your child's standing or grades.

✓ The researcher may withdraw my child from the research at her professional discretion.

✓ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the investigator will provide this information to me.

✓ Any information derived from the research project that personally identifies my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

✓ If at any time I have any questions regarding the research or my child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (215) 805-7554.

✓ If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact:

Lauren Stichter

Moore College of Art & Design

20th and the Parkway, Phila., PA 19103

(215) 965-6811

lstichter@moore.edu

✓ I should receive a copy of the Research Description, Consent, Permission Slip, and this Participant's Rights document.

✓ If audio recording is part of this research, (check one)

☐ I consent to have my child audio recorded.

☐ I do NOT consent to my child being audio recorded.

✓   The written, artwork and audio taped materials will be viewed only by the

principal investigator and members of the program faculty.

Written, artwork, and audio taped materials, (check one)

☐   May be viewed in an educational setting outside the research.

☐   May NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.

Parent/Guardian signature: _____ Date:____/____/____

Parent/Guardian Name: _____

Participant's Name: _____

INFORMED ASSENT FOR STUDENTS

Hi,

You are invited to be part of a study that looks at how art class affects students. In art class, you are going to be able to choose what materials and projects you want to do-- instead of the teacher choosing for you.

<u>What will happen?</u>

You will come to art class like you normally would, and follow the class rules that your teacher has put into place. Then, I'll ask you some questions about how you felt about art class. I might ask you questions about yourself, the things you like and don't like, your feelings, and your artwork.

<u>Could good things happen to me?</u>

You will get to make lots of art! But there will be no additional reward for being a part of this study.

<u>Could bad things happen to me?</u>

There are no bad things to being in the study.

<u>Why are you doing this study?</u>

I want to find out how students learn art best today, and I want to share what I find with other teachers.

<u>Do I have to be in the study?</u>

No. You do not have to.

<u>Will people know I was in the study?</u>

No, your name will be anonymous. I will only use your initials.

<u>How long will it be?</u>

I will only ask you to sit down and answer questions for me about three times over the next few months.

<u>What if I change my mind?</u>

You can leave the study at any time. You or your parent/guardian can contact Ms. Brodsky.

<u>PLEASE CHECK ONE:</u>

Do you want to be in the study?

   Yes, I want to be in the study.

   No, I do not want to be in the study.

Ms, B, Dani Brodsky, █████████████

APPENDIX B:

Unit and Lesson Plans

Tab Lesson Plan Example

Week of March 6

WEEK AT-A-GLANCE

MIDDLE SCHOOL: Opening sculpture center

3D Structures	
WHAT are we learning?	Structures are three-dimensional designs that are built.
WHY are we learning this?	Artists design 3D structures with supports to help them stand up.
HOW will we learn this?	You may use corner braces and L-connects to support your 3D designs.

Dear Middle School Builders,

When something is 3D, it is called a **SCULPTURE**. For example, the Statue of Liberty is a sculpture. Sculptures can be **realistic** or **abstract**. 3D sculpture need **supports** to help hold them together. Here are some supports you can try in your building:

- Cardboard Connections

- Adhesives

- Armatures

SCULPTURE CENTER OPENING	
WHAT are we learning?	What materials are in the sculpture center and how to use them.
WHY are we learning this?	So that we can explore and create in the sculpture center.
HOW will we learn this?	We will do demos this week on every material in the center, and look at examples of art and artists who use those materials.

Scope and Sequence Example

6-8	Unit	Demos	Objectives	Centers Open
Wk 1	DRAWING CENTER OPENING	How to use: Pencils Markers Pastels	I can draw from what I see. I can draw using a grid. I can experiment with new materials. I can demonstrate value through drawing. I can —	Drawing
Wk 2	PAINTING CENTER OPENING	How to use: Watercolors Tempera Brushes Color Mixing	I can complete at least 3 watercolor painting techniques. I can mix colors using the color wheel.I can experiment with different painting tools and techniques.	Drawing, Painting
Wk 3	SCULPTURE CENTER OPENING	Paper mache Pipe cleaners Wire Paper Cardboard	I can complete at least 3 cardboard connection techniques. I can create texture using materials. I can use a hot glue gun safely. I can determine which connection method is best.	Drawing, Painting, Sculpture
Wk 5	Abstraction	Splattering Abstract Expressionism	I can analyze what an artist is feeling through abstract elements. I can demonstrate at least 2 abstract techniques.	Drawing, Painting, Sculpture
Wk 6	Craft	Embroidery Basics Craft History		Drawing, Painting, Sculpture, Fiber

APPENDIX C

Data Collection Methods

Observation Protocol

DATE:	TIME:	LENGTH OF OB:
STUDENTS PRESENT:	STUDENTS ABSENT:	NOTES:

DEMO OF THE DAY:	
CENTERS OPEN:	
OBJECTIVES:	

DEMO OBSERVATIONS:	
STUDIO TRANSISTION OBSERVATIONS:	
STUDIO TIME OBSERVATIONS	
CLEAN UP / CLOSURE OBSERVATIONS:	

ADDITIONAL NOTES:	

Photo Log Protocol

Photo Date	Student Name	Photo	Photo Notes

Behavior Tracker

Points Possible	10/10	8/10	6/10	4/10	2/10
	No interventions needed.	At least 2 interventions needed	At least 3 interventions needed, i.e. hallway convo.	More than 3 interventions needed.	Removed from room.

	Date	*Date*	*Date*	*Date*	*Date*
Student Name	*Behavior Points Earned and Notes*				

APPENDIX D

Interview Protocol

Interview Protocol for students

Semi-structured open-ended interviews will be conducted. The first round of interviews will take place during the second week of the spring semester. Questions for the first interview will focus on student recollection on early pandemic events, student feelings about their return to school, students' feelings on art class so far, and student opinions on behaviors of themselves and peers

The second round of interviews will take place at the end of the semester in April or May. Questions for the second interview will focus on experience with the overall semester, classroom community, student behaviors, artwork created, feelings on post-pandemic learning. Interview steps will include the following:

- Interviews will take place in the empty art classroom during student free periods or lunchtime.

- Each interview will take approximately 10-20 minutes.

- Students will be interviewed individually.

- Students will be given choice of seating for the interview.

- Audio will be recorded during each interview to ensure accuracy in transcripts.

- All transcripts will be labeled with the student initial and date of interview.

- Questions will be semi-structured and open to student interpretation.

- Conversation will be casual; students may be asked to elaborate or may be asked a few additional related questions based on their responses.

Interview I

Date:	Time:	Participant:

INTRO

Question (Q): Hi! How are you today?

Researcher Response (RR): *Today I would like to ask you some questions about how art class is going. I'd like to also talk about some of your experiences during the beginning of the pandemic, your experiences in school, and your experiences with your classmates. There are no right or wrong answers to these questions, so just be honest with as much as your comfortable sharing with me. We can skip any questions you don't want to answer, or don't have an answer for yet. This is a safe space for you to share confidentially, and I really care about your individual thoughts and feelings.*

Q: Do you have any questions before we start?

INTERVIEW QUESTIONS

1.   Think back a couple years ago, before the covid pandemic started, what grade were you in?

2.   Do you remember the day you found out about it?

3.   Was it hard to transition to online school?

4.   What did you miss most while you were learning virtually?

5.   What has been the hardest part about returning to school? What about the easiest?

6.   When it comes to interacting with your peers and classmates, has it been the same? Has anything been different?

7.   How has art class been going for you?

8.

