

5-4-2016

# High Ability Visual Artists: A National Mixed Methods Study of Secondary Art Teacher Training and Practice

Jennifer Christine Fisher  
*University of Missouri-St. Louis*

Follow this and additional works at: <https://irl.umsl.edu/dissertation>



Part of the [Education Commons](#)

---

## Recommended Citation

Fisher, Jennifer Christine, "High Ability Visual Artists: A National Mixed Methods Study of Secondary Art Teacher Training and Practice" (2016). *Dissertations*. 122.  
<https://irl.umsl.edu/dissertation/122>

This Dissertation is brought to you for free and open access by the UMSL Graduate Works at IRL @ UMSL. It has been accepted for inclusion in Dissertations by an authorized administrator of IRL @ UMSL. For more information, please contact [marvinh@umsl.edu](mailto:marvinh@umsl.edu).

HIGH ABILITY VISUAL ARTISTS: A NATIONAL MIXED METHODS  
STUDY OF SECONDARY ART TEACHER TRAINING AND PRACTICE  
by

JENNIFER C. FISHER

M.Ed., Special Education-Gifted, University of Missouri-Columbia, 2011

B.S.Ed., Art Education, Southeast Missouri State University, 2009

A Dissertation Submitted to The Graduate School at the  
University of Missouri-St. Louis in partial fulfillment of the requirements  
for the degree Doctor of Philosophy in Education with an emphasis in  
Teaching and Learning

May, 2016

Advisory Committee

E. Louis Lankford, Ph.D.  
Chairperson

Karen Cummings, Ph.D.

Patricia Kopetz, Ed.D.

Theodore Tarkow, Ph.D.

### **Abstract**

This study sought to determine the confidence levels and preparation of secondary art teachers in working with students who demonstrate high ability in the visual arts. This information is vital in order to inform the art education community regarding whether or not it does, why it should, and how it can best meet the needs of *all* students it serves.

The study utilized a mixed methods approach. Quantitative data was collected to form a descriptive statistical base. This was necessary due to a paucity of research in the demographic particulars of secondary art teachers' measured confidence and preparedness in working with students who have high abilities in the visual arts.

Qualitative data, in the form of interviews and field notes was collected in order to add depth and breadth to the research regarding these teachers. The study found that the vast majority of surveyed secondary art educators felt generally confident in their ability to work with high ability visual artists, despite a marked deficit in preservice training and professional development.

### **Acknowledgements**

I would like to thank a number of individuals to whom I am forever indebted for their contributions to the development of this research. Without the endless encouragement, guidance, and friendship of Dr. Louis Lankford, this dissertation would never have happened. Thank you for always encouraging me to live my life and not just go through the motions. To Dr. Karen Cummings and Dr. Patricia Kopetz, thank you for pushing me toward excellence even when I did not want to be pushed. Your dedication will not soon be forgotten. To Dr. Ted Tarkow, thank you for your candor, humor, and faith in me. Many of the best parts of my life have been directly set into motion because of you. To my family at Missouri Scholars Academy, thank you for helping me become a better human being. To my family at Potosi R-3, thank you for being my figurative and literal cheerleaders. Your support has meant everything to me. To Keeli and Jeff Singer, thank you for mentoring and caring about me for the past 20 years. To Brenda Fatchett, John McDowell, and Greg Kester, thank you for being the inspiration for my career and my education; you all accepted and inspired me beyond the call of duty. To Sam, Boots, Bernie, and Beth, thank you for your love, patience, and friendship. To Uncle Doc, I kept my promise. To Mom, thank you for being my solid rock for every part of my entire life. To Dad, thank you for always understanding me, even when no one else does. To Mallory, thank you for your unwavering belief in me, even when I did not believe in myself. To Devin, thank you for supporting me no matter what crazy things I want to do. You remain my best decision, best friend, and the best part of my life.

