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NAEP-RELATED VISUAL ARTS
ASSESSMENT IN CLASSROOM APPLICATIONS

by

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A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Education
in the College Education and Human Performance
at the University of Central Florida
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2013

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ABSTRACT

This action research study investigates classroom visual art assessments and their potential to improve teacher instruction and student learning. In order to examine this topic more thoroughly, a National Assessment of Educational Progress (NAEP)-related classroom assessment was designed and administered to the researcher's Drawing and AP Art History classes. Students were also asked to fill out a questionnaire that asked about their past art experiences and motivation to participate in art activities such as creating artwork outside of the school setting or attending an art museum. Students observed, described, and analyzed contemporary artwork, and they created and wrote about their own original works of art. The use of contemporary art exemplars led to some of the most interesting findings; namely, that students felt free to create their artwork in a contemporary style that was less about technical elements and more about the meaning they wished to convey.

In general, the AP Art History students' written contemporary art criticism scores were significantly higher than the scores of both of the studio drawing classes. Artwork scores of AP Art History, Drawing I, and Drawing II students showed no significant difference. Interestingly, all three groups indicated they were highly motivated to look at works of art, create art in school, and make artwork outside of the school setting. Also noteworthy was the relatively high number of students who indicated that the contemporary artwork they analyzed influenced the mother and child artwork they created. It could be surmised by this study that a NAEP-related

assessment is a beneficial method for improving teacher instruction and student learning in visual arts education.

This dissertation is dedicated to my parents, husband, and children, who have been my greatest inspiration and motivation throughout this educational journey.

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CHAPTER ONE: INTRODUCTION

Visual art assessment is an essential, yet often complex, task made even more so in a field that traditionally values spontaneity, creativity, and risk-free experimentation. Most often assessments in art classrooms are conducted by way of teacher observations, critiques of artwork, and evaluations of portfolios. How can art educators assess student artwork more objectively and efficiently, while at the same time encourage growth in intellectual, emotional, and artistic skill levels necessary to create substantive works of art? According to the National Center for Education Statistics (NCES, 2009), teaching and assessment in the arts should include creating artwork and also studying existing works of art. Educators acknowledge that the arts are a basic part of a complete and meaningful education—one that encompasses proficiencies such as problem-solving, critical thinking, innovation, initiative, and collaboration with others.

Purpose

The purpose of this action research study was to design and administer a classroom assessment using selected features of the National Assessment of Educational Progress (NAEP) in order to determine what students know and are able to do in the subject of Visual Art. This assessment was accomplished by having students observe, describe, and analyze contemporary works of art, as well as create and write about their own original artwork.

Authentic learning in art calls for students to create works of art using themes that connect with their lives in and out of school (Efland, 2004). The content of this authentic work

uses methods and materials similar to those of professional artists. Authentic assessments differ from standardized pencil and paper tests in that they require students to use multiple intellectual decision paths to solve open-ended design problems. NAEP authors sought to embody this type of authentic learning process and its assessment.

The NAEP is mandated by the Congress of the United States and is administered by the National Center for Education Statistics (NCES). The NAEP, also commonly known as the Nation's Report Card, is the only continuing national measure of academic achievement in a variety of subjects in America's public and private schools. Assessments are most frequently conducted in mathematics, reading, science, and writing. Other subjects such as the arts, civics, economics, geography, and U.S. history are assessed periodically. NAEP Visual Arts tests have been given in 1975, 1978, 1997, 2008, and are currently scheduled to be given in 2016. The National Assessment Governing Board (NAGB) is a bipartisan group made up of governors, state legislators, local and state school officials, educators, business representatives, and members of the general public. This group, appointed by the U.S. Secretary of Education, is responsible for developing frameworks and test specifications. There are no assessment results for individual students, classrooms, or schools, however, NAEP reports results for different demographic groups, including gender, socioeconomic status, and race/ethnicity. (NCES, 2009).

The 2008 NAEP arts assessment was conducted in music and the visual arts and was given to a nationally representative sample of 7,900 eighth-grade students from 260 public and private schools. Approximately one-half of these students were assessed in music, and the other half were assessed in visual arts (Keiper, Sandene, Persky, & Kuang, 2009).

The assessment in this study is patterned after the NAEP because the NAEP outlines specific visual arts "responding" and "creating" tasks that were successfully implemented on a

large scale. As noted by those administering the tests, even if students did not respond or create in highly skilled ways, they were nevertheless deeply engaged during the assessment process (Persky, 2004).

Revisions to teacher instructional methods have the capability to significantly enhance student learning. An educator survey (Dorn, Madeja, & Sabol, 2004) communicated the positive effects of visual arts assessment such as making students aware of expectations, providing specific parameters for them to work within, helping them understand assignments, and increasing motivation and accountability. Additional advantages included allowing teachers to know whether their goals have been met and how to proceed further with appropriate strategies. The ultimate goal of this research study is to bring about positive changes within the classroom by examining, reflecting on, and challenging existing assessment procedures through a systematic action research inquiry (Mertler, 2006). The overarching purpose of this action research study in the classroom is to improve instructional practices, increase student learning, and advocate the belief that the arts are essential to every students' complete development (NAGB, 2008).

Significance

NAEP assessments test students to understand the "state of the nation" at one point in time. Conducting action research in one's own classroom serves several different, but significant, purposes. First, teachers are able to reflect upon their values and focus on improving educational practice (McNiff & Whitehead, 2006). This type of research helps educators clearly identify whether students understand what is being taught at the time material is being presented. Timely teacher intervention allows for modifications if students need to adjust the original plans of their work. Second, students benefit from a guided and more focused path to learning, since teachers

vigilantly observe student progress. Last, thoughtful instructional methods and worthwhile assessments inform parents, administrators, and policymakers regarding the importance of the arts in every student's education.

Action research is a systematic inquiry conducted by teachers for the purpose of gathering information about how their students learn (Mills, 2011). It is done by teachers, for themselves and is an inquiry into one's own practice (Johnson, 2008). Action research allows teachers to study their own classrooms, their own instructional methods, their own students, and their own assessments—in order to better understand them and to be able to improve their quality or effectiveness (Mertler, 2006).

Action research is useful in post-modern classrooms where teaching methods and learning styles are situational and vary with each group of students (Mills, 2014). According to Mills (2014), action research includes a four-step process; identifying a research purpose, collecting data, analyzing data, and developing an action plan. In the researcher's action research study, the purpose was to develop a visual arts assessment similar to the NAEP assessment in order to determine what students know and can do. Each class of students varies in interest- and ability-level, so adjustments to lesson plans must be made based on the dynamics of the group. Data were collected using 1) a questionnaire about students' previous art experience and motivation for participating in art activities and making artwork, 2) a written art criticism task about three contemporary mother and child works of art, 3) student created mother and child artwork, and 4) a written evaluation of students' own created mother and child artwork. After the data were analyzed, an action plan was written recommending specific improvements in instructional practices. This action plan can be viewed in the discussion in chapter 5.

The vast number of exemplary works of art created throughout time and across all civilizations affirms the importance of teaching art and art history in schools. This research study attempted not only to understand what students know and can do in visual art but also sought to better encourage art students to participate in analyzing existing contemporary works of art and cultivating their own artistic abilities.

Theoretical Basis

More than one educational theory underlies the daily activities of the art classroom. The development of specific skills and procedures that students learn in order to achieve successful outcomes relates to cognitive educational theory. Authentic tasks in the NAEP were cognitive in nature when knowledge and skills were being assessed and also when students were asked to observe, describe, analyze, and evaluate works of art. Another educational theory, constructivism, encompasses hands-on, experiential, guided-discovery, and project-based learning (Creswell, 2009). In a constructivist learning environment teachers assume the role of facilitator, encouraging students to develop their own ideas and to pursue a variety of avenues with their work. The activities in the NAEP “responding” and “creating” blocks assessed both cognitive and constructivist aspects of learning in the arts. Some of the educational theorists associated with constructivism are Piaget, Vygotsky, and Dewey. Piaget (1970) advocated play and hands-on discovery learning as a way for children to learn. Since play and learning experiences are often social activities the theory is often also attributed to Vygotsky (1978), who believed thoughts develop socially. Dewey (1938) believed in immersing students in real-world experiences in order to stimulate learning.

Assessment in constructivist classes may evaluate student understanding and performance using a variety of traditional tests, quizzes, portfolios, and self-assessments that help students reflect on their own learning of skills, knowledge, and higher-order thinking (Artsedge, 2012).

Contemporary constructivist learning theory seeks to develop students' own artistic creativity that is relevant to their current ways of thinking, rather than solely based on a set of formalistic elements and principles of design (Gude, 2007). A contemporary curriculum focuses on much more than technical skill. According to Gude (2007), contemporary practices promote experimentation with ideas and with art media and can be a vehicle for students to develop themselves emotionally and intellectually. Postmodern themes may incorporate appropriation juxtaposition, re-contextualization, layering, interaction with text and image, hybridity, and investigation. Contemporary art making is a type of empowered experiencing of one's surroundings, where students are encouraged to participate in important conversations that can lead to creating artwork that is about more than just skill building.

Quantitative Research Questions

1. What are the teaching and learning outcomes when a NAEP-inspired visual art assessment is given in the classroom?
2. To what extent does observing, analyzing, and responding to contemporary works of art influence the creative artistic production of participants?
3. In what ways can the curriculum and student achievement be improved as a result of this research study?

Qualitative Research Questions

1. How do students describe their own original mother-and-child artwork and their reasons for making it the way they did?
2. How do students describe any ways the viewing and analysis of the contemporary works of art influenced their mother-and-child artwork?
3. How do students describe the meaning they would like to convey in their mother-and-child artwork?

Hypotheses

Students in Drawing I (Group 1) and Drawing II (Group 2) will score higher on their mother and child artwork than students in AP Art History (Group 3), since Drawing I and II students have chosen a studio class that is mostly about creating artwork.

Drawing II (Group 2) students will score higher on the mother and child artwork than Drawing I (Group 1) students, since Drawing II (Group 2) students have selected a higher level art class.

Students in AP Art History (Group 3) will score higher on the written responses than Drawing I (Group 1) and Drawing II (Group 2) students, since they have chosen AP Art History (Group 3), a non-studio, traditional class that is mostly focused on historical knowledge of art.

Definitions

Action Research: a systematic inquiry conducted by teachers for the purpose of gathering information about how their students learn (Mills, 2011). It is done by teachers for themselves and is an inquiry into one's own practice (Johnson, 2008). Action research allows

teachers to study their own classrooms, their own instructional methods, their own students, and their own assessments—in order to better understand them and to be able to improve their quality or effectiveness (Mertler, 2006).

Art Education: the study of drawing, painting, sculpture, ceramics, printmaking, and art history

Art Educator: one who is experienced in using diverse art media and studio processes; one who is knowledgeable about multiple cultural art forms, past and present; dedicated to making the visual arts accessible and adept at using a variety of assessment techniques to evaluate teaching and learning (NAEA, 2012); one who has a state license to teach the subject of visual art.

Blocks: a group of assessment items; units of study (NCES, 2012).

Constructivism: learning that occurs through experiencing the world; an educational theory that espouses a student-centered way of teaching (Artsedge, 2012).

Contemporary art: the product and reflection of the culture in which the artist lives. It is the period of art that focuses on work created in the present (MOCA, 2013).

Constructed responses: *questions* that explored students' abilities to describe, analyze, interpret, and evaluate works of art in written form, short written answers and written essays (NCES, 2009).

Creating responses: expressing ideas in the form of an original work of art (NCES, 2009).

Creativity: production of useful, new ideas or products that result from defining a problem and solving it in a new way (Zimmerman, 2009).

Diocese: the central administrative office and jurisdiction of a Catholic school system within the Catholic Church.

Media or Medium: the material or technique with which an artist works.