9.   When it's time to choose your center for the day in art class, what do you think about? How do you choose?

10.   How do you feel when you're in art class? What is your favorite part of each class?

11.   What has been the hardest part about making your own decisions in art class?

12.   When you're making art, how are you usually feeling?

CLOSURE

RR: *Thank you so much for talking with me. I appreciate your honesty and willingness to share!*

Q: Before we finish up, is there anything else you'd like to share or talk about?

Interview II

Date:	Time:	Participant:

INTRO

Question (Q): Hi! How are you today?

Researcher Response (RR): *Today I would like to talk to you about your overall experience in art class this semester. We're going to talk about the projects you made, the things you liked and disliked, and our classroom as a whole. I can't wait to hear about your favorite activities and the way you felt all semester. Remember, there are no right or wrong answers to these questions. Be honest, whether you think I want a certain answer*

or not, I am here to find out what you really think. We can skip any questions you don't

want to answer, or don't have an answer for. This is a safe space for you to share

confidentially, and I really care about your individual thoughts and feelings.

Q: Do you have any questions before we start?

INTERVIEW QUESTIONS

1.   How would you describe your relationship with your peers before the pandemic

started?

2.   How would you describe your relationship with them now?

3.   Do you think you've changed at all since the beginning of the year? How?

4.   How would you describe your behavior in other classes?

5.   What about your behavior in art class? Is there anything you feel that you struggle

with?

6.   How would you describe our classroom community here in art class?

7.   Do you feel comfortable being yourself in our classroom? Why?

8.   What does it mean to you to have the freedom to choose your own supplies and

explore when in art class?

9.   When you're choosing your centers, what do you think about? How do you

choose?

10.   What has been the hardest part about making your own decisions in art class?

11.   When you're making art, how are you usually feeling?

12.   What is your favorite thing you've made?

13.   Were there any demos or artists that we learned about that you especially liked or were inspired by?

14.   Have you helped anyone with their art in art class?

15.   Why do you think I used TAB this year for art class?

CLOSURE

RR: *Thank you so much for talking with me. I appreciate your honesty and willingness to share! You've done a great job.*

Q: Before we finish up, is there anything else you'd like to share or talk about?

APPENDIX E

Self-assessment Protocol

Self-assessment Protocol for Students

As part of our ongoing exploration of art education and the TAB (Teaching for Artistic Behavior) model, we will be conducting self-assessments throughout the semester to gather valuable insights about your TAB experience and the overall temperature of our art community. These self-assessments will provide us with insights into your engagement, growth, and feelings towards the art-making process.

The self-assessment will be conducted three times over the course of the semester at specific intervals. The first one will be early on in the semester, the second one will occur in March, and the final one will be at the end of April or early May. The purpose is to capture your evolving experiences as we progress through various art projects and engage in the TAB methodology. The assessments will focus on your reflections and perceptions related to your autonomy, creativity, behavior, collaboration, and emotional connection within the art room.

Self-assessment #1

Name:	Class #:

Participation*:*

Do you try your best to answer questions in art class?

a.   Yes

b.   No

c.   Sometimes

Do you think you follow class-norms most of the time?

a.   Yes, I **always** follow class norms.

b.   No, I **do not** follow class norms.

c.   I **sometimes** follow class norms.

Have you been focusing the best you can?

a.   Yes

b.   No

c.   Sometimes

How do you spend most art classes? Select all that apply.

a.   Making art projects.

b.   Talking with friends.

c.   Experimenting with new materials.

d.   Working on art with others.

Artmaking:

Do you feel like a better artist than you were a few months ago?

a.   Yes, I feel **more** confident in my art.

b.   I feel **a little** better at art.

c.   I don't feel like I'm any better at art.

On a scale of 1 to 5, how motivated do you feel to participate in art class? Circle one.

1 2 3 4 5

How much effort do you put into your art projects? Circle one.

a.   **A lot** of effort.

b.   **Some** effort.

c.   **Little** effort.

Explain your choice:

_____

Do you feel proud of your artwork?

a.   I feel proud of **all** of my hard work.

b.   I feel proud of **some** of my work.

c.   I'm **not** proud of any of my artwork.

<u>Social-Emotional:</u>

How do you **usually** feel when you're in art class?

a.   Happy, focused, or proud.

b.   Calm, safe, or relaxed.

c.   Overwhelmed, confused, or upset.

d.   Angry, on-edge, or bored.

Which center do you feel **most** comfortable working in?

a.   Drawing

b.   Painting

c.   Sculpture or Fiber

d.   Clay

How comfortable are you choosing your own materials/center in art class?

5 = most comfortable, 1= least comfortable.

1   2   3   4   5

How do you think your behavior is in art class?

a.   My behavior is better in art class.

b.   My behavior is the same in all classes.

c.   My behavior is worse in art class.

^ Why? Explain.

_____

_____

APPENDIX F

Observation Logs

DATE: 2/13/23	TIME: 1st period	LENGTH OF OB: 40 min
STUDENTS PRESENT: 16	STUDENTS ABSENT: tbd	NOTES: Class rosters currently being shuffled around

DEMO OF THE DAY:	Drawing objects using shapes
CENTERS OPEN:	Drawing, Painting

DEMO OBSERVATIONS:	100% engagement during demo. No need to redirect today during the demo. 6 minute demo.
STUDIO TRANSITION OBSERVATIONS:	Students were ready to transition as soon as the demo had completed. There were no questions, so I had them prepare to choose their centers. I called them up by their assigned numbers (approx 3-5 at a time) to choose a center. All students had collected their materials from their chosen centers and sat down within 4 minutes.
STUDIO TIME OBSERVATIONS	About 50% of students chose the drawing center today. Many of them wanted to continue exploring the demo and practicing drawing from life. Other students chose painting, and only 2 students chose sculpture. The painters split up and worked on

	separate paintings in watercolors, and assisted each other with the clean up of that center. The 2 students who chose sculpture worked together on a cardboard house. They appropriately used glue guns and shared ideas for their project.
CLEAN UP / CLOSURE OBSERVATIONS:	5 minute clean up. One student took initiative to clean the sink. 2 students did a poor job cleaning up, but began working harder upon a conversation.

Observation Log

DATE: 2/22/23	TIME: 1st period	LENGTH OF OB: 40 min
STUDENTS PRESENT: 20	STUDENTS ABSENT: 0	NOTES: Fully present class.

DEMO OF THE DAY:	Introduction to armatures and papier mache
CENTERS OPEN:	Drawing, Painting, Sculpture

DEMO OBSERVATIONS:	A lot of excitement and energy today, multiple students entered the room distracted. After about 2 minutes all students were calmed and ready to begin, some were upset at the lost time. Demo warranted multiple questions. One incident of redirection. Approximately a 10-minute demo.
STUDIO TRANSITION	Students were ready to transition as soon as the demo had completed. I called them up by their assigned numbers and

OBSERVATIONS:	many of them chose the sculpture center. The armature demo sparked a lot of inspiration and interest in papier mache, so I conducted an additional demo for students who wanted it. All students had chosen centers in about 3-4 minutes. There were no incidents for redirection during transition.
STUDIO TIME OBSERVATIONS	Multiple students wanted to explore papier mache and armatures so I worked with them, approximately 7 of them. 5 students chose painting, 2 students chose drawing to continue working on a long-term project, and the rest of the students chose sculpture. 100% of students chose a center and worked. The students interested in further exploration of the demo took the initiative to group themselves in partners to try and build an armature. 1 became uninterested about 10 minutes in and switched to painting, where they were focused and happy. 2 sculpture students worked together to make an abstract popsicle sculpture with pompoms attached. There was an incident where a student accidentally burned themself with a hot glue gun, and another student helped them. A student used inappropriate language during studio time and, when asked to stop, apologized and said "I'm trying to be better at letting it slip out."
CLEAN UP / CLOSURE	6 minute clean up. It was the first time cleaning up papier mache for most students so it took a bit of extra time, but

OBSERVATIONS:	==students worked together== with ==little frustration== to get it done.