## Table of Contents

<b>Abstract .....</b>	<b>ii</b>
<b>Acknowledgements .....</b>	<b>iii</b>
<b>List of Tables .....</b>	<b>vii</b>
<b>List of Figures .....</b>	<b>viii</b>
<b>Chapter 1: Introduction .....</b>	<b>1</b>
<b>Statement of the Problem.....</b>	<b>1</b>
<b>Defining High Ability Visual Artists (HAVA).....</b>	<b>2</b>
<b>Defining Creativity .....</b>	<b>5</b>
<b>Purpose Statement .....</b>	<b>7</b>
<b>Research Questions.....</b>	<b>7</b>
<b>Significance of Study .....</b>	<b>8</b>
<b>Chapter 2: Review of the Literature .....</b>	<b>9</b>
<b>Introduction.....</b>	<b>9</b>
<b>Part One: Understanding HAVAs .....</b>	<b>9</b>
<b>Rationale for the Education of HAVAs .....</b>	<b>10</b>
<b>Visual Arts as a Necessary and Equal Academic Discipline.....</b>	<b>11</b>
<b>Recognizing HAVA Students.....</b>	<b>12</b>
<b>Characteristics of HAVA Students and their Artwork.....</b>	<b>13</b>
<b>Myths Surrounding HAVA Education .....</b>	<b>14</b>
<b>Screening Practices for HAVA Students .....</b>	<b>16</b>
<b>Admission Criteria to HAVA Programs.....</b>	<b>18</b>
<b>History of High Ability Visual Artists .....</b>	<b>19</b>
<b>Part Two: Current Research and Policy .....</b>	<b>19</b>
<b>Current Research: 1995-2015.....</b>	<b>19</b>
<b>The Getty Center for Education in the Arts .....</b>	<b>21</b>
<b>ArtsEdge .....</b>	<b>22</b>
<b>Foundations of HAVA Policy .....</b>	<b>22</b>
<b>Federal Policy.....</b>	<b>23</b>
<b>Missouri Policy.....</b>	<b>25</b>
<b>Part Three: Challenges and Criticisms.....</b>	<b>26</b>
<b>Funding Constraints to HAVA Programs.....</b>	<b>26</b>
<b>Limited Preservice Teacher Education .....</b>	<b>27</b>
<b>Criticisms of High Ability Visual Arts Programs.....</b>	<b>28</b>
<b>Elitism and Gifted Education .....</b>	<b>29</b>
<b>Underrepresentation and Equity in HAVA Programs.....</b>	<b>32</b>
<b>Part Four: Programming for Academic and Affective Development.....</b>	<b>34</b>
<b>Evaluating HAVA Programs .....</b>	<b>34</b>
<b>High Ability Underachievers .....</b>	<b>35</b>
<b>Affective Needs.....</b>	<b>36</b>

<b>Bibliotherapy and Videotherapy for Affective Development</b> .....	36
<b>Self-Perceptions of HAVA Students</b> .....	37
<b>Academic Needs</b> .....	38
<b>Parenting HAVA Students</b> .....	39
<b>Teachers and HAVA Students</b> .....	39
<b>Curriculum and Instruction of HAVAs</b> .....	41
<b>Mixed Ability Grouping</b> .....	43
<b>Ability Grouping for HAVA Students</b> .....	50
<b>Acceleration</b> .....	54
<b>Chapter 3: Methodology</b> .....	56
<b>Phase One: Web Based Survey</b> .....	56
<b>Participants and Sampling Procedures</b> .....	57
<b>Demographic Data</b> .....	59
<b>Experiences Working With HAVA Students</b> .....	60
<b>Level of Confidence</b> .....	60
<b>Open-Ended Items</b> .....	61
<b>Survey Development and Pilot</b> .....	61
<b>Validity and Reliability</b> .....	61
<b>Survey Data Collection Procedures</b> .....	62
<b>Survey Data Analysis</b> .....	62
<b>Quantitative Survey Data Analysis</b> .....	63
<b>Qualitative Survey Data Analysis</b> .....	63
<b>Phase Two: Qualitative Data Collection</b> .....	63
<b>Participants</b> .....	64
<b>Validity and Reliability</b> .....	64
<b>Qualitative Data Collection Procedures</b> .....	65
<b>Qualitative Data Analysis</b> .....	66
<b>Theoretical Framework</b> .....	66
<b>Personal Involvement and Role of the Researcher</b> .....	67
<b>Limitations</b> .....	68
<b>Assumptions</b> .....	68
<b>Chapter 4: Phase One Results</b> .....	69
<b>Review of Phase One Results</b> .....	69
<b>Reporting of Phase One Data Collection</b> .....	71
<b>Section One: Demographic Description of Survey Participants</b> .....	71
<b>Section Two: Survey Participants' Perceptions of HAVAs</b> .....	88
<b>Section Three: Preparation in Working With HAVAs</b> .....	92
<b>Section Four: Experiences in Working with HAVAs</b> .....	96
<b>Section Five: Likert Scaled Items</b> .....	100
<b>Section Six: Qualitative Survey Responses</b> .....	102
<b>Chapter 5: Phase Two Results</b> .....	110
<b>Review of Phase Two Data Collection</b> .....	110
<b>Reporting of Phase Two Data Collection</b> .....	112