NAEP: National Assessment of Educational Progress, is the only nationally representative and continuing assessment of what America's students know and can do in various subject areas. Since 1969, assessments have been conducted periodically in mathematics, reading, science, writing, U.S. history, geography, civics, the arts, and other subjects (NCES, 2009).

Responding questions: written responses to analysis of existing artwork and of students' own artwork (NCES, 2009)

Visual Arts K-12: the traditional fine arts-drawing, painting, sculpture, ceramics, printmaking, photography, media arts, ceramics, and other forms of art ranging from Kindergarten to 12th grade.

CHAPTER TWO: LITERATURE REVIEW

Introduction

In addition to the National Assessment of Educational Progress (NAEP) visual arts test, two important documents—the *National Standards for Arts Education* and the *NAEP Arts Education Assessment Framework*—were created as the result of a multi-year collaboration of arts educators, artists, policymakers, and members of the public. The standards summarize what is to be taught, and the frameworks delineate the assessment process. The National Standards are currently being revised and aligned with the Common Core State Standards and will be available in 2014 (NAEA, 2013). In spite of concerns as to whether this test could fairly measure the art-making process, especially in the seemingly immeasurable categories of inspiration, imagination, and creativity (NAGB, 2008), the test itself meaningfully communicated to the public the national state of the arts.

The NAEP arts education framework promotes the belief that artistic development is an essential part of every child's education. An extensive analysis (Brewer & Diket, 2011) of the *NAEP Arts Report Card* of 1997 and 2008 revealed that the NAEP visual arts assessment measured students' ability to closely observe and critically analyze historical works of art. When writing about and creating artwork, students were asked to respond using their knowledge of art concepts and skills using various types of art media in drawing, collage, and sculpture. The NAEP evaluated what art students ought to know about visual art, not what is taught at schools. The explicit purpose of the NAEP was that the National Standards and

the NAEP assessment would reflect a common view of art education (Brewer & Diket, 2011). One of the main concerns revealed by the results of the NAEP was that students who were being tested may not have had adequate previous art experiences. Since students may have received art instruction in various locations, such as in after school or community programs, exactly what was taught and whether there was a competent art teacher was not clearly known. In addition to these factors, it seems that some of the actual NAEP directions, questions, and tasks were too difficult for test takers to interpret. It is possible that this was because design concepts are not always fully covered in the middle school curriculum. While some portions of the test seemed very challenging for students, the fact that the tests were given nationally demonstrates the importance of the arts in the education and lives of American students.

Large-scale assessments differ from classroom instruction in terms of administration of materials and how students approach their work. Part of the difficulty in administering the NAEP was that the classroom atmosphere is a very different setting from a drop-in, hands-on assessment. In the classroom, students are able to discuss artwork with peers and teachers and are able to work over a longer period of time. As much as possible, test prompts that simulated teacher-student interactions were included within the assessment exercises (NAGB, 2008).

Even though visual arts assessment can be complex, most teachers consistently assess their students' performance. A survey of secondary school visual arts specialists (Parsad & Spiegelman, 2012), revealed that 99% of secondary school visual art educators performed at least one type of formal assessment to determine student progress and achievement in visual arts. Ninety-eight percent of the teachers assigned a grade to the students' artwork, and 96% assigned a grade by observing students as they were working. Assessment rubrics were used by 85% of the teachers, and portfolios were assessed by 76% of the teachers. Short-answer written responses

were used by 54%, and 31% used selected-response multiple-choice assessments. These findings indicate that assessing student-created works of art is still the main evaluation method for determining student learning in art classrooms.

Research findings show that specific attention given to visual art education most often leads to successful outcomes (Diket, Burton, McCollister, & Sabol, 2000). Positive correlations among art students' in-school artistic experiences and their NAEP assessment performance scores were evidenced by the fact that 1) students taking art in school—painting or drawing—outperformed those without these experiences; 2) students who made things of clay or other materials once or twice per month and those who had used sculptural materials scored significantly higher than those who had not; 3) those who kept their work in portfolios had positive performance outcomes, which seems to indicate that portfolios help students self-assess their own progress; 4) students in the upper percentage level scores reported that they illustrated their own work in other subject areas; 5) upper-level students also had visited museums; 6) written response and multiple-choice response scores correlated positively with creating scores, indicating an overlap of skills; 7) students whose artwork was exhibited at least once a year achieved higher creating scores than students who seldom to never had their work exhibited; 8) discussing their artwork with others was positively associated with higher average scores; 9) those who viewed or used art-related multimedia at least once a month outperformed peers who did not do so; 10) those who created artwork outside of school outperformed others in the creating category; and 11) students who attended visual arts classes in designated art rooms had higher average creating scores than those who did not (Diket et al., 2000).

What and How We Teach Art

Art education research can address current issues such as what we teach, how we teach, and how to effectively advocate for visual arts education. Art and the justification for teaching art is unique in its contribution to human experience and understanding. Eisner (1978) reasoned that although art educators believe that art benefits their students, many cannot verbalize how it does so. What do students actually learn when they paint, draw, or make 3-dimensional images? Knowing how to give an intellectually appropriate answer to this question is essential for art teachers, parents, and administrators. When students create art they learn that they can alter the world through their own actions and that the images they create can function as symbols, have meaning, and articulate thoughts or emotions—some of which can be expressed only visually. Skills can be developed through the use of judgments, sensibilities, perceptions, and imaginative thinking. The world itself can be regarded as a source of aesthetic experience, and, ultimately, making art is a way of looking at life (Eisner, 1978).

A curriculum that emphasizes creative self-expression in addition to skill development may be thought of as “freedom with discipline”, according to Eisner (1997). He further states that a curriculum is a plan and a sequence of activities that consists of educational objectives in order to bring about the actual instruction of art. According to Tyler (1950), there are four questions which should be addressed as the curriculum is being developed 1) what educational outcomes should the school seek to attain? 2) what educational experiences will enable the attainment of those outcomes? 3) how can those experiences be organized? and 4) how can those outcomes and experiences be assessed? Expressive objectives, learning activities, and types of curricula in art education should be carefully rendered and precise enough to describe student behavior and competencies. Statements such as “The students will develop artistic

potential and grow creatively” do not have much meaning. In the case of art education, unlike spelling or math, the objectives are not always specific or predictable. Art educators are usually looking for imaginative interpretations in their students’ artwork which can be encouraged with the use of expressive objectives. Expressive objectives allow students to develop skills and ideas which are uniquely their own. This may be best achieved when students are given specific guidelines and traditional methods. For example, when teaching ceramic sculpture, certain skills must be learned. Once those are attained, self-expression can be developed, as increasingly more complex learning opportunities allow students to become proficient in creating substantive works of art. Rather than moving from one unrelated project to another in a random fashion, students need extended time to refine and allow skills to become part of their expressive repertoire. Just as the curriculum is at the heart of the educational process, learning activities are at the heart of the curriculum. The first criterion of a learning activity is whether or not its content is appropriate for the particular group of students one is working with. The activity must be age-appropriate and based on students’ prior knowledge and skills. Some of the categories of curricula in art education are production, design, and cultural context according to Eisner (1997). The studio-oriented production program is usually the most popular in a school setting and involves students using their imaginations to create expressive artwork. The design program has at its core the problem-solving and creative design emphasis. This type of program is not concerned with painting or drawing mainly; but is more concerned with having students solve formal or design problems related to practical needs of society, as in graphic design, architecture, and product design. The third type of curricula is a humanities approach where students focus on art in society and cultural context. Developing a balance of these three types of curricula may bring about the most well-rounded art experience.

Knowing the reasons for creating art and why we teach students to create art fills the need to make sense of our world and surroundings—a tangible way to express our thoughts and feelings (Anderson, 2004). According to Anderson, when we make art for our own pleasure with the belief that the value of art can be measured by its own innate qualities, we act as *essentialists*. When we make art to communicate a vital message we become *contextualists*. In many instances, both of these ways of looking at art co-exist, since artistic expressiveness can be both spontaneous and planned. For art students, art can be created for pleasure or for creating meaning and understanding the world around us. Anderson (2004) pointed out that solitude and a time for reflection are essential components of the artistic process. Students who are seemingly not engaged may be pondering ideas and thoughts for a new project. Teachers who are in tune with their students give formative and frequent feedback in order to encourage and challenge them to increase skill in their choice of art medium and inspire new insights and attitudes regarding creative self-expression.

Lowenfeld (1957) believed that cultivating students' uniqueness and individuality should be one of the most important goals of art educators. He stated that all children and adolescents should be allowed to express their own minds and interpret the world around them. They should be encouraged to develop an understanding of themselves using their imagination in ways that empathetically visualize the needs of others. Lowenfeld spent much time clarifying the art teacher's role as one who encourages self-discovery and a depth of expression rather than finding specific answers to artistic problems. He emphasized the development of creative intelligence rather than the creation of artistic products.

Salome (1974) related that 70% of art educators sampled agreed that “all children have innate creative potential,” and he attributed part of the reason for this belief to the fact that there

is very little research about individual instruction for artistically talented students. He stated that art teachers need new ways to motivate and challenge their best art students. Salome (1974) believed that early identification of talented art students can a) help such children preserve creative talents, b) better enable teachers to help them with meaningful individualized instruction and, c) provide recognition which is motivational. The arts may contribute to the development of creativity. Fluency in art may be increased by exposure to meaningful design and problem-solving situations. Salome further concurred with McFee (1970) that academically superior students, although not necessarily talented in art, are very responsive to art instruction and capable of outstanding achievement.

Creating art is often ambiguous, encompassing both open-ended and controlled activities. D'Amico (1960) believed that art education for children should be based on making art rather than the teaching of rote techniques. In order to avoid stereotypical artwork created without enthusiasm, emotion, or imagination, D'Amico formulated many carefully designed techniques and exercises, since he thought that many schools over-emphasized teaching the elements and principles of design.

Another student-centered learning program in art education was A*R*T* (Aesthetic Response Theory). This program promoted the idea that art education should teach the learner to enhance his or her own art appreciation of all of the visual arts (Lanier, 1987). This was in reaction to Discipline Based Art Education (DBAE), a program of study put together by The Getty Center that was fiercely criticized because it attempted to use art as a subject to inform other subjects, rather than portraying art as its own viable realm of knowledge. The DBAE program was severely lacking in the area of art production, but it included art history, aesthetics, and art criticism.

According to Unsworth (1992), art develops the thinking process and cognitive abilities in children, but this cannot be measured by standardized IQ tests where the correct answers are already determined. Similar to Lowenfeld, Unsworth believed the ultimate goal of art education was to promote creative self-expressionism rather to impose adult ideas upon children. She also believed that art was a fundamental human process—one in which drawing, painting, or constructing brings many parts together to form an altogether original whole. Unsworth was careful to discuss the extreme of letting children do whatever they please vs. Discipline Based Art Education (DBAE), which tried to characterize art as a rigorous subject area like math and science. While the intention was to give more credibility to art, much of the creative joy and art production was diminished through the DBAE curriculum.

Originally trained in Gestalt psychology, Arnheim (1989) was the first to apply its principles to the study of art. He strongly believed that children and adolescents should be encouraged to see the whole, not only the parts, when viewing or creating art. He stated that creating images in any medium required invention, imagination, and artistic perception. Arnheim taught that the optimal development of the mind requires attention to the intellect and also to intuition.

According to Dewey (1958), art is an aesthetic experience which is appreciative, perceptive, and enjoyable. He stated that every art medium does something with physical materials and begins with “impulsion” or a movement toward the outward, expressive act. One of his fundamental beliefs was that a study of art is an integral part of the experiences of a local culture. He also believed that since art is “intrinsically valuable” it should not be subverted for other purposes.