Observation Log

DATE: 3/17/23	TIME: 3rd period	LENGTH OF OB: 43 min
STUDENTS PRESENT: 12	STUDENTS ABSENT: 8	NOTES: Spring break soon-- multiple absences.

DEMO OF THE DAY:	Part II of craft art, tapestry weaving basics
CENTERS OPEN:	Drawing, Painting, Sculpture, Fiber

DEMO OBSERVATIONS:	It is the Friday before spring break so multiple students are absence. This was expected, so our demo is another session on weaving. Most students who are not here today have seen this, and the ones who are here ==requested more weaving demo== in the interim. ==Students came in quietly,== but were in a chatty mood. ==Once the timer indicated it was time for our demo, all students ended their conversations and gave me their attention.== The demo covered areas of weaving that we had not gotten to the Wednesday before, and lasted about 6 minutes because ==there was no need for redirection.== ==Many students are excited to open the fiber center and have expressed interest in the materials in==

	it, despite not knowing yet what they do or how to use them all.
STUDIO TRANSITION OBSERVATIONS:	Transition was quick. Most students chose fiber and wanted to practice tapestry weaving or exploring fiber center materials. One student was last to be called for center choosing because they were having trouble listening, and collected themselves upon realization. A classmate poked them to point out the fact that they had not yet been called to choose yet, and they immediately fixed their behavior, sat quietly, did not argue, and was called up to choose. Took approx. 4 minutes for all students to return from chosen centers with their supplies.
STUDIO TIME OBSERVATIONS	Many students, approx. 8, chose fiber today. 6 of them sat together and explored tapestry weaving while talking with each other. They helped each other when needed, and discussed school appropriate topics. They laughed and smiled a lot. The other students worked on independent explorations or long-term projects. One student spent the period creating a birthday card for a loved one. One student expressed to me that they were having a hard day, and I allowed them to sit in our calming corner and look through the art book. Within about 5 minutes they had transitioned from sitting and reading in the calm corner, to drawing in their sketchbook in the calm corner.
CLEAN UP / CLOSURE	4 minute clean up. Less students, quicker clean up. We spent the extra time in class sharing the projects we had made and

OBSERVATIONS:	discussing our spring break plans. Multiple students calmly expressed a sadness to not get to make art for a week while on break.

Observation Log

DATE: 4/12/23	TIME: 1st period	LENGTH OF OB: 45 min
STUDENTS PRESENT: 18	STUDENTS ABSENT: 2	NOTES: Excused absences.

DEMO OF THE DAY:	Identity Art
CENTERS OPEN:	Drawing, Painting, Sculpture, Fiber

DEMO OBSERVATIONS:	In our demo today we continued to talk about identity, and how it is expressed through artwork. We looked at multiple artists who use identity in the form of self-portraits, sculpture, concept art, and abstraction. One student contributed to the discussion by bringing up a previously talked about concept of colors being associated with feelings. Most students were engaged, there were 2 incidents of redirection needed, but it did not escalate. The student later shared that the seat they are assigned

	to posed a distraction so we decided to move them.
STUDIO TRANSITION OBSERVATIONS:	Slightly longer transition, 2 students had to wait for everyone else to choose before they were allowed to. Once the consequence of waiting to choose had ended, and they showed that they were ready, there was no further need for redirection.
STUDIO TIME OBSERVATIONS	It felt like almost every student chose something different today-- there were many students painting, drawing, sculpting, and sewing. I am impressed by the independence students are showing, and I see it growing each day. 1 student who did not know what to work on today utilized our "art challenge" activity that I keep up on the board for inspiration. 2 students expressed ideas they had to me, and I helped them make an action plan to start the ideas. I love when they get long-term project ideas, it shows me that they are inspired and feel confident enough to try something new. The student who struggled during the demo planned a large scale drawing out in their sketchbook, related it to identity art, and began working on it today.
CLEAN UP / CLOSURE OBSERVATIONS:	5.5 minute clean up. Students have become very good at following our clean-up steps map. I think I may start assigning jobs because there is occasional bickering over who gets to sweep, wipe tables, etc.

Observation Log During Change in Study

DATE: 4/18/23	TIME: 1st period	LENGTH OF OB: 45 min
STUDENTS PRESENT: 17	STUDENTS ABSENT: 3	NOTES: 2ND DAY IN CHANGE TO STUDY

DEMO OF THE DAY:	Continuation of Assigned Thematic Project
CENTERS OPEN:	Drawing, Painting, Sculpture, Fiber

DEMO OBSERVATIONS:	Today is the second day in my alteration to the study. I took away full tab (complete artistic direction, demos for inspiration and toolbox) and gave all the students a thematic assignment. I had them choose between two abstract art prompts, since we have been doing more requested demos lately on abstract art. The project prompts are still very broad, and students are allowed to utilize any materials for them, but they have a due date. I have set the expectation that each student comes in and continues to work on their project during class. Today, students came into art class reluctantly. It took approx. 4 minutes to settle down into seats, and required redirection multiple times. I utilized multiple classroom management techniques, and docked 3 students points within the first 15 minutes of class for disruptive behavior. Eventually all students were ready to

	<mark>complete the demo and begin.</mark>
STUDIO TRANSITION OBSERVATIONS:	The transition to working took some time. Many students got supplies out but did not focus, others claimed they did not know what they were working on. I walked around and helped more than half of the class figure out what they should be doing. Approx. 20 minutes into class all students were working on their projects.
STUDIO TIME OBSERVATIONS	Students were easily distracted today. I pulled one student into the hallway to discuss behavior, and <mark>they returned to the classroom to sit and work</mark>. The abstract projects being made include a lot of paintings, some drawings, and a few sculptures. <mark>3 students expressed dissatisfaction with their project,</mark> even though we are only a couple of days into it. I felt a sense of stress that I tried to reassure away, and <mark>we talked as a class about what was making us feel stressed.</mark> One student said it was the due date. <mark>Another student said "why can't I choose anymore?"</mark> This was an interesting comment to me because I did not eliminate choice entirely, I had just taken away some of it. Perhaps it felt like a punishment for students to have the TAB model taken from them.
CLEAN UP / CLOSURE OBSERVATIONS:	7 minute clean up, no time for sharing. Students excited into the hallway rowdy.

APPENDIX G

Interview and Self-assessment Excerpts

Excerpts from Interview I

Interview Excerpt with M

Me:	Think back a couple of years ago, before the covid-19 pandemic started, what grade were you in?
M:	I was in 4th grade.
Me:	Thats pretty young, do you remember the day you found out about it?
M:	Yes, I was scared because something was happening but not sure why exactly. I didn't really get it.
Me:	What did you miss most about being in school in-person?
M:	Seeing people, being near people and stuff. I missed being in the real classroom.
Me:	What has been the hardest part about returning to school? What about the easiest?
M:	Everything. I forgot how to like be with people again. Over the pandemic I didn't meet a lot of people and I was irritated a lot. I can't think of anything that was easy.
Me:	I can imagine it's been really hard. When it comes to interacting with your peers, has it been mostly the same or do things feel different?
M:	It's been kinda different, people are meaner. I feel like people are worse in school now and don't want to do anything.
Me:	Like, they don't listen?