<b>Victoria</b> .....	<b>112</b>
<b>Dean</b> .....	<b>115</b>
<b>Amber</b> .....	<b>119</b>
<b>Kristi</b> .....	<b>122</b>
<b>Jessica</b> .....	<b>126</b>
<b>Kelly</b> .....	<b>129</b>
<b>Chapter 6: Summary, Conclusions, and Recommendations</b> .....	<b>134</b>
<b>Summary of the Study</b> .....	<b>134</b>
<b>Conclusions</b> .....	<b>136</b>
<b>Recommendations for Future Action</b> .....	<b>143</b>
<b>References</b> .....	<b>148</b>
<b>Appendices</b> .....	<b>159</b>
<b>Appendix A: Informed Consent Form for Survey Participants</b> .....	<b>159</b>
<b>Appendix B: HAVA Identifiers</b> .....	<b>163</b>
<b>Appendix C: HAVA Behaviors</b> .....	<b>166</b>
<b>Appendix D: Preservice Training</b> .....	<b>168</b>
<b>Appendix E: Inservice Professional Development</b> .....	<b>170</b>
<b>Appendix F: Other Challenges</b> .....	<b>172</b>
<b>Appendix G: Other Benefits</b> .....	<b>175</b>
<b>Appendix H: How to Meet Academic and Affective Needs</b> .....	<b>177</b>
<b>Appendix I: How to Better Prepare Future Art Educators</b> .....	<b>217</b>
<b>Appendix J: One Piece of Advice for Future Art Educators</b> .....	<b>232</b>
<b>Appendix K: Other Thoughts to Contribute</b> .....	<b>241</b>
<b>Appendix L: Interview Transcripts With Victoria</b> .....	<b>249</b>
<b>Appendix M: Interview Transcripts With Dean</b> .....	<b>256</b>
<b>Appendix N: Interview Transcripts With Amber</b> .....	<b>264</b>
<b>Appendix O: Interview Transcript With Kristi</b> .....	<b>274</b>
<b>Appendix P: Interview Transcripts With Jessica</b> .....	<b>282</b>
<b>Appendix Q: Interview Transcript With Kelly</b> .....	<b>292</b>
<b>Appendix R: Survey Questionnaire</b> .....	<b>298</b>
<b>Appendix S: Interview Questions</b> .....	<b>304</b>

**List of Tables**

<b>Table 1 Number of Survey Participants by State .....</b>	<b>72</b>
<b>Table 2 Likert Scaled Items .....</b>	<b>100</b>
<b>Table 3 Meeting the Academic and Affective Needs of HAVAs.....</b>	<b>103</b>
<b>Table 4 Preparing Future Art Educators to Work With HAVAs.....</b>	<b>105</b>
<b>Table 5 Advice for New Teachers Working With HAVAs .....</b>	<b>106</b>
<b>Table 6 Additional Thoughts About HAVAs .....</b>	<b>109</b>