Known as the “Father of Creativity”, Torrance (1970) outlined four categories of creative thinking and open-ended problem-solving: 1) Fluency, which refers to the production of a large number of possibilities and relevant ideas, 2) Flexibility, meaning a number of different approaches or strategies, 3) Originality, or the rarity of bold new ideas or the making of mental leaps, and 4) Elaboration, having to do with filling out the details, making an idea attractive. An important teaching strategy that he promoted was that teachers should develop the skill of being very attentive and respectful of unusual questions and ideas, thereby encouraging increased creativity in their students.

Gardner (1990) suggested in his foundational work regarding Multiple Intelligences that students learn most effectively when they are engaged in rich and meaningful projects and when art learning is anchored in art production. He believed that during the elementary years children should draw, paint, and work with clay. Older students are able to handle more technical skills such as perspective. While working on their own projects, students can be gradually introduced to more formal aspects of the subject. Gardner stressed that lists of dates, definitions, or other art facts should be taught in context with the work and that artistic forms of knowledge are less sequential and more holistic, but not fragmented.

Strategies for teaching students with visual, spatial and kinesthetic learning styles are highlighted in a study of master of education students from the Maryland Institute College of Art (Carroll, 2008). All participants in this study were screened in at least three levels in the areas of making art, academic excellence, and successful progress in internships. In their own words, the students stated that they most often learned best when they were shown how to do a particular task. Those who were tactile learners needed to touch to understand, and the kinesthetic learners needed to get up and move around. Most needed to figure things out on their own by actually

making artwork and by conversing with others. Students also indicated that learning was not easy for them but with a good teacher and a lot of hard work on their part they could succeed. Advice to teachers was to make instructions visual by showing, telling, and by having steps written on the board. Making learning interesting, approaching the subject from multiple perspectives, yet having structure and one-on-one instruction, was essential. Allowing time for ideas to incubate and having hands-on activities was very helpful. Real-life application solidified learning and having a caring, authentic teacher was seen as important. Students also said that other issues such as how a student looks, dresses, or who they interact with should not unduly influence a teacher's perception of a student. Students also felt that there needs to be room for failure and the opportunity to work on one's own interests and ideas.

Current Practice in Art Education

Contemporary creativity discussions suggest an approach in which high levels of content knowledge and skill are necessary to develop creative potential (Hope, 2010). In order to avoid the inadvertent atmosphere where assessment drives the learning, teachers must carefully monitor creative environments that foster open-ended work within a set of purposes. They should teach traditional art concepts and skills that serve as starting points for more extensive projects. Students should be encouraged to focus on the process of art-making, which is more valued than the product. In this same light, students are able to pursue the unknown and experiment with ideas and material with low consequences for failure. Time constraints should be minimized and one-on-one guidance should be given. Periodic evaluations and assessments should be constructive and further the work (Hope, 2010).

An unthreatening environment is the best choice for students to increase creative thinking and achievements. This is in line with the theory that competition discourages a creative response. Amabile (1987) showed that threats of evaluation, surveillance, competition, and time pressure are anathema to creative thinking. Successful positive strategies that educators can use to enhance creativity include encouraging intrinsic pride in students' work rather than emphasizing points or grades, creating a non-competitive environment in the classroom, having students self-evaluate and monitor their own work instead of always relying on teacher guidance, giving as many choices and open-ended activities as possible, building students' intrinsic motivation and creativity by helping them discover their own interests, artistic style, and ability, allowing students the time and freedom to experiment with many ideas and materials, and being an example of one who thinks creatively (Hennessey & Amabile, 1987).

More creativity-related research is needed, since there is a tendency for researchers to study only those who are high functioning creative individuals and those who have achieved eminence in their fields. This emphasis makes it unclear whether insights derived from these can be generalized to the lower level of creative behavior in people or in youth, in particular. Even so, Feldhusen and Goh (1995) found that the three most likely best measures available to assess creative potential are ideational fluency, a person's past creative achievements and activities, and an evaluation of current products. They hypothesized that since creativity training strategies can be accessed and defined, it should be possible to develop curricular models for the classroom. They also examined the complex topic of creative thinking and theoretical frameworks for understanding creativity research. *Assessing* creativity is the measurement of cognitive processes and *accessing* creativity means how to evoke, stimulate, train, and develop creative potential. Their view is that the essence of the modern conception of creativity is so very diverse

and comprehensive that it is necessary to include in its definition related cognitive activities such as decision making, critical thinking, and metacognition. Even though creativity may be linked to specific areas of thought, most researchers accept that the main concepts of creativity can be generalized across domains, disciplines, and fields of study which suggests that there are multiple applications to business, science and education.

Ivcevic and Mayer (2009) found that creativity can be measured in a variety of ways. Their research included three studies that mapped the dimensions of creativity in the areas of everyday, artistic, and intellectual creativity of college students and professionals. Creativity was identified by the generation of an original product or behavior, as measured by self-reports, peer nominations, and ability testing. One way they suggested for measuring creativity is by appraising people's life-space, meaning their identity, behavior, and environment and by studying their creative activities. Everyday creativity included activities such as making collages, visiting an art museum, wearing stylish clothing, and exhibiting an outgoing personality. Artistic creativity was defined by the number of works of art created, writing activities, musical, dance, or theater performance. Intellectual creativity was measured by advanced academic involvement and accomplishment such as participation in science fairs, independent experiments, participation in study abroad or technology related projects. This study indicates that certain dimensions of creativity can be observed and this information may be useful to art educators when developing curriculum.

Artistic creativity is an elaborate way of thinking that includes intelligence and cognition. Learning basic skills and techniques involves activities facilitated by art teachers that result in the production of artistic objects, creative outcomes, and even inventions (see Appendix H). It is

important to achieve a balance between cultivating artistic creativity, imagination, self-expression, and providing instructional guidance related to basic skills and techniques.

How is the creative process experienced by artists? Nelson and Rawlings (2007) discussed the manner in which creativity is subjectively experienced. The approach of their research study was descriptive and exploratory rather than hypothesis testing. The study questioned 11 artists about 19 factors such as commitment to artistic activity, sense of joy, freedom and purity while working, and effortlessness of artistic activity. Findings indicated that there are many common elements between this and other phenomenological studies of the artistic process. Some of these include a high motivation to create, recognition of the structures within their artwork, an interaction between artists and materials, the presence of intuition while working, a series of emotional interactions such as flow or zone states, affective pleasures, and a sense of self and the spiritual.

When working independently, children engage in art activities in similar ways to the way adult artists work (Szekely, 2006). Professional artists discover their own ideas about art by using innovation and rejecting imitation. Adult artists also take time to freely experiment with tools and materials and even engage in non-art activities essential to the creative process, such as gazing out of a window, going for a walk, or talking with other artists. In stark contrast to this, when art is taught in schools often the teacher gives the ideas and the students create. Through this realization and by watching his own children create art, Szekely began thinking of himself as a catalyst or change agent who created conditions that inspired children's own ideas rather than having students follow a specifically teacher-prescribed project. Szekely (2006), an artist and author, has used sketchbooks as plan books that served as a place to draw and think visually about what would happen in the classroom. Since artists' work is often defined by their

sketchbooks, he approached planning in the same way. He says that writing lesson plans can take away the magic of envisioning a lesson and bringing it to life as a work of art. He also says he led a double life of filling in squares in a book for the principal while sketching and designing lessons in separate sketchbooks. His lesson plans were always sketched out over many pages but not always on a spiral notebook. Some were even written on target paper or musical notation paper. These plans have served as demonstrations of how teacher-artists work and are themselves works of art (Szekely, 2006).

Contemporary art practices encourage students to experiment with ideas and ways to create visual images while also allowing them to investigate and represent their own personal world (Gude, 2007). Detailed outlines or prescribed projects designed by art teachers leave little room for students' imaginative problem-solving or inventiveness. Contemporary art making promotes autonomous choices and constructivist methods to guide student decision making. A student-centered approach shifts the role of the teacher from overseer to that of a facilitator who is flexible and sensitive to students' creative growth. Students use their own choices to construct new meaning in creative ways. National and state standards for art education and a curriculum based on the elements and principles of design do not, in and of themselves, stimulate, inspire, or allow students to see the arts as a necessary part of their lives. Teaching skills and concepts while also allowing students to investigate and represent their personal world is one of the main goals of contemporary art education (Gude, 2007). Since art is an open and ever changing field of study it will continually incorporate new artistic practices. The *Principles of Possibility* (Gude, 2007) are about making art that is important from the students' point of view. The eleven principles are: Playing, Forming Self, Investigating Community Themes, Encountering Difference, Attentive Living, Empowered Experiencing, Empowered Making, Deconstructing

Culture, Reconstructing Social Spaces, Not Knowing, and Believing. *Playing* according to Gude (2007) can mean simply “messing around with” various media and experimenting with the way it reacts and how it can be utilized within an art form. Looking for images in ink or paint blots is another exercise which brings forth creative ideas. Serendipitous “happenings” similar to this occur at all age levels, even in high school. When students have left-over paint on a paper plate, for instance, they begin swirling it around, mixing colors together and many times they want to let it dry to then incorporate it into their artwork. *Forming Self* involves art making indirectly related to furthering the emotional and intellectual development of self. Gude (2007) gives several ideas for projects such as reconstructing memories of childhood, designing trophies for labels that family members have given them, or depicting how their identities are constructed by the objects they desire. Students have always seemed to like to make expressionistic self-portraits and art work incorporating their names. This is familiar to them and can become a self-empowering exercise. *Attentive Living* involves encouraging students to become good observers of the world around them and attuning them to fully experience everyday life. This is an excellent skill to develop since it carries over into many aspects of one’s life. Some of these areas could be forming a community garden, setting the table, arranging objects, or observing the architecture in the students own hometown. The curriculum can be multifaceted to include the study of nature, design studies, household arts, and traditional crafts. By drawing, and painting natural objects such as plants, shells, and landscapes, students become sensitized to the complexity and beauty in their immediate surroundings. Comparisons between natural and man-made environments can open an interesting discussion and ultimately result in the creation of artwork related to material culture issues (Gude, 2007).

Studio Thinking: The Real Benefits of Visual Arts Education, (Hetland, Winner, Veenema, and Sheridan, 2007) based on a Harvard Project Zero research study, illuminates what and how excellent visual art teachers teach and what students learn in serious art classes. *Studio Thinking* provides a valuable example of action research in the classroom and specific research-based wording is given to help educators describe what they plan to teach and what their students will actually learn. The main activities teachers engaged in were found to be Demonstration-Lecture, Students-at-Work, Critique, and Studio Transitions. Eight Studio Habits of Mind are cognitive and attitudinal ways of learning that were found in each of the classrooms as part of the Studio Thinking study. The eight habits of mind are: develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world. These important aspects of artistic thinking found the Studio Structures and Studio Habits of Mind can serve as a model for teachers when developing curriculum and assessments (Hetland et al., 2007).

In order to arrive at the in-depth conclusions described here, over one hundred hours of classroom observations were logged and interviews were conducted with five visual art teachers in two arts-based high schools. Audio, video, and photographic representations of students' interactions and art work were also archived.

When detailed comparisons were made it was found that art teachers generally plan and carry out instruction by using three basic patterns or "Studio Structures":

1. Demonstration-Lecture-conveying ideas in a master/apprentice fashion
2. Students-at-Work-supporting students' individual "zone of proximal development" (Vygotsky, 1978, 1984)
3. Critique-connecting intended learning and actual learning

In conjunction with these are the following eight “Studio Habits of Mind” which explain what is taught in the art classroom:

1. Develop Craft-learning art theories, techniques, and how to use art materials
2. Engage and Persist-developing focus and perseverance while creating art work
3. Envision-picturing what cannot be directly observed and imagining next steps
4. Express-creating with ideas, feelings or personal meaning
5. Observe-seeing more closely seeing things that might otherwise be overlooked
6. Reflect-questioning, explaining and evaluating one’s work and the work of others
7. Stretch and Explore-reaching beyond one’s capabilities, to explore without a preconceived plan, to embrace mistakes as opportunities
8. Understand the Art World-learning about art history, current artists and others in the broader art community and to interact as an artist would

The basic purpose for conducting *Studio Thinking* research was to uncover the methods art teachers use and to describe the types of creative thinking patterns they help students develop within the art classroom. Before affirming the importance of art education it was necessary to discern what else art teaches besides drawing, painting, or making pottery. According to Hetland, et al (2007), the arts must stand on what they teach directly and be viewed as another way of knowing. The arts teach learning to attend to design relationships, flexibility, expression, imagination, risk-taking and the ability to shift direction. Identifying the development of specific art projects from start to finish was not as important as pinpointing teacher interactions with

students and how they encourage them to think like artists or cultivate their own style and interests.