M:	Yeah, they don't know how to be in class. I kinda forgot too at first.
Me:	How has art class been going for you so far?
M:	Good, I'm calm and can make stuff in art and relax.

Interview Excerpt with R

Me:	Think back a couple of years ago, before the covid-19 pandemic started, what grade were you in?
R:	4th, I was in ▮▮▮▮▮▮ class.
Me:	Do you remember the day you found out about it?
R:	When school stopped, I went away for two weeks but didn't really get it, or at least didn't get it immediately. I didn't know people were like, dying.
Me:	Yeah, it was pretty scary! Did you miss being in school?
R:	Nope. I missed nothing, I felt like I could relax.
Me:	I can understand that. What has been the hardest part about returning to school? What about the easiest?
R:	Honestly just being here, it was overwhelming at first. Like I suddenly had to learn things again, when I feel like I really didn't learn anything online. Socializing again was easy for me but my classmates were different.
Me:	How so?
R:	It's like they were older but they didn't act older. They would yell and stuff in class and I got annoyed a lot.
Me:	Do you think the pandemic affected their behavior?
R:	Definitely. They're more distracted.
Me:	How has art class been going for you so far?

R:	Good, I like getting to paint when I want. We didn't use to get to do that, and I missed art when we weren't in school.
Me:	Yay! When it's time to choose your center in art class, what do you think about?
R:	I'm usually thinking about what I wanna do that day, like if I wanna paint or do sculpture or something. I usually paint, and sometimes I come into class with like an idea in my head so I get excited, sometimes I don't know what I'm gonna do but I figure it out or I see something that inspires me.
Me:	What has been the hardest part about making your own decisions in class?
R:	It hasn't been hard, sometimes I just don't know what I wanna do so I look at what my friends are making or I talk to you. I like trying new things but I don't always know where to start.
Me:	Sounds like I need to add more inspiration demos, I'll get on that. How do you usually feel when you're in art class?
R:	I feel good. I feel like, at peace. Sometimes I get over excited when I'm working with Treasure but I control it. I feel happy when I'm just drawing or painting.

Interview Excerpt with T

Me:	Think back a couple of years ago, before the covid-19 pandemic started, what grade were you in?
T:	4th grade.
Me:	Do you remember the day you found out about it?

T:	Yeah, it was weird. We all took our chrome books home and I thought we'd come back but we didn't until that hybrid thing we did in 5th grade, maybe 6th? I forget.
Me:	It probably all blends together, right?
T:	Yeah, it's kind of a blur.
Me:	What has been the hardest part when you did come back?
T:	Well, I couldn't really work at home during online school. In real life I could listen and focus but I couldn't do that at home so when I came back my grades were dropping. I didn't know the work, like I was supposed to have learned it but I didn't. That was really hard.
Me:	That sounds really hard, was anything easy?
T:	Seeing my friends again. Well, it was kind of scary at first but then it was easy.
Me:	What about class, how has art class been going for you so far?
T:	Really good. It was weird at first but now I like it.
Me:	What was weird to you?
T:	Not like weird, but like, different. The choosing thing. I've never done anything like that so it took me some time to get the hang of it, now I really like it and feel good.
Me:	Was it hard to make your own decisions, or is it hard still?
T:	Yes, it was at first, because I never did it, I'm more focused now so it's not hard. I usually have something in my head I want to try or something from a demo and sometimes it works sometimes it doesn't. But I don't have a

	hard time picking my center anymore.
Me:	When you pick your center, and you start making your art, how do you feel?
T:	Calm, and focused too. Like I get really into it and then it's sometimes hard to get cleaned up because I don't want to stop so I might get annoyed, but it's because I'm relaxed and don't want that to end.

Excerpts from Interview II

Interview II Excerpt with M

Me:	How would you describe your behavior in other classes?
M:	I'm pretty good in all my classes, I like school.
Me:	That's awesome. What about your peers?
M:	They act crazy sometimes, sometimes they fight a lot. Not really in here [art room] but like in math and other classes.
Me:	Hmm, why do you think they act different in here?
M:	I think because they get to express themselves. Like sometimes they argue but it's never a big deal, they're more relaxed I think.
Me:	Do you feel comfortable being yourself in our classroom?
M:	Yes, especially because we talk a lot about things. Like when we were talking about how to get our anger out with painting and stuff. I feel like I can do that.
Me:	What does it mean to you to have the freedom to explore and choose your

|	
	own art supplies in class?
M:	It's awesome. I really didn't like when we had that one project, but I did it. I really like when we get to pick our own stuff because sometimes I wanna draw but sometimes I wanna paint. I always do something, so it's cool to pick myself.
Me:	What's your favorite thing you've made this year?
M:	Probably the graffiti thing, I took that home.
Me:	I loved that drawing. Why do you think I chose to run our class this way?
M:	To not make anyone do what they don't wanna do, maybe? Or so we could see all types of things and learn from each other.

Interview II Excerpt with T

Me:	So do you think your peer's behaviors were impacted by covid then?
T:	Yeah! A lot of people don't care anymore. They talk in class and distract everyone, I do too sometimes.
Me:	Is there a difference in how you think you act in art class?
T:	In art class they [classmates] act different, they don't do nothing like that. This is, like, their chance to relax and get our feelings out. I don't get frustrated in here like I do in other classes because I can kind of choose my own projects in here. I think they'd act disruptive in here if we couldn't choose our own art.
Me:	Why do you think I chose to do TAB with you guys?
T:	I think so we can all express ourselves in the way we want. Like, if you

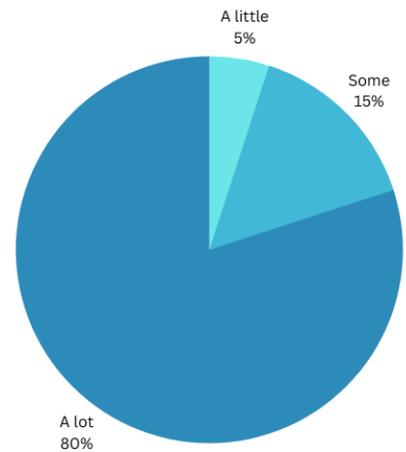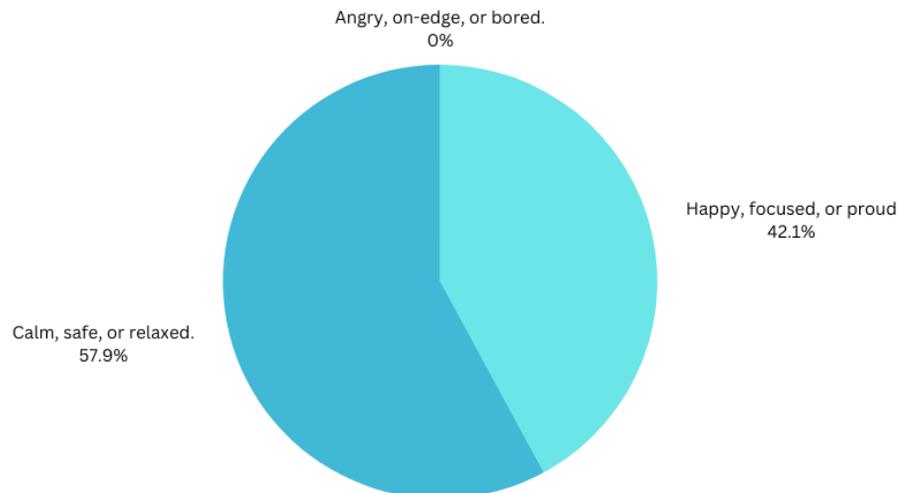|	
	don't like to paint and you have to paint, you're not really having fun or expressing yourself. We had a teacher once where we all had to do the same thing and I remember it just got boring and I would get angry.
Me:	What was your favorite thing you made this year?
T:	Definitely the sculpture I made with ███ and ███. We worked on that for like a month and then it was cool for it to go to the art show.
Me:	Do you feel like you benefitted from working on that project with them?
T:	Yeah, it was fun but we got a lot done too. I felt like a good team that did a lot even when it got hard. I'm proud of us.