### List of Figures

<b>Figure 1 Characteristics of HAVAs and Cited Resources .....</b>	<b>13</b>
<b>Figure 2 Admission Criteria into HAVA Programs and Cited Resources.....</b>	<b>18</b>
<b>Figure 3 Characteristics of Educators and Cited Resources .....</b>	<b>41</b>
<b>Figure 4 Clark and Zimmerman’s Basic Administrative Arrangements for Gifted Child Programming.....</b>	<b>42</b>
<b>Figure 5 Notification Methods .....</b>	<b>71</b>
<b>Figure 6 Instructional Level Participating Educators Taught At.....</b>	<b>75</b>
<b>Figure 7 Setting or Location of Participants’ School(s) .....</b>	<b>76</b>
<b>Figure 8 Number of HAVAs Taught per Week .....</b>	<b>77</b>
<b>Figure 9 Number of Students Taught per Week.....</b>	<b>78</b>
<b>Figure 10 Participants Who Teach at a Public or Private School.....</b>	<b>79</b>
<b>Figure 11 Participants Teaching at Schools With Strong Fine Arts Emphasis .....</b>	<b>80</b>
<b>Figure 12 Number of Years Teaching.....</b>	<b>81</b>
<b>Figure 13 Number of Years Teaching Art.....</b>	<b>82</b>
<b>Figure 14 Number of Years Teaching Secondary Art.....</b>	<b>83</b>
<b>Figure 15 Grades Taught .....</b>	<b>84</b>
<b>Figure 16 Gender of Participants .....</b>	<b>85</b>
<b>Figure 17 Participants’ Highest Degree Earned .....</b>	<b>86</b>
<b>Figure 18 Art Certification of Participants .....</b>	<b>87</b>
<b>Figure 19 Identifiers of HAVAs.....</b>	<b>89</b>
<b>Figure 20 Behaviors Describing HAVAs .....</b>	<b>91</b>
<b>Figure 21 Preservice Training and Experience Regarding HAVAs .....</b>	<b>93</b>
<b>Figure 22 Inservice Professional Development Regarding HAVAs.....</b>	<b>95</b>
<b>Figure 23 Challenges in Working with HAVAs.....</b>	<b>97</b>
<b>Figure 24 Benefits to Working with HAVAs.....</b>	<b>99</b>
<b>Figure 25 Single Responses to Additional Sharing About HAVAs.....</b>	<b>108</b>
<b>Figure 26 Demographic Data.....</b>	<b>111</b>

## Chapter 1: Introduction

### Statement of the Problem

There is a paucity of research regarding the confidence and preparedness of secondary art educators working with students who have high ability in the visual arts (HAVA). It is imperative to determine how confident and prepared they are to work with the population of young high ability visual artists in order to ensure that art educators are able to meet the academic and affective needs of *all* students with whom they work. Meeting the varied needs of all students in a secondary educational environment, including those who have high abilities in the visual arts, is a challenging task. Ensuring that teachers have adequate training in order to meet the needs of all learners is an important step in that process.

In 1994, Clark and Zimmerman suggested that the availability of resources that aid secondary art educators in meeting the needs of high ability students is both limited and dated. Over two decades later, little has been published to rectify this deficit. Additionally, the National Association for Gifted Children (NAGC) estimates that approximately six to ten percent of the United States' student population has been identified as gifted and talented in one or multiple areas (National Association for Gifted Children, 2014). This statistic is troubling in light of the observance that professional development in working with gifted and talented students is rarely provided to regular education teachers (Gallagher, 2001). Secondary art educators are a subset of regular education teachers; therefore, the deficit in resources and training of secondary art teachers in working with high ability visual artists (HAVA) may prevent these students from receiving the education that best meets their needs.

**Defining High Ability Visual Artists (HAVA)**

Gifted and talented education is a field that consistently struggles to outline a comprehensive definition of giftedness and talent. In fact, Clark and Zimmerman (1994) point this out as a semantic problem in determining program options for this population of students, as there are no agreed upon definitions. A decade later, these authors (Clark & Zimmerman, 2004) went on to point out that the title of gifted and talented in the arts affected students differently than the title of academically gifted. For example, students surveyed viewed the title of “creative” quite favorably, yet they preferred being labeled “hard working” over the term “intelligent.” It is important to note that this researcher does not condone a separation of “high ability in the visual arts” from “academically gifted and talented” due to the implication that the visual arts are not an “academic” discipline.

Clark and Zimmerman (2004) recommended using the term *artistically talented* in research relative to these students, but this researcher insists that the inclusion of the term *gifted* is equally as important in this regard. Gagne (2003) outlines the belief that giftedness describes the possession of natural abilities regardless of training, while talent describes a developed mastery of a subject that a student has experienced training in. Gagne’s use of *talent* will be adopted for the purposes of this research. Alternatively, Winner and Martino (2003) suggest that giftedness is defined by high intelligence quotient and scholastic abilities, while talent is outlined by exceptional ability in an art form or athletic pursuits. However, Clark and Zimmerman (2004) state that students who have an aptitude for the visual arts frequently exhibit success in other intellectual and academic disciplines. By including both *gifted* and *talented* in the term *gifted and*

*talented in art education*, the myth that art is a non-academic discipline is unsupported. Additionally, students who exhibit extraordinary aptitudes, regardless of whether they have achieved formal training, are included.