This research is important to several groups. *Studio Thinking* provides art teachers with research-based descriptions for what they teach and how their students learn which will enhance their teaching and assessment practices. Educators from other disciplines are able to learn some unique concepts such as how art teachers personalize instruction and how they foster self-reflective skills during critiques. It also provides researchers with a tool for developing and testing hypotheses about which kinds of instruction lead to specific outcomes. These descriptions also help art advocates illuminate policymakers as to the ability of art education to engender the development of creative thinking within and beyond the arts.

One of the main reasons this action research study was conducted was because those who value art education are oftentimes unable to articulate what the benefits of art education are. The need for this type of research is in response to the deeply rooted American ideology that the arts are superfluous in schools.

It was supposed from the beginning of the study that visual art involved more than just teaching and learning techniques. The study revealed the way teachers plan and carry out instruction and also what is taught in an art classroom.

This study was conducted in two schools which take the arts seriously; where teachers are practicing artists and students spend over 10 hours per week in art classes. Admission to these schools is highly selective; students are admitted based upon the competence of their art portfolio. The researchers reasoned that they needed to study under the best circumstances where teachers are artists, students are serious about studying art and where extensive time is allotted for creating art work. While this research was conducted under ideal conditions, researchers have

stated that even after presenting their findings to a wide range of audiences, they have not found a new habit that they could not categorize as one of the “Eight Habits of Mind.” They are also confident that the actual methods they describe are being used in any art classroom.

A study conducted in an almost perfect setting as described above could be viewed as a serious limitation to generalizability, since all students were in these classes because they wanted to study art. An everyday high school art classroom has several, if not many students who are only there to fulfill a credit requirement and who are not at all interested in the subject matter. Nevertheless, *Studio Thinking* is an action research study in the classroom that can be viewed as a model and reference for classroom research, to advocate for art and can be referred to for teaching methods and ideas for projects.

Summary

This literature review has presented background information about the NAEP, the National Standards, and the Visual Arts Education Frameworks. This chapter also provides an overview of action research, creativity theory and how artists experience the creative process. Additionally highlighted are the theories that have led to contemporary art education trends and research, what and how art educators teach, and how these relate to the purpose of this study, in particular, to increase student achievement in the visual arts.

CHAPTER THREE: METHODOLOGY

Introduction

Chapter Three presents the methods and procedures used to carry out this action research study. The sections include instruments, questionnaire, responding and creating tasks, procedures, participants, research design, analysis of data, limitations, and summary. Each section of the methodology explains the purpose for the instrument or procedure used in order to highlight the tasks and outcomes of student achievement during the study.

Instruments

Instruments include the Questionnaire (Appendix A); Initial Response to Mother/Child Images (Appendixes B, C, D); Mother/Child Planning Drawing and Final Artwork Instructions (Appendix E); Written Response (Appendix F); and Rubrics for Scoring (Appendix G). The protocol for all instruments is that they were given by the researcher as a regular part of the daily work to the entire class of Drawing I (“Group 1”), Drawing II (“Group 2”), and AP Art History students (“Group 3”).

Questionnaire

The questionnaire (Appendix A) collected demographic data, such as age, grade- level, and names of students’ previous elementary, middle, and high schools. Questions were also asked about students’ previous art experiences and their motivation to learn about and create

artwork. Demographic information was collected to note any differences in the responses of transfer students, meaning anyone who had not attended one of the feeder schools within this southeastern central Florida school system each year from Kindergarten through the eighth grade.

Responding and Creating Tasks

The art criticism instrument, “Initial Responses to Mother and Child Images” (Appendixes B, C, and D), asked students to describe, analyze, interpret, and judge three contemporary works of art. The planning drawing asked students to create a quick sketch to help guide their final, Mother and Child work of art (Appendix E). The final work of art was created using the students’ choice of art materials, including pencils, colored pencils, pastels, or watercolor paint.

The selection of contemporary Mother and Child artwork was one of the most lengthy and yet important procedures in devising the art criticism instrument. Previous NAEP assessments have only included traditional and Modernist images and initially that is what was planned for this study. Deciding to only use contemporary images was the last stage of a selection process that evolved over time. Although a traditional aesthetic may have been a more comfortable path to take when selecting images, it would not necessarily meet students where they are in today’s culture. Student’s responses to the contemporary images were surprising and inspiring, as will be seen ahead.

The combination of these exercises was put together based on the *bundled* assessment approach (Brewer, 2011). The *bundled* approach allows teachers to select one or more of the assessment instruments in any given assessment situation. The advantage to this approach is that there is much flexibility of usage. If time is available, more instruments can be

incorporated into the test. As in this study, teachers may choose to only have students analyze works of art, create artwork, and then write about it. When there is less time, students may just create works of art and write a short artist statement, or they may just critique works of art in order to discuss art historical themes or cultural issues (Brewer, 2011).

Students wrote about their own work by answering four qualitative questions related to the way they created their work, the influence of contemporary works of art, and the meaning they intended to convey. Rubrics (Appendix G) were specifically formulated to be used in this research study as guidelines for the purpose of scoring written responses and artwork. The use of an assessment rubric stems from the obvious connection between the way art teachers go about having students create artwork and evaluate the process. While this pattern is not new to art teachers, having to assign points and scoring projects is relatively new. Using a rubric is the most common form of performance assessment (Dorn, 2004).

The credibility of using scoring rubrics was established in a study in which teachers were trained to holistically rate student portfolios using a gestalt scoring process (Dorn, 2004). Teachers were trained to accurately assess student art portfolios, resulting in a significant level of agreement and inter-rater reliability. The analysis of the data from the assessment of nearly 2,000 portfolios supports the belief that project rubrics can guide artistic learning and art making (Dorn, 2004).

The strength and appropriateness of using rubrics can also be seen in the over 30 years of successful ratings of the AP Studio Art exams. Over 500 colleges and Art Schools accept this exam and give students who pass either college credits or advanced placement.

Procedure

The researcher submitted all required forms to the UCF Institutional Review Board (IRB), including a Human Research Protocol. Questionnaires, all drawings, and written responses were numbered in order to assure confidentiality. The researcher studied her own students at the school where she teaches and obtained permission to do so from the principal. This research was deemed to be exempt from IRB review, since it was part of regular classroom activities (see Appendix I).

On the first two days of the study, the questionnaire and art critique for the initial response to images segments were given to the students. Then students were given three days to create the planning sketch and final Mother and Child artwork. After that they answered the four qualitative questions. All portions of the assessment were given as a regular part of daily classroom assignments. This assignment was not unusual or very different from previous assignments. Surveys and the art critiques were passed out. These contained detail questions and directions so minimal assistance was required of the researcher. The next day specific directions were read aloud to help students understand and begin their planning sketch and final Mother and Child artwork. Since sketching and drawing were part of the daily work in Drawing I and II, minimal assistance was needed. In the AP Art History class, students understood the directions and asked few questions. Several small studio drawing and sketching assignments had also been previously given to the AP Art students so they were also familiar with the way the assignment was to be accomplished. The directions were re-read, as needed, in order to make sure they were being repeated in a consistent manner.

Participants

The participants included the researcher's students in a private, Catholic high school in the southeastern region of the United States whose socio-economic class is varied. The sample was derived specifically from the researcher's intact classes; as such this was a convenience sampling. Students in three of the researcher's classes participated in the study. There were a total of 43 students in the three classes; Group 1 (Drawing I) had 21 students, Group 2 (Drawing II) had 13, and Group 3 (AP Art History) had 9.

Group 1 was made up of 16 freshmen, 3 sophomores, 1 junior, and 1 senior—13 females and 8 males. The ethnicity of Group 1 was 61% White, 19% Hispanic, 14% Asian, and 4% Black or African American.

Group 2 was made up of 2 freshmen, 6 sophomores, 2 juniors, and 3 seniors—7 females and 6 males. The ethnicity of Group 2 was 92% White and 8% Asian.

Group 3 was a group of all seniors—8 females and 1 male. The ethnicity of Group 3 was 66% White and 33% Asian.

A large percentage of the high school students at this school (approximately 86%), have attended one of the feeder schools in the Catholic School System/Diocese of the region, from Kindergarten through eighth grade. All Catholic schools in the Diocese teach art from Kindergarten through 8th grade and have at least a part-time, state certified art teacher, depending on the size of the school.

Research Design

This action research study used a mixed-methods design. This method answered the question of what, as well as why students responded and created the way they did (Creswell,

2009). Quantitative data were collected from questionnaire items, written initial responses to images art critiques, and from scores on students' own original artwork. Questionnaires gathered information about students' interest in learning about and creating art. Written art critiques asked students' holistic perceptions of carefully selected contemporary art images (Gude, 2007). Students were specifically asked to describe, analyze, interpret, and judge the artistic process and purpose of three selected artists. Qualitative data were collected from students' descriptions, influence of contemporary artwork, and the meaning of their own original mother and child artwork. The use of both quantitative and qualitative methods provided a more complete picture of the research conducted in this study.

Analyses of Data

The statistical analysis of the quantitative results of the research study was conducted with the help of Statistical Package for the Social Sciences software (SPSS). Frequency tables were generated from the questionnaires and scores were computed from the written art critique responses and the mother and child artwork.

The qualitative analysis portion of the study was analyzed and coded to identify patterns from student responses. This information was gathered in order to answer the three qualitative questions related to how students described their own original artwork, their reasons for making it the way they did, whether the contemporary works they analyzed influenced their artwork and the meaning they intended to convey in their artwork (Gay, Mills, & Airasian, 2006).

Summary

This chapter summarized the steps for the purpose of conducting action research within the classroom. An extensive, detailed outline clarified the process necessary for each phase of the study.

It was anticipated that students would answer the questionnaires, critique the three contemporary works of art, create artwork enthusiastically, write about their work, and generally respond favorably to this study. It was the researcher's prediction that the study would indicate what students knew and were able to do in visual art at the time of the study and that the teacher/researcher would consequently improve her instructional methods as a result of this research study.

Overall, in the researcher's opinion, the research information gained has and will contribute to, and advocate positively for, the field of art education as a result of this NAEP-inspired visual arts assessment.

CHAPTER FOUR: FINDINGS

Introduction

This NAEP-related visual arts assessment incorporated both quantitative and qualitative methods to answer six research questions about what students “know and can do” when writing about and creating art. The quantitative results were collected from a questionnaire that asked students about their previous art experiences and motivation to learn about and create works of art. Quantitative results were also collected from written art critiques that measured students’ initial responses to three contemporary mother and child paintings and prints. Students’ scores on their own originally created mother and child artwork were likewise part of the quantitative data collection. Qualitative results were collected from aesthetic and interpretive questions that asked students to give written descriptions about the nature and meaning of their artwork. In this chapter the data from each of the instruments were analyzed individually. In Chapter Five the results of each research question will be interpreted and an overall discussion will be presented.