APPENDIX H

Self-assessment Results

On a scale of 1 to 5, how motivated do you feel to participate in art class?
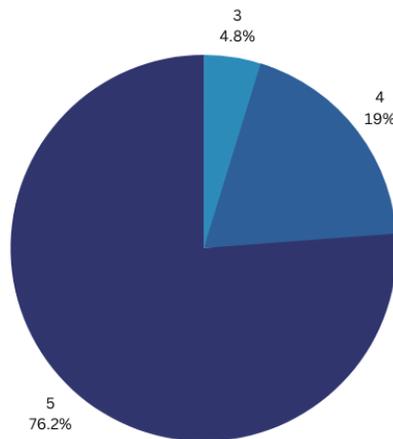
3
4.8%

4
19%

5
76.2%

How much effort do you put into your art projects?

A little
5%

Some
15%

A lot
80%

How do you usually feel when you're in art class?

Angry, on-edge, or bored.
0%

Happy, focused, or proud
42.1%

Calm, safe, or relaxed.
57.9%

How do you think your behavior is in art class?

- Worse than in other classes 5%
- The same as other classes 30%
- Better than in other classes 65%

What Center Do You Feel Most Comfortable Working In?

- Fiber or Clay 15.8%
- Drawing 15.8%
- Sculpture 26.3%
- Painting 42.1%

How comfortable are you choosing your own materials/center in art class?

- 1 0%
- 3 10%
- 5 25%
- 4 65%

Do you try your best to answer questions in art class?

No
0%

Sometimes
25%

Yes
75%

Have you been focusing the best you can?

Sometimes
13.6%

No
9.1%

Yes
77.3%
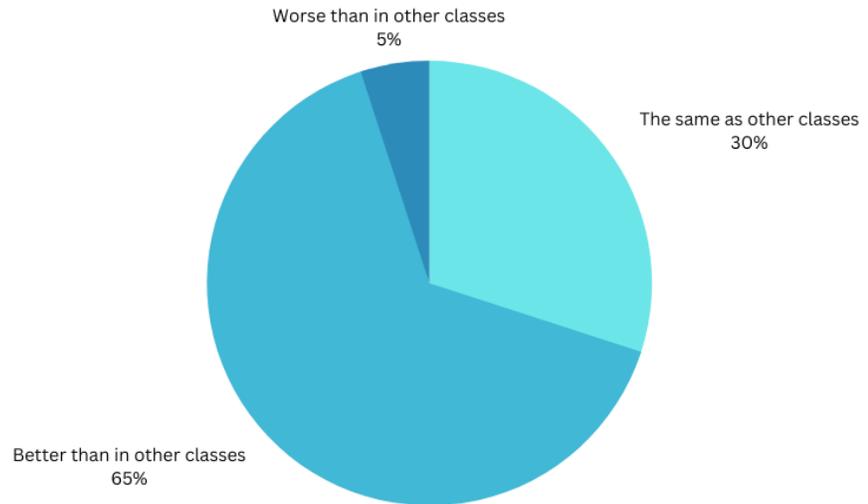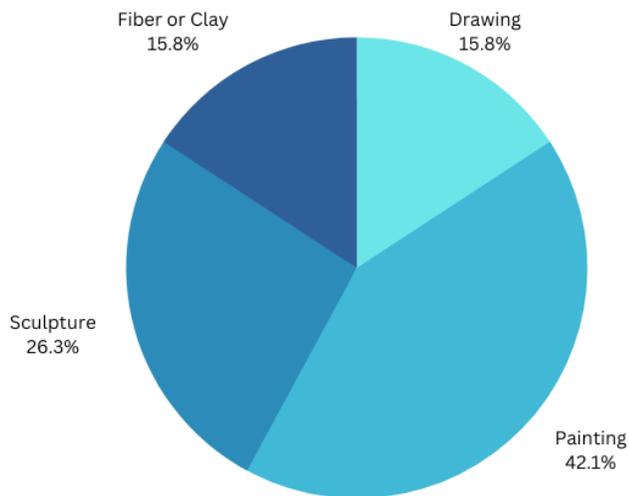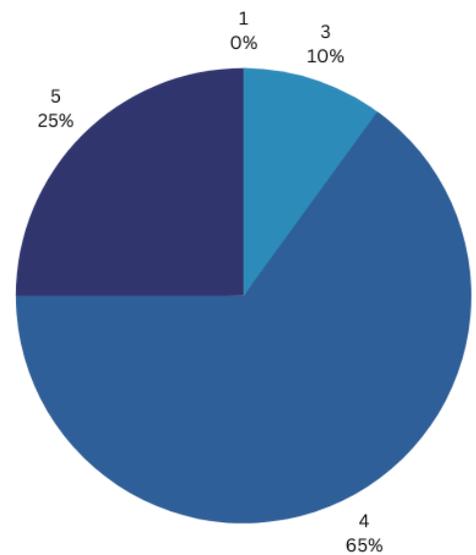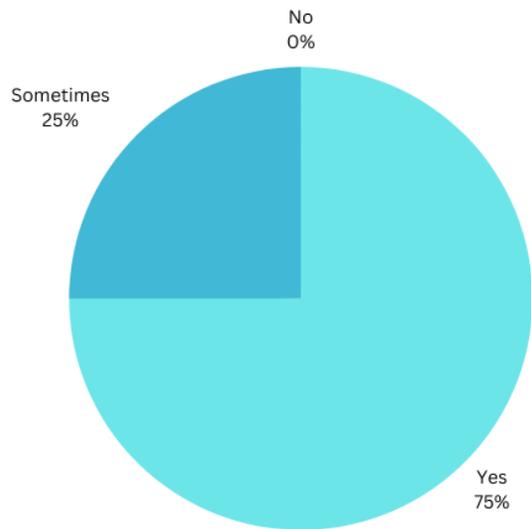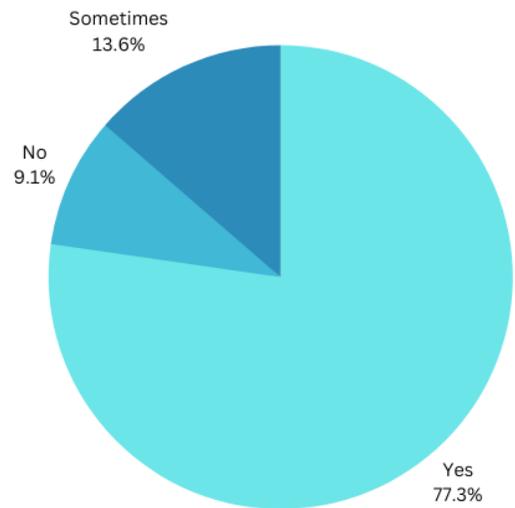
APPENDIX I

Photo Log

February 10th			Students working on drawing practice sheets.

February 15th		**Illustration done by K. Completed over 2 week period.**
February 24th		**Abstract painting exploration done by S.**

| March 10th | | An early embroidery project by M. |
| March 17th | | Weaving done by T. |

April 3rd		Bleeding tissue paper painting done by K. Exploration turned into WOW project.
April 5th		Collaborative mosaic bust by T, J, and R. Began early March, finishing soon.

April 12th		Sculpture project completed after 2 months by S.
April 14th		TAB student work on display at school district art show.

Abstract sculpture done by S between February and April.
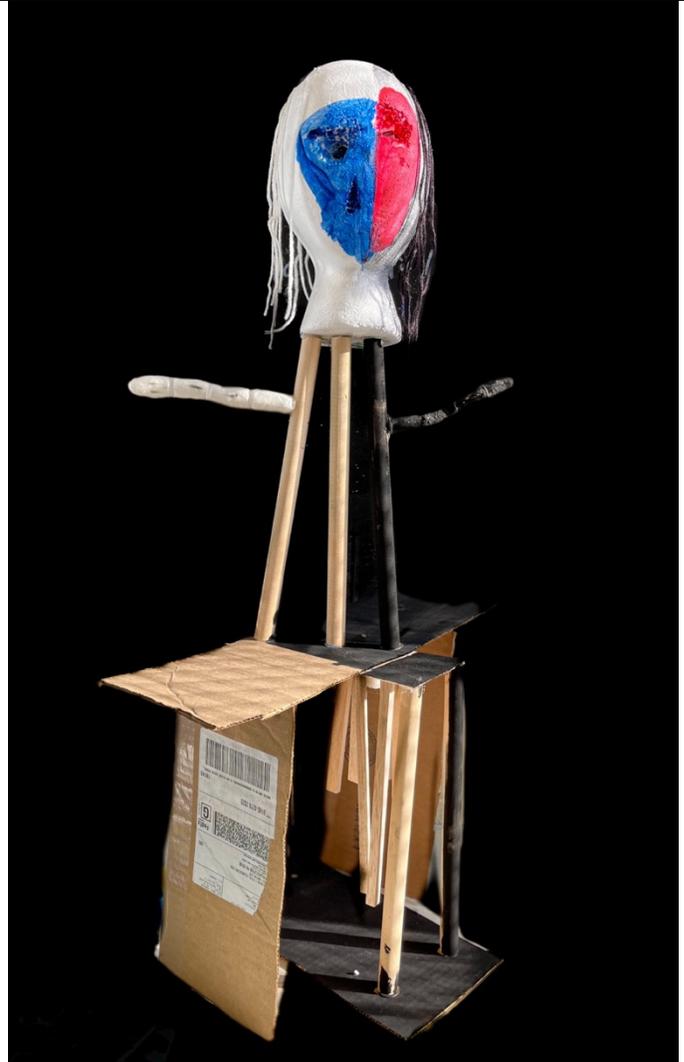
| **Painting by Z.** | |
| **Sculpture done by J.** | |

Illustration done by T.	

P realized through an exploration that they could create texture on their painting with hot glue.	

| R's long term drawing. | |

| Student exploration of clay. | |

| **Student exploration of painting as expression of emotions.** | |
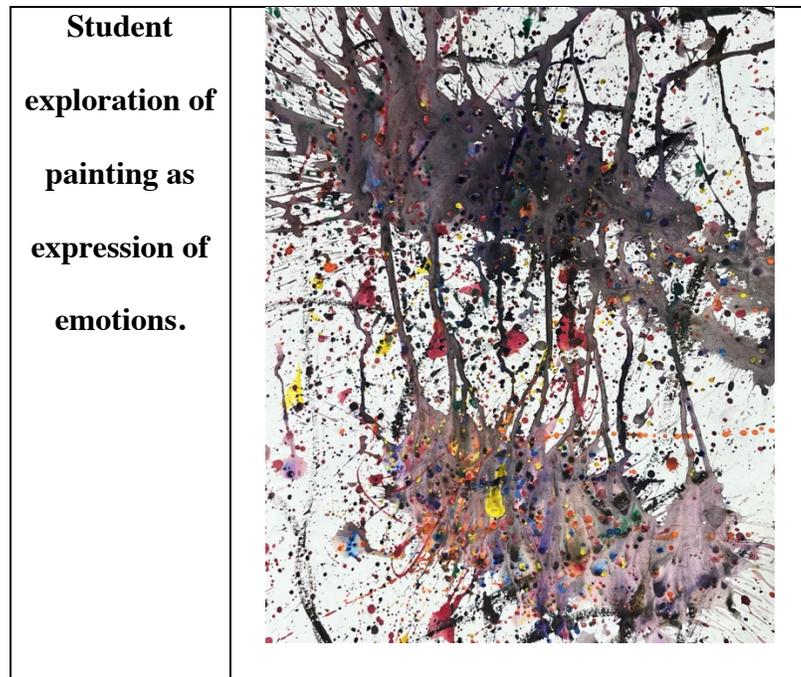
Center Board with Student Number Magnets
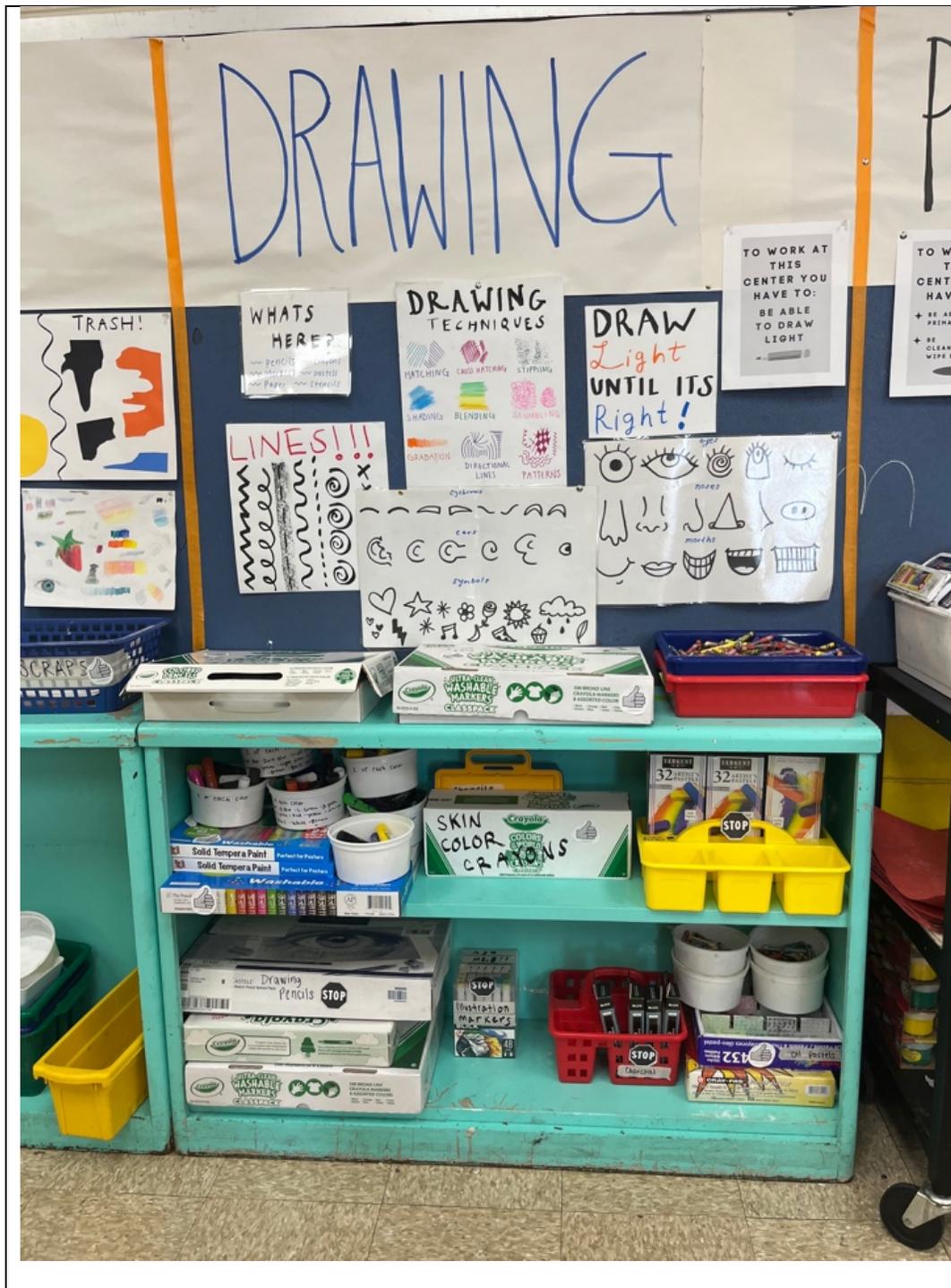
Drawing