Descriptive Characteristics of the Respondents

Three classes participated in this study—Drawing I, Drawing II, and AP Art History. Drawing I (Group 1) was a class of 21 beginning-level art students. Drawing II (Group 2) was a class of 13 intermediate-level art students. There were 9 students in AP Art History (Group 3). AP Art History is an Advanced Placement class and the students receive college credit if they pass a rigorous exam at the end of the year-long class. Drawing I and II are studio classes, which

means that students create artwork on an almost daily basis. There is very little writing in the studio classes. The AP Art History class is the historical, cultural, aesthetic study of works of art and architecture from ancient cultures to the present. There is very little hands-on artwork in the AP Art History class.

Questionnaire

The first measure in this action research study in the researcher’s classroom was a questionnaire that asked students about their previous art experiences and motivation for learning about and creating art. The researcher gave all 43 students in Drawing I, Drawing II, and AP Art History the paper-based questionnaire and it was completed by all students. The most significant questions are seen in Figure 1.

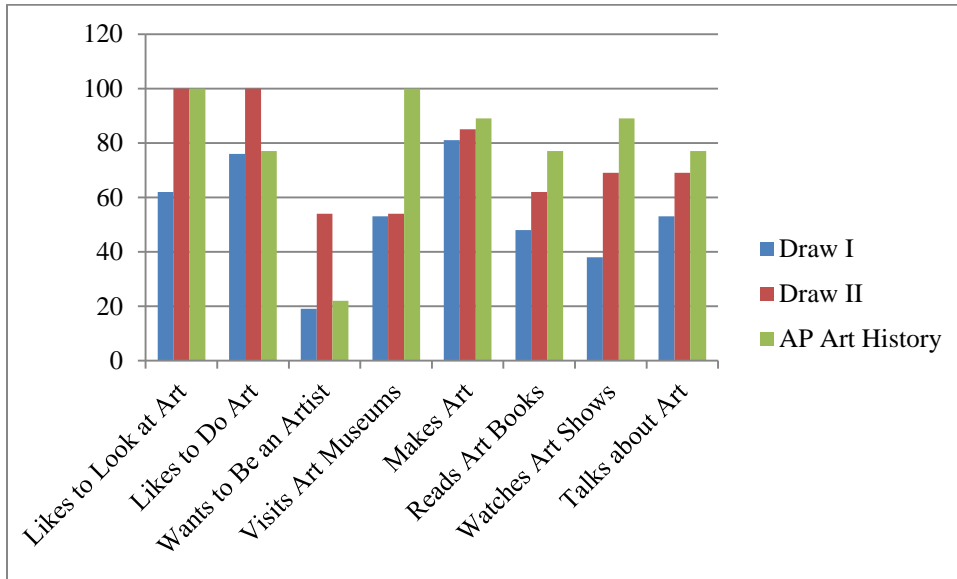


Figure 1: Experiences and Motivation Questionnaire

The question, “Likes to Look at Art” showed the highest percentage of student participation. Drawing II and AP Art History students responded that 100% liked to look at art, and Drawing I was also high at 62%. See Figure 1.

Whether in or out of school, a high percentage of students said they liked to do art. Drawing II was the highest with 100% agreement. Drawing I and AP Art History were still over 70% in agreement. See Figure 1.

The results for “Wants to Be an Artist” was low for all three groups. Drawing II responded the highest with 54%, Drawing I responded with 19%, and AP Art History responded with 22%. See Figure 1.

The highest percentage of students who went to a museum or art exhibit outside of school was shown by the AP Art History students with 100% participation. Drawing I and Drawing II students both responded at the 50% level. See Figure 1.

“Makes Art,” meaning makes art outside of school, also showed a high participation rate. All three groups reported at over the 80% level that they create artwork outside of school, and, surprisingly, the highest was for AP Art History at 89%. See Figure 1.

For “Look at or Read a Book About Art,” AP Art History, not surprisingly, was the highest at 77%, Drawing II was next highest with 62%, and Drawing I reported at 48%. See Figure 1.

For the question “Watch a Youtube Video or Television Program About Art,” AP Art History was the highest at 89%, Drawing II was next highest with 69%, and Drawing I was at 38%. See Figure 1.

“Talks With Friends or Family About Art” showed a relatively high percentage for all three groups at 77% for AP Art History (the highest), 69% for Drawing II, and 53% for Drawing I. See Figure 1.

Quantitative Research Questions

The written art critique of three mother and child images and the original mother and child artwork created by the students were assessed using rubrics (Appendix G). The written contemporary art criticism task was based on Feldman’s (1994) analysis of art format. The procedure asked students to describe, analyze, interpret, and judge three contemporary works of art. Their writing was scored on a scale of 4 to 1; 4 was effective, 3 was adequate, 2 was uneven, and 1 was minimal. The same scale was used when scoring student created artwork; although the rubric categories were drawing, planning sketch, and painting. An additional rubric was created for teachers to give feedback regarding the instruments used in the study.

Assumptions

None of the records were missing data. The dataset was investigated for the independent samples t-test assumptions of absence of outliers, normality, and homogeneity of variances as relates to the mother/child artwork scores and the written scores used as dependent variables in the testing of Hypothesis 1 and 2.

Outliers in a dataset have the potential to distort results of an inferential analysis. A check of box plots for both of the dependent variables was performed to visually inspect for outliers. One outlier was found on the mother/child artwork score variable. The variable was standardized to check to see if it was extreme ($z = +/-3.3$) and it was not. A data check of the

outlier indicated that it was within the acceptable range of scores for the variable. A comparison of the mean values and the 5% trimmed mean values for the variable (removal of 2.5% of the data from the top and bottom of the distribution) did not indicate a large difference in values. It was therefore determined that the outlier was not adversely impacting the distribution of the data. The record was therefore retained for analysis and the absence of outliers assumption was met.

Normality for the scores of the two variables was investigated with SPSS Explore. The Shapiro-Wilk test (S-W test) was used to assess normality, since it is more appropriate for small sample sizes ($n < 50$). The S-W test indicated both variables were not normally distributed ($p < .05$). However, normality tests, including the S-W test, are conservative when indicating violations of normality (Pallant, 2007). Further investigation of the normality assumption included checks of skewness and kurtosis.

Tests of skewness and kurtosis were performed for the two dependent variables of (a) Total Written Scores and (b) Total Mother Child Artwork Scores (Tabachnick & Fidell, 2007). Results were not significant at the 95% level ($z = \pm 1.96$) with the exception of skewness for Total Written Scores which was statistically significant at the 95% level ($z = -2.27$).

A visual check of the histograms and Normal Q-Q plots for both variables indicated that the mother/child artwork variable was normally distributed and the written scores variable was skewed right. Kurtosis was not present for either variable. Logarithmic and square root transformations were attempted for the written scores variable, but the distribution did not improve and the transformations introduced more outliers into the distribution. Moreover, interpretation of results on transformed variables would be more difficult than reporting on the raw data results. Further checks of both variables included comparisons of the means, 5% trimmed mean, and medians relating to each variable. The comparisons indicated numbers close

in value for the measures, which suggested that the right skew was not adversely affecting the distribution of the variables. The parametric tests used in this study are robust to deviations from normality, especially when outliers are minimal and variances are equal (Tabachnick & Fidell, 2007). Therefore, the normality assumption was considered met for both dependent variables.

Levene's Test of Equality of Variances was performed to investigate possible violations of the equal variance assumption on the dependent variables as relates to the independent groups of the independent samples t-tests. Equal variances were found for both variables and the assumption of equal variances was met. The findings for each Levene's test are presented with the results of the respective t-test.

Hypothesis Tests for Quantitative Research Question One

A series of independent samples t-tests were performed to investigate differences between different pairs of the three independent instruction groups of (a) Students in Drawing I (Group 1), (b) Students in Drawing II (Group 2), and students in AP Art History (Group 3), as relates to the two dependent variable outcomes of (a) mother/child artwork scores and (b) written scores.

Cohen's *d* values of effect size were included in the results of the hypothesis tests. The effect size measured by Cohen's *d* is the standardized difference between two means, and measures the strength of association (magnitude of the difference) between the means (Cohen & Cohen, 1983). Effect size criteria derived from the formula for Cohen's *d* are defined as small (0.2), moderate (0.5) and large (0.8). The formula for calculating Cohen's *d* used in this study is as follows (Cohen, 1992):

$$d = \frac{\bar{x}_1 - \bar{x}_2}{s_{pooled}}$$

where

$$s_{pooled} = \sqrt{\frac{(n_1 - 1)s_1^2 + (n_2 - 1)s_2^2}{n_1 + n_2 - 2}}$$

Cohen's d values are presented in the tables for all hypotheses tests. A post hoc power analysis was conducted using the software package, GPower (Faul and Erdfelder 1992) and revealed that the statistical power for the study was low due to a small sample size, as reported on each table as Power.

Research Question One

What are the teaching and learning outcomes when a NAEP-inspired visual art assessment is given in the classroom?

Research Hypothesis One

Students in Drawing I (Group 1) and Drawing II (Group 2) will score higher on their mother and child artwork than students in AP Art History (Group 3), since Drawing I and II students have chosen a studio class that is mostly about creating artwork.

Findings

Two independent samples t-tests were performed to test Hypothesis 1. The first t-test compared the dependent variable of mother/child artwork scores between the independent variables of (a) Drawing I (Group 1; $M = 8.81$, $SD = 1.47$) and (b) AP Art History (Group 3; $M =$

9.11, $SD = 1.83$). Levene's Test indicated equal variances assumed ($F = 1.29, p = .266$). Results were not statistically significant [$t(28) = -0.48, p = .636$].

The second t-test compared the dependent variable of mother/child artwork scores between the independent variables of (a) Drawing II (Group 2; $M = 9.69, SD = 1.84$) and (b) AP Art History (Group 3; $M = 9.11, SD = 1.83$). Levene's Test indicated equal variances assumed ($F = 3.87, p = .063$). Results were not statistically significant [$t(20) = 0.73, p = .475$].

Conclusion for Hypothesis 1

Fail to reject null hypothesis 1. Students in Drawing I (Group 1) and Drawing II (Group 2) did not significantly score higher on their mother and child artwork than students in AP Art History (Group 3). See Table 1 and Table 2.

Table 1

Comparisons of Drawing I and AP Art History Artwork Scores

	N	Mean	SD	df	t	p	Cohen's <i>d</i>	Power
Drawing I	21	8.81	1.47	28	-.478	.636	-.19	.23
AP Art History	9	9.11	1.83					

Table 2

Comparisons of Drawing II and AP Art History Artwork Scores

	N	Mean	SD	df	t	p	Cohen's <i>d</i>	Power
Drawing II	13	9.69	1.84	20	.729	.475	.32	.19
AP Art History	9	9.11	1.83					

Research Hypothesis Two

Drawing II (Group 2) students will score higher on the mother and child artwork than Drawing I (Group 1) students, since Drawing II (Group 2) students have selected a higher level art class.

Findings

An independent sample t-test was performed to test Hypothesis 2. The t-test compared the dependent variable of mother/child artwork scores between the independent variable groups of (a) Drawing II (Group 2; $M = 9.69$, $SD = 1.84$) and (b) Drawing I (Group 1; $M = 8.81$, $SD = 1.47$). Levene's Test indicated equal variances assumed ($F = 1.02$, $p = .320$). Findings were not statistically significant [$t(32) = 1.54$, $p = .132$].

Conclusion for Hypothesis 2

Fail to reject null hypothesis 2. Students in Drawing II (Groups 2) did not significantly score higher on their mother and child artwork than students in Drawing I (Group I). See Table 3.

Table 3

Comparisons of Drawing II and Drawing I Artwork Scores

	N	Mean	SD	df	t	p	Cohen's <i>d</i>	Power
Drawing II	13	9.69	1.84	32	1.54	.132	.54	.28
Drawing I	21	8.81	1.47					

Research Hypothesis Three

Students in AP Art History (Group 3) will score higher on the written responses than Drawing I (Group 1) and Drawing II (Group 2) students.

Findings

Two independent sample t-tests were performed to test Hypothesis 3. The first t-test compared the dependent of written scores between the two independent groups of (a) Drawing I (Group 1; $M = 30.05$, $SD = 3.20$) and AP Art History (Group 3; $M = 34.78$, $SD = 1.72$). A significant mean difference was found [$t(28) = -4.16$, $p < .0005$]. Levene's Test indicated equal variances assumed ($F = .732$, $p = .399$). The means of the written scores for each group indicated that the students in Drawing I had significantly lower mean scores than the students in AP Art History.

The second t-test compared the dependent variable of written scores between the two independent groups of Drawing II (Group 2; $M = 31.77$, $SD = 2.93$) and AP Art History (Group 3; $M = 34.78$, $SD = 1.72$). Levene's Test indicated equal variances assumed ($F = .003$, $p = .959$). A significant mean difference was found [$t(20) = -2.77$, $p = .012$]. Investigation of the means

for each group indicated that the students in Drawing II had significantly lower mean scores than the students in AP Art History.

Conclusion for Hypothesis 3

Reject null hypothesis 3. Students in AP Art History (Group 3) scored significantly higher on the written responses than Drawing I (Group 1) and Drawing II (Group 2) students. See Table 4 and Table 5.

Table 4

Comparisons of Drawing I and AP Art History Written Scores

	N	Mean	SD	df	t	p	Cohen's <i>d</i>	Power
Drawing I	21	30.05	3.20	28	-4.16	<.0005	-1.65	.23
AP Art History	9	34.78	1.72					

Table 5

Comparisons of Drawing II and AP Art History Written Scores

	N	Mean	SD	df	t	p	Cohen's <i>d</i>	Power
Drawing II	13	31.77	2.92	20	-2.77	.012	-1.20	.19
AP Art History	9	34.78	1.72					

Research Question Two

To what extent does observing, analyzing, and responding to contemporary works of art influence the creative artwork of participants?

Taking all students together, 58.8% indicated on question 3 of the Written Response (Appendix F) that the contemporary artwork influenced their mother and child original artwork.

Research Question Three

In what ways can the curriculum and student achievement be improved as a result of this research study?

In general, in addition to traditional assessments such as critiques, observations and portfolios, visual arts assessments should include questionnaires that gather information about students' past experiences and their motivation to create artwork. Also, the art curriculum should include art criticism tasks where students are regularly asked to describe, analyze, interpret, and evaluate/judge existing works of art. Learning this art criticism format is very important and useful for students to be able to appreciate all types of artwork that they may encounter.

An Action Plan that proposes detailed ways the curriculum and student achievement can be improved along with instructional recommendations for the researcher's classroom will be presented in Chapter Five.

Qualitative Research Questions

1. How do students describe their own original mother-and-child artwork and their reasons for making it the way they did?

2. How do students describe any ways the viewing and analysis of the contemporary works of art influenced their mother-and-child artwork?
3. How do students describe the meaning they would like to convey in their mother-and-child artwork?

Qualitative data enrich the research experience. The human factor and motivations one expresses are interesting because they are sincerely stated as that person's belief, at that moment. Written explanations about why students created their work, adds depth to the quantitative results. One of the most common themes was simplicity. Another very common theme regarding the meaning students wanted to convey was that of closeness, connection, love, and the mother-child bond. Only one student expressed that mother and child relationships are less than perfect, as seen in figure 4 and 5. The artwork and written summaries for various students can be seen below. Figures 4-15 were influenced by the contemporary artwork they analyzed.

In the first example (see Figure 2 and Figure 3), the student created a realistic planning drawing, but then decided to create her final drawing abstractly. She described her artwork as "abstract and symbolic." She described the ways contemporary art influenced her artwork by saying she "wasn't afraid to get loose." She described the meaning she intended to convey saying, "mother and daughter relationships aren't always sweet." Notice the sparks where the hands touch in Figure 3.



Figure 2: Planning Drawing Sample A

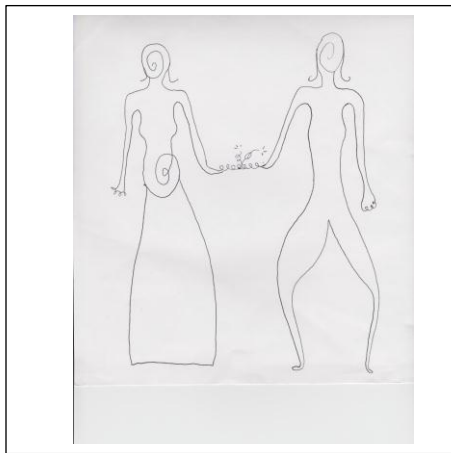


Figure 3: Final Drawing Sample A

In the second example (see Figure 4 and Figure 5) the student described her artwork as having “a fairy-tale theme—a mother reading a story to her child.” She said the contemporary artwork influenced her work in that, “there were many different ways the artists painted the mother and her child, some weren’t entirely focused on their relationship.” She said that she “just wanted to show the creative impact a mother can have on her child.”

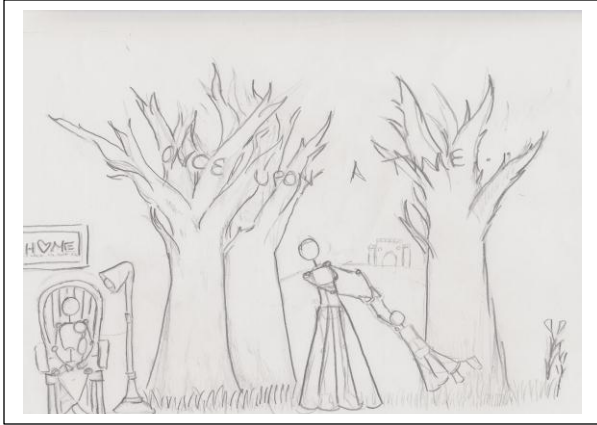


Figure 4: Planning Drawing Sample B



Figure 5: Final Drawing Sample B

In the third example (see Figure 6 and Figure 7), the student described her mother and child drawing as “simple.” Her reason for making it the way she did was, in her words, “I like to find beauty in simplicity.” She said the way the contemporary art influenced her work was that “a lot of contemporary art is simple and yet there’s so much meaning behind it.” Her meaning was to portray “the closeness and bond that a mother and her child have.”



Figure 6: Planning Drawing Sample C

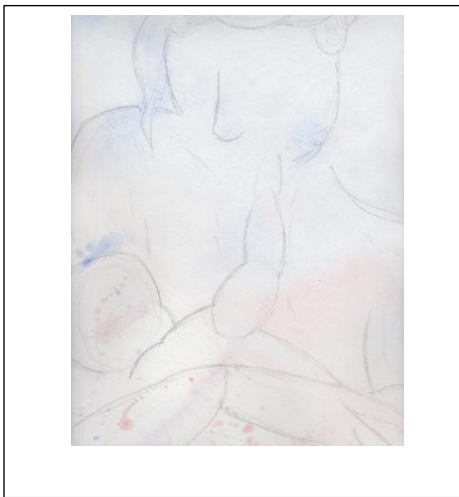


Figure 7: Final Drawing Sample C

In the fourth example (see Figure 8 and Figure 9), the student described his artwork as “a simple design; just a mother holding her child.” He said that the contemporary artwork “showed how he should draw the picture.” He said the meaning he intended to convey was that “it shows the bond between a mother and child.”



Figure 8: Planning Drawing Sample D



Figure 9: Final Drawing Sample D

In the fifth example (Figure 10 and Figure 11), the student described her work as “conceptual and minimalist” and she likes green so she painted most of the painting green. The reason she made it simplistic was that she “likes interpretive pieces.” She was influenced by the contemporary artwork and said she, “realized that mother and child artwork does not necessarily need to be a portrait.” The meaning she wanted to convey was “the awkwardness of pregnancy and the contemplation of motherhood.”



Figure 10: Planning Drawing Sample E



Figure 11: Final Drawing Sample E

In the sixth example (see Figure 12 and Figure 13), the student portrayed the mother as the house and the door as the child, stating the “mother shapes the child’s view of the world.” She also wrote the words pain, failure, hate, enemies, burdens, addictions, vice, rejection, drugs, and alcohol all over the house because “these are the feelings a mother tries to prevent from reaching her child.” She stated that the contemporary artwork we studied “inspired her to think beyond the stereotypical mother and daughter relationship.” Her meaning was a “mother’s protective role.”



Figure 12: Planning Drawing Sample F

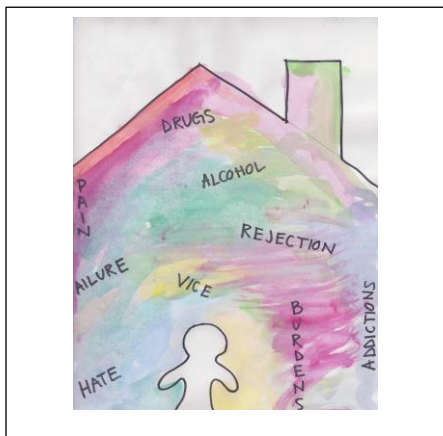


Figure 13: Final Drawing Sample F

Summary

In this chapter, the statistical results from descriptive, quantitative, and qualitative data collection were presented and explained. Descriptive statistics from the questionnaire indicated an overall high rate of interest and participation for all three groups when learning about and creating artwork. The researcher and two colleagues assessed the quantitative tasks of analyzing three contemporary works of art and creating artwork using scoring rubrics in Appendix G. The

quantitative results in this study indicated that AP Art History written scores were significantly higher than Drawing I and II. The results for the quantitative *t*-test conducted on the artwork of the Drawing I, Drawing II, and AP Art History classes showed no significant difference.

Qualitative results were presented by displaying a selection of student artwork with their answers to qualitative questions about the ways and reasons for creating their mother and child drawings and paintings. In Chapter Five, each part of the study is interpreted and elaborated upon and an overall discussion and summary is presented.

CHAPTER FIVE: CONCLUSION

This chapter presents an overview of the research study and a summary of findings from answers to the questionnaire, the written analyses of contemporary artwork, and students' original artwork. Findings will be aligned with research questions and an action plan will be offered with suggestions for the improvement of instructional practices and increased student learning. Recommendations for future research will also be given.

Restatement of the Purpose

The purpose of this research study was to create a more meaningful and objective assessment procedure for the researcher's own classroom using selected features of the National Assessment of Educational Progress (NAEP). Students observed, described, and analyzed contemporary works of art and they created and wrote about their own original artwork. The goal of this research study was to bring about positive changes within the researcher's classroom by examining, reflecting on, and challenging existing assessment procedures through a systematic action research inquiry (Mertler, 2006).

Summary of Findings

The responses on the questionnaire proved to be very enlightening and indicated how past art experiences influenced students to write about and create their artwork the way they did.

Since each class of students is so different it is really important to know one's students and this cannot always be accomplished by just looking at their artwork.

All three groups, Drawing I, Drawing II, and AP Art History, reported on the questionnaire that they were highly interested in looking at works of art, doing art in school, and creating art outside of the school setting. AP Art History students reported high motivation levels in reading books about art and watching YouTube videos or TV shows about art, and all AP Art History students reported that they had visited art museums outside of school activities.

Also noteworthy was the relatively high number of students who indicated that the contemporary artwork they analyzed influenced the way they created their mother and child artwork. The most surprising result was that there was no statistical significance between the three groups' scores in term of their artwork. As anticipated, AP Art History students' written scores were significantly higher than the Drawing I and II students' written scores.

Interpretation of Findings

Since the artwork scores for all three groups of students were comparable, the implications for teaching may be that a majority of students who select a studio art class or AP Art History class are highly interested in the subject of art and that calls for a more advanced level of instructional planning. This finding could also possibly mean that all students were provided a strong foundation in visual arts in the K-8 setting. It might also relate to their high level of interest in looking at and creating art, as reported on the questionnaire.