Center
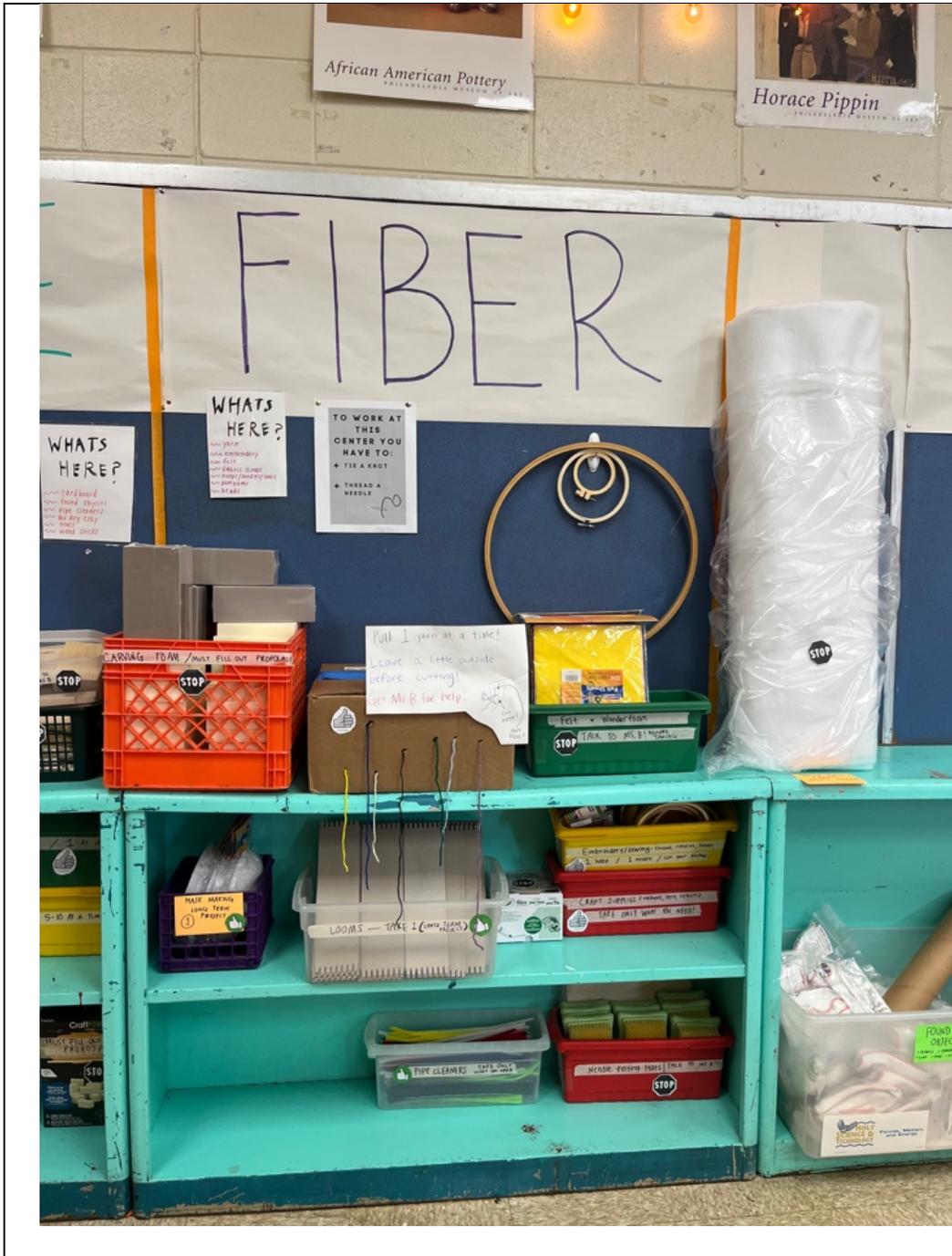
Fiber
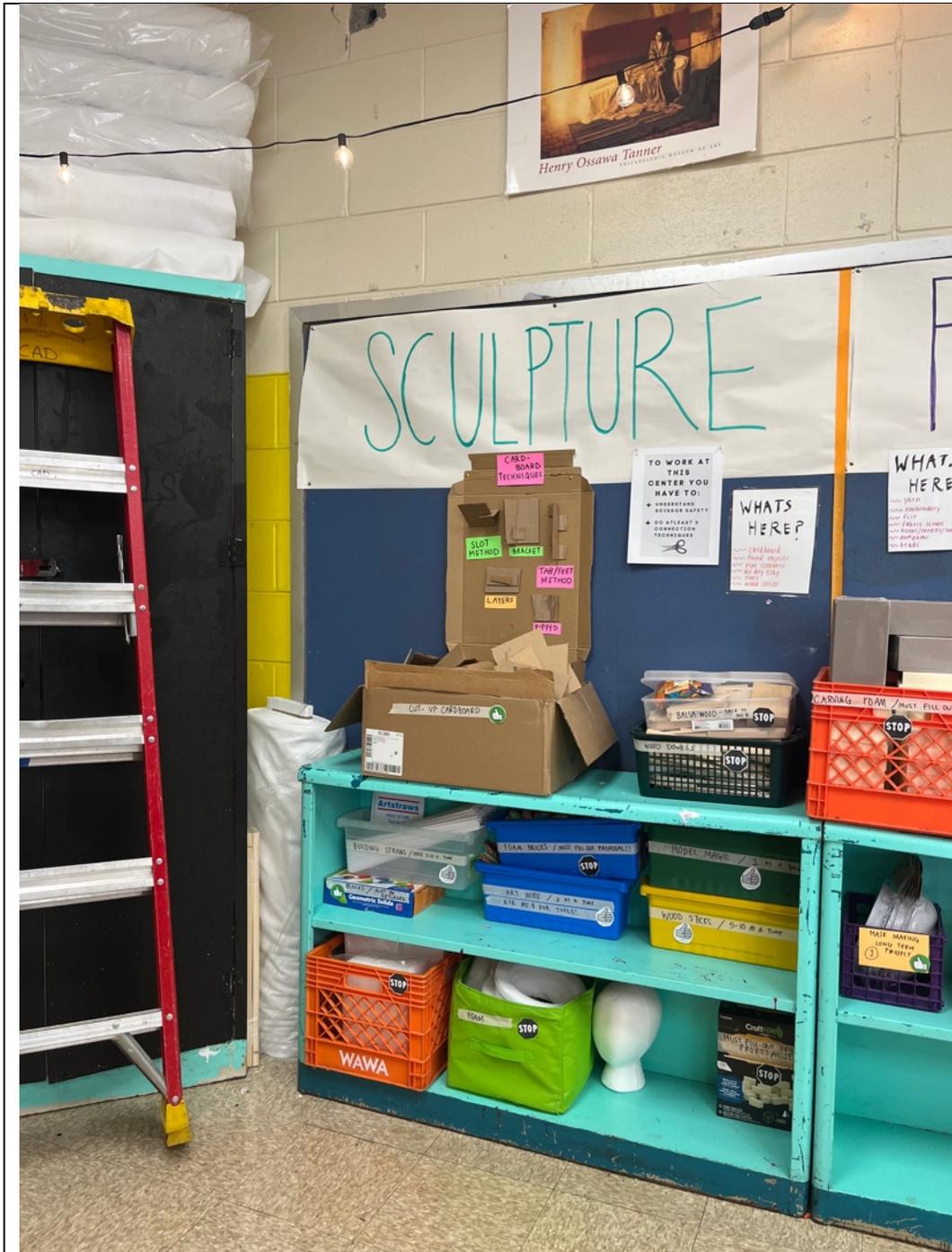
Center