Improving instructional practices and student achievement as a result of this study includes; 1) giving questionnaires to each new class of students to assess their previous art experiences and motivation to create and learn about art; 2) regularly having students describe,

analyze, interpret and judge/evaluate works of art and architecture; and 3) having students create works of art and then write about the meaning they intended to convey.

This study confirms that the questionnaire is an important tool for understanding the background and educational needs of students. Although questionnaires were given in the researcher's previous classes, they were not as detailed and did not include some of the most important information that was gained about students in this study. This pertinent information can help guide decisions regarding curriculum development and assessments and will be used with future classes.

Another tool that was extremely successful was the art criticism task that asked students to describe, analyze, interpret, and judge their initial response to three contemporary images. The researcher's students have had to critique historical artwork in the past but again, not to the extent that they did for this study. As a result of this study, students truly learned the in-depth process of a formal critique. This knowledge and experience will help them look at artwork in a new and more objective manner.

Since there was no statistically significant difference in the artwork of the three groups of Drawing I, Drawing II, and AP Art History students, it is possible that students have intentionally selected these classes rather than other arts electives such as theater or music. Another possibility is that their previous art experiences have positively contributed to the successful outcomes seen in this study.

The statistically significant results of the AP Art History students' superior writing ability are understandable since they must be academically excellent students to take an advanced placement class. Interestingly, the AP Art History students responded at the highest level in

many of the survey questions such as attending art museums, making art outside of school, reading about art, watching art shows, and talking with friends and family about art.

The possibility of having a variety of artistic ability and interest levels exists in studio drawing and AP Art History classes. Through this research study it has been shown that assessing drawing students by using written art criticism tasks and by asking students to write about their own artwork is highly productive for the studio classes. Also important is that the artistic abilities of AP Art History students should not be underestimated and that they should continue to be encouraged to achieve excellence in their written responses. In general, the studio classes need more experience in writing and analysis and the AP Art History students need more studio opportunities.

Instructional Recommendations/Action Plan for Researcher's Classroom

- Questionnaires will be given to each new group of students because they are helpful in determining previous art experiences and motivation-levels of students.
- NAEP-related visual arts assessments will be designed and will include art criticism tasks because this format teaches students to critically evaluate works of art.
- Students will be given opportunities to write about their own artwork because it helps them self-assess and explain the meaning they wish to convey in their artwork.
- Contemporary themes and images will be used wherever possible in curriculum planning and in specific assignments since contemporary art-making practices encourage students to identify with the artwork of their own time and create artwork based on personally relevant ideas.

Limitations

Limitations of this study are that this is an action research study conducted in the researcher's own classes; therefore, internal and external validity and reliability are not statistically generalizable to the larger population. Other limitations include the unequal and relatively small sizes of the three groups. Additionally, all classes except the AP Art History class have mixed grade-levels. Most art classes, even AP Art History are usually mixed classes.

Future Study

Future action research studies should be conducted by other high school teachers in this diocese in order to improve teacher instruction and student learning. This study provides insight into the importance of visual arts assessment, while also considering the need for creative self-expression. Since there are a variety of ways the assessment can be arranged as the *bundled* study discussed (Brewer, 2011), it will accommodate many learning situations.

Further research is needed into how the curriculum can regularly incorporate visual arts assessments. This mother and child study is but one small area of study in design.

Further research is needed into how visual arts assessment would be implemented at the middle and elementary levels. Students should have some exposure to the same type of assessments in the lower grades.

Another way to further understand students' written and created responses would be to conduct interviews with selected students from each group. This would provide additional insight and a deeper analysis of the reasons for their responses.

Implications for future studies in the researcher's classroom and for other art educators are that visual arts assessments should include, not only teacher observations but they should

also include more objective and efficient assessments. Students should be asked to analyze existing works of contemporary art that are relevant in their lives, as well as, create and write about art that is meaningful to them (Gude, 2007).

Discussion

Conducting this research study has been a personally enriching and transformational process that has led to a new interest in and enthusiasm for contemporary artwork. The love of a broad spectrum of art history along with many years of studying traditional and Modern Art theory, made embracing contemporary art somewhat difficult. As learner and teacher, the researcher first needed to change her own perception about contemporary art and move past the tendency to teach the familiar and well-known, in order to be able to lead her students to explore the artwork of their world and create it based on their lived experience. Deciding to have students analyze only contemporary works of art was the result of an ongoing pedagogical study of contemporary art, led by Dr. Brewer in the Art Education Program at The University of Central Florida. Selecting the images for this study was a careful and conscientious process. Numerous mother and child works of art were reviewed—both traditional and contemporary. At first, students questioned the gestural, abstract style of the contemporary works of art. After completing an analysis of the three works of art and their planning drawing, a majority of students (58.8%) had decided to create their final artwork in a contemporary style—a style that has much more to do with meaning rather than an extreme technical aesthetic. This study has shown that art educators should select contemporary images that are associated with their students' interests and that relate to the cultural context of the world in which they live. As

stated previously, revisions to teacher instructional methods have the capability to significantly enhance student learning.

Creating artwork with the universal theme of mother and child was a good decision; basing it on contemporary art was an even better decision. This study was different from the NAEP study, in that the images used by NAEP were all traditional and Modernist works of art dated before 1970. One of the most interesting findings was that a substantial number of students were influenced to create their artwork much the same as the contemporary works of art analyzed in this study. If the images evaluated in this study had been traditional mother and child images, most likely students would not have felt free to break out of their comfort zones to create contemporary artwork. This has afforded a whole new insight into what students might do when exposed to contemporary rather than traditional art. Their reactions to the contemporary work seemed almost spontaneous and unbounded, as if they had discovered something entirely fresh and new. This was obvious in the compositions and colors they used to create their work and how they described their work in personally meaningful and profound ways. Witnessing this sort of change in students has inspired the researcher to focus her future curriculum and research on contemporary artwork.

APPENDIX A: QUESTIONNAIRE

1) Name: _____

2) Age/Grade: _____

3) Name of:

Elementary School: _____

Middle School: _____

High School (if other than here): _____

4) How much do you agree with the following statements? (use a check mark)

	<u>Strongly Agree</u>	<u>Agree</u>	<u>Not Sure</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
a. I like to look at art.	_____	_____	_____	_____	_____
b. I like to do artwork.	_____	_____	_____	_____	_____
c. I think I have talent for art.	_____	_____	_____	_____	_____
d. People tell me I am a good artist.	_____	_____	_____	_____	_____
e. I like to show my artwork to others.	_____	_____	_____	_____	_____
f. I would like to become an artist.	_____	_____	_____	_____	_____
g. My artwork has been exhibited in the past.	_____	_____	_____	_____	_____
h. Creating art is something I would like to continue working on throughout my life, even if I do not pursue it as a career.	_____	_____	_____	_____	_____

5) When you are **not** in school, do you ever do the following things on your own, **not** in connection with schoolwork?

Check yes or no: **Yes** **No**

- | | | |
|---|-------|-------|
| a. Go to an art museum or exhibit | _____ | _____ |
| b. Take art classes | _____ | _____ |
| c. Make artwork | _____ | _____ |
| d. Exhibit your artwork | _____ | _____ |
| e. Enter an art competition | _____ | _____ |
| f. Go to a summer art program | _____ | _____ |
| g. Look at or read a book about art | _____ | _____ |
| h. Watch a youtube video or television program
about art | _____ | _____ |
| i. Talk with family or friends about art | _____ | _____ |
| j. Visit an artist's studio | _____ | _____ |
| k. Keep an art journal or sketchbook | _____ | _____ |

6) What is your overall perception about your previous **art** experience in school:

____Extremely favorable ____Moderately favorable ____Unfavorable

7) Describe your most successful/favorite ART project from above schools:

8) What is your favorite thing to draw?

APPENDIX B: INITIAL RESPONSE TO IMAGES

Initial Response to Mother/Child Images (1 of 3)

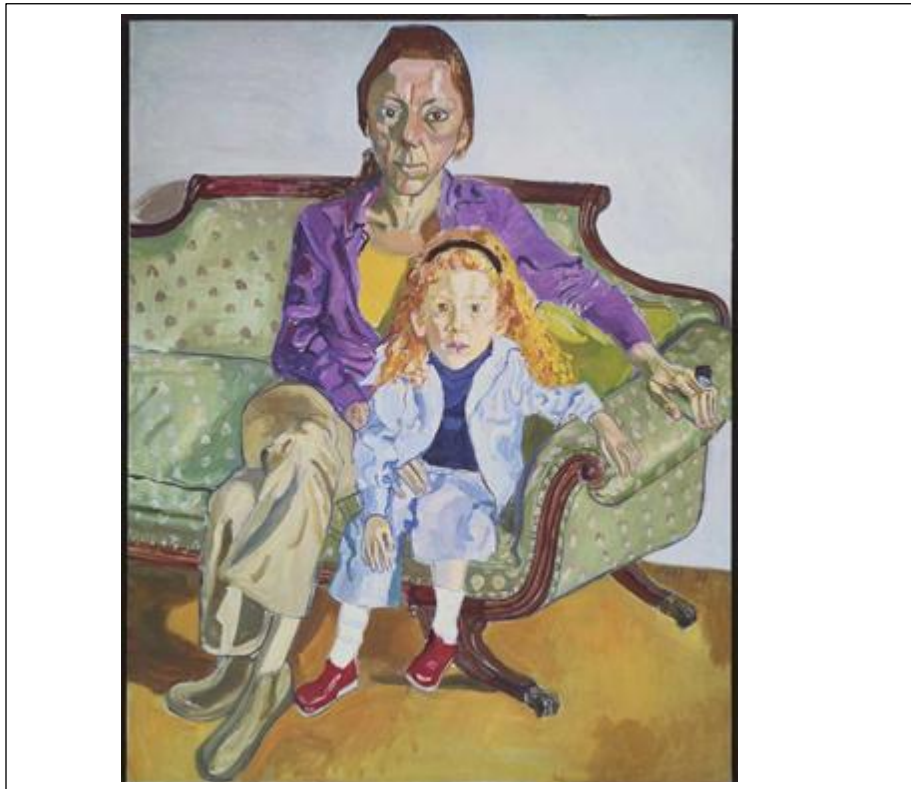
Carefully take some time to look at the details of this mother and child image. Think about your first impressions of this work. Answer the following questions using some words or short phrases that describe your impressions.

A. Describe the features you think the artist wants you to notice _____

B. Analyze why you think the artist portrayed this image with the medium used to produce it _____

C. Interpret the meaning and identify something unusual or unexpected in the work _____

D. Evaluate the quality or success of the work and give your overall opinion of the piece _____



Linda Nochlin and Daisy, 1973. Alice Neel. Photograph © Museum of Fine Arts, Boston.

APPENDIX C: INITIAL RESPONSE TO IMAGES (TWO OF THREE IMAGES)

Initial Response to Mother/Child Images (2 of 3)

Carefully take some time to look at the details of this mother and child image. Think about your first impressions of this work. Answer the following questions using some words or short phrases that describe your impressions.

A. Describe the features you think the artist wants you to notice _____

B. Analyze why you think the artist portrayed this image with the medium used to produce it _____

C. Interpret the meaning and identify something unusual or unexpected in the work _____

D. Evaluate the quality or success of the work and give your overall opinion of the piece _____



Thou Shalt Not Kill, 1987. Art © Estate of Nancy Spero/Licensed by VAGA, New York, NY.

APPENDIX D: INITIAL RESPONSE TO IMAGES (THREE OF THREE IMAGES)

Initial Response to Mother/Child Image (3 of 3)

Carefully take some time to look at the details of this mother and child image. Think about your first impressions of this work. Answer the following questions using some words or short phrases that describe your impressions.

A. Describe the features you think the artist wants you to notice _____

B. Analyze why you think the artist portrayed this image with the medium used to produce it _____

C. Interpret the meaning and identify something unusual or unexpected in the work _____

D. Evaluate the quality or success of the work and give your overall opinion of the piece _____



Mother and Child, 2004. Art © Louise Bourgeois Trust/Licensed by VAGA, New York, NY.

**APPENDIX E: MOTHER/CHILD PLANNING DRAWING
AND FINAL ARTWORK INSTRUCTIONS**

Mother/Child Planning Drawing and Final Artwork

Directions:

In response to viewing and analyzing the three contemporary mother and child images, you will make one small planning sketch and one larger, final 8” x 10” drawing or painting. Together we will slowly read the instructions to be sure you understand the subject matter and the meaning you will develop in your drawings. Please take notes, underline words, and list your ideas on the instruction sheet. You will be able to complete your final artwork based on your sketch and notes.

Here are the Instructions:

The subject of a mother and her child has been important for thousands of years. Artists have created many sculptures, drawings, and paintings about the mother/child relationship.

Think carefully and try to visualize a mother and her child. Draw one small planning sketch on the paper provided. Then create a larger, more finished 8” x 10” drawing. This drawing will be a more detailed, extended work of art using pencils/shading, colored pencils, oil pastels, chalks, or watercolor paint. As you have observed and analyzed with the three “mother and child” works of art, there are various ways to portray mothers and their children. Since it is a theme that most everyone can relate to, artists have created drawings, paintings, and sculptures about the mother/child relationship from the beginning of art’s history.

Again, think carefully and try to visualize a mother and her child. Think about how closely you observed and analyzed each work of art. You may use ideas from the artwork you just studied. Think about how you will draw the surroundings for this mother/child work of art. Decide the way you will portray them. Consider where they are and under what circumstances. Your artwork may be realistic or abstract. You may make a social statement or depict a

meaningful event in everyday life such as a celebration, a domestic or work-related activity.

APPENDIX F: WRITTEN RESPONSE

Written Response

1. How would you describe your own original mother and child artwork?
2. What were your reasons for making it the way you did?
3. Describe any ways the viewing and analysis of the contemporary works of art influenced your mother and child artwork:
4. Describe the meaning you intended to convey in your mother and child artwork:

APPENDIX G: RUBRICS FOR INSTRUMENTS

Rubric to Assess Art Critique of Three Mother Child Images

Category	4 Effective	3 Adequate	2 Uneven	1 Minimal	Score
Describe	Makes a complete and detailed description of the subject matter and/or elements seen in a work.	Makes a detailed description of most of the subject matter and/or elements seen in a work.	Makes a detailed description of some of the subject matter and/or elements seen in a work.	Descriptions are not detailed or complete.	
Analyze	Accurately describes dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes most of the dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Has difficulty describing the dominant elements and principles used by the artist.	
Interpret	Forms a somewhat reasonable hypothesis about the symbolic or metaphorical meaning and is able to support this with evidence from the work.	Student identifies the literal meaning of the work.	Student can relate how the work makes him/her feel personally.	Student finds it difficult to interpret the meaning of the work.	

Category	4 Effective	3 Adequate	2 Uneven	1 Minimal	Score
Judge/Evaluate	Uses multiple criteria to judge the artwork, such as composition, expression, creativity, design, communication of ideas.	Uses 1-2 criteria to judge the artwork.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Evaluates work as good or bad based on personal taste.	

Rubric to Assess Student’s Original Mother Child Artwork

Category	4 Effective	3 Adequate	2 Uneven	1 Minimal	Score
Drawing	Drawing includes well-planned details and conveys the intended message	Drawing is planned adequately and somewhat detailed.	Drawing is uneven and has few details.	Drawing is minimal lacking details needed to convey meaning.	
Planning Sketch	Student has created a detailed quick sketch that will be helpful in creating the final artwork	Student has created a somewhat detailed quick sketch that will be helpful in creating the final artwork	Student has created a sketch that may be helpful in creating the final artwork but finds it difficult to describe how s/he will reach that goal.	Student has created a sketch that is lacking in purpose for the final artwork	

Category	4 Effective	3 Adequate	2 Uneven	1 Minimal	Score
Painting	Paint is applied in a careful and skillful manner with respect to the goal and style intended.	Paint is applied in a somewhat careful and skillful manner.	Paint is lacking in careful and skillful application	Paint is applied in an unfinished manner, more work is needed	

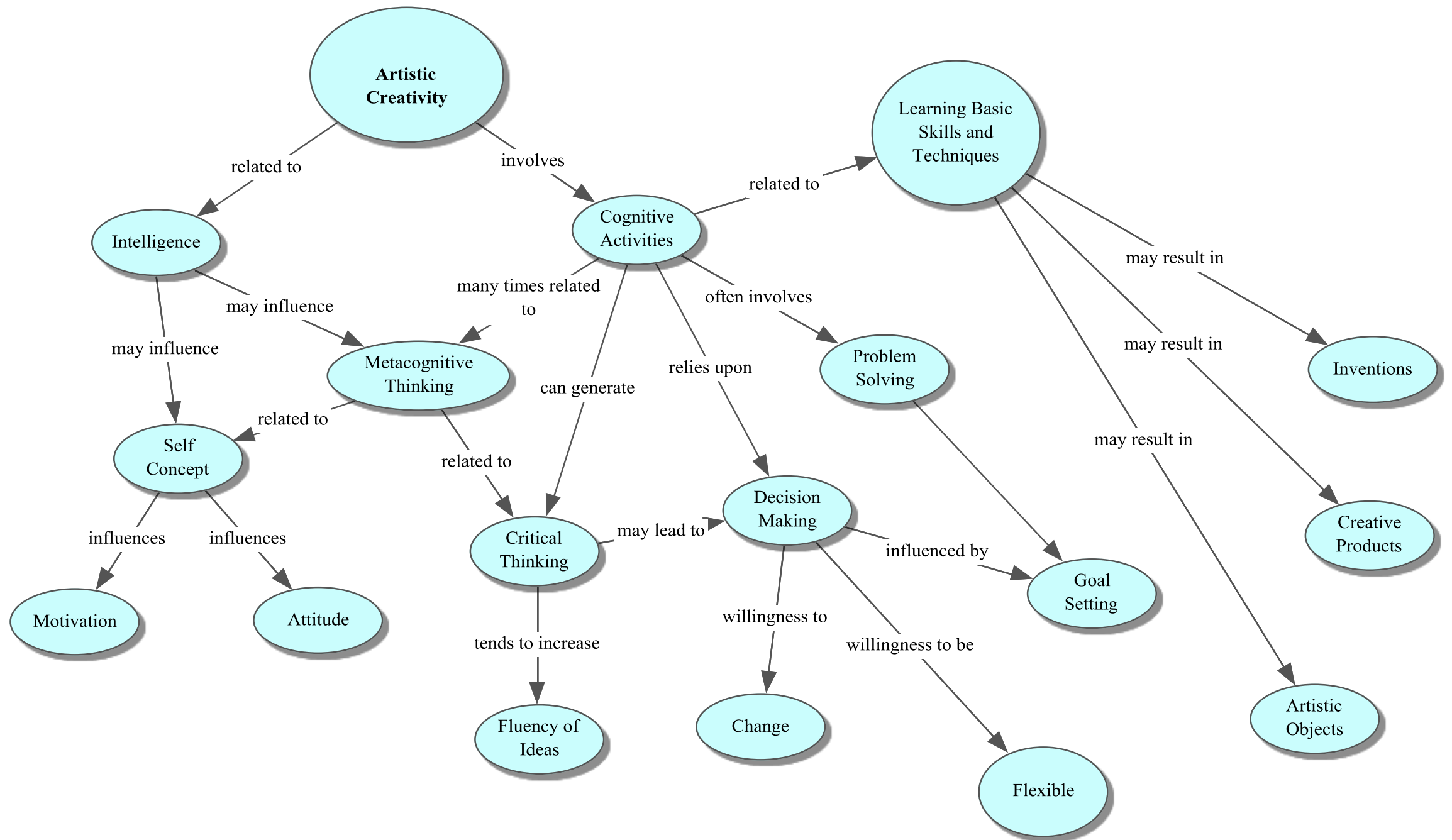
Rubric for Review of Instruments

Category	Yes - 1	No - 0
Questions are clear		
Questions are age appropriate		
New questions should be asked		
Some questions should be eliminated		

New Questions:

Questions to be Eliminated:

**APPENDIX H: ARTISTIC CREATIVITY GRAPHIC ORGANIZER
AND OUTLINE**



ARTISTIC CREATIVITY

Related to

I. Intelligence

may influence

A. Self Concept

influences

1. motivation

influences

2. attitude

may influence

B. Metacognitive

Thinking

related to

1. Critical thinking

tends to increase

a. Fluency of Ideas

may lead to

b. Decision Making

willingness to

(1) Change

willingness to be

(2) Flexible

influenced by

(3) Goal Setting

Involves

II. Cognitive Activities

often involves

A. Problem Solving

related to

B. Learning Basic Skills and Techniques

may result in

1. Artistic Objects

may result in

2. Creative Products

may result in

3. Inventions

APPENDIX I: INSTITUTIONAL REVIEW BOARD APPROVAL



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Exempt Human Research

From: **UCF Institutional Review Board #1
FWA00000351, IRB00001138**

To: **Debra L. McGann**

Date: **April 09, 2013**

Dear Researcher:

On 4/9/2013, the IRB approved the following activity as human participant research that is exempt from regulation:

Type of Review: Exempt Determination
Project Title: NAEP-Related Visual Arts Assessment in Classroom Applications
Investigator: Debra L. McGann
IRB Number: SBE-13-09314
Funding Agency:
Grant Title:
Research ID: N/A

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these changes affect the exempt status of the human research, please contact the IRB. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

In the conduct of this research, you are responsible to follow the requirements of the Investigator Manual.

On behalf of Sophia Dziegielewski, Ph.D., L.C.S.W., UCF IRB Chair, this letter is signed by:

Signature applied by Joanne Muratori on 04/09/2013 10:22:25 AM EDT

A handwritten signature in black ink that reads 'Joanne Muratori'.

IRB Coordinator

APPENDIX J: PERMISSIONS TO USE IMAGES

From: MFA Images [MFAImages@mfa.org]
Sent: Monday, March 18, 2013 8:16 AM
To: Debra McGann
Subject: RE: Alice Neel image, Linda Nochlin and Daisy, 1973

Dear Debby McGann,

The Museum of Fine Arts, Boston (“MFA”) is happy to make the image you requested for your one-time educational project available through its online collections database, available at <http://www.mfa.org/collections> (Alice Neel image at: <http://www.mfa.org/collections/object/linda-nochlin-and-daisy-36578>) on the following conditions:

- You must include the relevant object information displayed in the artworks’ online collections database entry, and credit the MFA with the following photography credit: **Photograph © Museum of Fine Arts, Boston.**
- You may only download images made available through the online collections database. You may not download images on other areas of the website as they may not be owned by the MFA.
- You may not crop, overprint, manipulate, or otherwise alter any images from the MFA’s website.
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Please do not hesitate to contact us should you need further assistance.

Best,

--

MFA Images

Museum of Fine Arts, Boston
mfaimages@mfa.org | 617-369-4338
<http://www.mfa.org/collections/mfa-images>

From: Lucie Amour [lamour@vagarights.com]
Sent: Thursday, March 28, 2013 1:10 PM
To: debramcgann@knights.ucf.edu
Subject: RE: Use of Images for Dissertation

Dear Debra,

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For your reference I have attached our complete list of VAGA members. To view a short list, which includes all American artists and foreign artists most likely to be reproduced, jump to the bottom of the document. Please confirm to me that there are no other VAGA artists reproduced in your dissertation.

Best regards,

Lucie Amour
Rights Administrator
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New York, NY 10118
Tel: 212.736.6666
Fax: 212.736.6767
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