Centers around the room, painting center not pictured.

Worksheets and Assessment Tools

ARTIST STATEMENT

NAME:

STEP 1: WHAT IS YOUR ARTWORK TITLED?

_____

_____

STEP 2: DESCRIBE YOUR ART! WHAT DOES IT LOOK LIKE?

_____

_____

STEP 3: HOW DID YOU CREATE IT?

_____

_____

STEP 4: WHAT INSPIRED YOU TO CREATE THIS?

_____

_____

HOW WE CLEAN UP

Step 1	Step 2	Step 3	Step 4	Step 5
PUT PROJECT AWAY! DRYING RACK, CLASS FOLDER, DESK	RETURN ALL SUPPLIES BACK TO WHERE THEY BELONG HELPERS WILL ORGANIZE	CLEAN YOUR AREA CHECK THE FLOORS!	CLEAN YOURSELF HANDS, CLOTHES, SMOCKS	RETURN TO YOUR SEAT

Project Proposal

Name: Date: Homeroom #:

Tell me about your IDEA!

Quick Sketch- Use pencil to draw

What center will you be working in? What materials?

What is the purpose of this art? Circle 1.

- To tell a story

- To do a job

- To share a feeling or emotion

- To be a gift

- To try something new

How long do you *think* this will take you?

Name_____ Class

_____

INDEPENDENT ART PROJECT RUBRIC

1.   The **title** of my art is

_____.

2.   The **materials** I used are

_____.

3.   My **favorite** part about this artwork is

_____.

4.   What was a **success**?

_____.

5.   What would you do differently next time?

_____.

6.   The **inspiration** for this work of art is

_____.

What type of project did you make? Circle it!

Skill Builder: An art piece that expands upon a classroom demo, technique you

researched, or something you learned from a peer.

Exploration: An art piece that was made through investigation, with no specific end-goal. The result of playing with a new material, or using something in a new way.

Take Home: An art piece that serves as a gift, card, celebration, or decor.

W.O.W: A wonderful original work of art. An art piece that took more than 1 week to complete, and was very considered or edited.

4= Agree! **3=** Mostly agree. **2=** Kind of. **1=** Nope, not at all.

	4	3	2	1
I used my time well, tried my **BEST**. I am **PROUD** of my art, effort, and planning.				
I paid attention to **elements of art and craftsmanship** (neat, looks complete).				
My art is **creative** and **unique**.				
I used **materials** and **cleaned up correctly**.				

How To Talk About Art:

SEE

"I see .... in the art"
"I see .... colors"
"I see .... materials"

THINK

"I think you used ...."
"I think it looks like ...."
"It makes me think of ....."

WONDER

"I wonder why you ...."
"I wonder if you've tried ....."
"I wonder if next time .... "

ART ROOM VOCAB

TYPES OF ART

drawing
painting
collage
sculpture
ceramics
origami
fiber
photography
video
animation
installation

mosaic
2d & 3d
printmaking
woodworking
glassblowing
bookmaking
performance
architecture
jewelry making
craft art
tattooing

MATERIALS

pencils
pens
markers
crayons
colored pencils
watercolors
tempera
acrylic
yarn
thread
cardboard
wood
glue
tape
chalk pastels
oil pastels

clay
paintbrush
paper
palette
erasers
stencils
painting-
knives
sharpies
needles
clay
loom
foam
brayer
ink
charcoal

TEXTURES

rough, smooth, soft, hard,
bumpy, spiky, furry, scaly, hairy,
shiny, matte, leathery, wrinkled,
silky, glazed, prickly

OTHER

artwork
viewer
composition
juxtaposition
art statement
foreground
middleground
background
overlapping
line
space

balance
form
shape
value
warm
cool
envision

COLORS

ROYGBIV
red, orange, yellow, green, blue, indigo, violet

pink, turquoise, teal, navy, black, white, brown,
peach, magenta, lavender, coral, grey, beige
aquamarine, maroon, gold, tan, emerald

WHEN YOU LOOK AT MY ART,

BE SURE TO KEEP IN MIND.....

My art reflects MY voice & style!

I EXPERIMENTED and took risks!

I decided what I wanted to create!

I solved problems, learned, and grew!

WANT TO KNOW MORE? ASK!

How did you come up with idea?
What does your art express?
What was challenging?

HOW TO BE AN ARTIST

STRETCH & EXPLORE
EXPERIMENT
TAKE RISKS
TRY NEW THINGS

DEVELOP CRAFT
PRACTICE TECHNIQUES
SKILL BUILDERS
UNDERSTAND MATERIALS

ENVISION
IMAGINE
VISUALIZE
THINK & PLAN

OBSERVE
SEE
NOTICE
WONDER
STUDY

I use my *hands* to practice and experiment.
I use my *hands* to learn materials and tools.

I use my *mind* to imagine new ideas. I use my *mind* to notice and observe.

I use my *heart* to make artwork that I care about.

I use my *community* to grow as an artist. I use my *community* to share ideas and learn from others.

EXPRESS
COMMUNICATE IDEAS
INTERPRET MEANING
LAYERS
EMOTIONS

ENGAGE & PERSIST
FOCUS
TRY AGAIN
PROBLEM SOLVE
EMBRACE CHALLENGE

REFLECT
SHARE
EVALUATE
LISTEN TO OTHERS
SUGGEST IDEAS

UNDERSTAND ART WORLDS
FIND INSPIRATION
INTERACT WITH ART WORLD
RESPECT ARTISTS
FORM OPINIONS