It is also important to separate the visual arts from “the arts” in general, as the phrase “the arts” presents too broad a subject for this report. Due to multiple conflicting connotations of the terms *gifted* and *talented*, Zimmerman and Clark (2015) have most recently recommend using the term *high ability visual artists*. This terminology is most inclusive in nature and allows all high ability, gifted, and talented students the opportunity to have their needs met. For the purposes of this study, I will refer to these students as *high ability in the visual arts*, or, HAVA. I will adopt Joseph Renzulli’s (1978) definition of giftedness, which is as follows:

Gifted behavior occurs when there is an interaction among three basic clusters of human traits: above-average general and/or specific abilities, high levels of task commitment (motivation), and high levels of creativity. Gifted and talented children are those who possess or are capable of developing this composite of traits and applying them to any potentially valuable area of human performance (Renzulli, 1978, p. 184).

In 1972, the U.S. Department of Education released a publication outlining giftedness and talent as existing in multiple realms. The Marland Report, so named because of chief researcher S.P. Marland, outlined the necessity of meeting the needs of these students. It recognized that gifted and talented students could meet all, some, or only one, of these areas of ability: general intellectual ability, specific academic aptitude, creative or productive thinking, leadership ability, visual and performing arts ability, and

psychomotor ability (U.S. Department of Education, 1972).

Renzulli's (1978) definition of giftedness corresponds with the fine arts' inclusion in the Marland Report, No Child Left Behind legislation (2002), and the stance of the National Association for Gifted Children (NAGC). Information reported by the NAGC suggests that only six states exclusively list academic or intellectual talent within their definitions of giftedness. These states (Kansas, Missouri, Montana, Tennessee, West Virginia, and Wyoming) do not operate under state definitions that are inclusive toward students who are gifted and talented creatively, within the fine arts, as leaders, are gifted underachievers, are members of underrepresented populations, or are English language learners (National Association for Gifted Children, 2015). It is important to note that eight states did not provide statistics to the National Association for Gifted Children (NAGC) regarding their gifted policies, and that neither South Dakota nor New Hampshire have state definitions of giftedness. It is notable that 21 states that provided data include the visual arts as an area in which giftedness can manifest itself through the fine arts. Additionally, 24 states that provided data list creativity as an area of recognized giftedness within their definitions (National Association for Gifted Children, 2015).

By outlining gifted behavior as Renzulli's (1978) triad of three broad characteristics, HAVA students are positioned as equals with students who may be mathematically, scientifically, or linguistically gifted and talented. Clark and Zimmerman (1984) state that HAVA students are frequently also gifted and talented in other areas, such as mathematics, athletics, linguistics, and a number of other disciplines. Gardner further supports Renzulli's (1978) definition by suggesting that, "People can be creative in any sphere of life" (2011, p. xiv). The definitions of at least 24 states, the

Marland Report, No Child Left Behind, the National Association for Gifted Children, and Clark and Zimmerman support Renzulli's three-part definition for giftedness. Creativity, as one part of the definition, requires significant consideration.

### **Defining Creativity**

Creativity is a term frequently used to describe HAVA students. However, despite its ubiquitous usage in identification procedures, no universally agreed-upon definition of creativity exists. Csikszentmihalyi's (1990) flow model states that "optimal experiences" (gifted behaviors) occur when high levels of ability coincide with high levels of motivated challenge, with the resulting processes and products exuding innovative creativity. A study by Garces-Bacsal, Cohen, and Tan (2011) describes experiences of flow among HAVA students in Singapore, citing that during this state at school, students felt a "deep sense of belonging, connectedness with fellow artists-in-training, and respect toward their artist-mentors" (p. 204). Additionally, students cited feelings of exhilaration and loss of self-consciousness, which reinforces the findings of Csikszentmihalyi (1990).

E. P. Torrance (1974) developed the Torrance Tests of Creative Thinking in order to assess an individual's abilities in fluency, flexibility, originality, and elaboration. Accordingly, it is implied that these qualities may contribute to the definition of creativity. However, it must be noted that Torrance's 1974 technical manual states the following:

Since a person can behave creatively in an almost infinite number of ways, in the opinion of the author it would be ridiculous to try to develop a comprehensive battery of tests of creative thinking that would sample any

kind of universe of creative thinking abilities (Torrance, 1974, p. 23).

Gardner (2011) cites examples such as Picasso, Freud, Einstein, and Gandhi which suggest that creative production can only truly occur after an individual has spent a minimum of 10 years studying a particular discipline. If Gardner's finding is to be applied in the identification of creatively gifted young people, educators would likely be observing a number of creative behaviors during elementary and secondary instruction leading to eventual creative production at the post-secondary level. Johnsen (2004) has compiled an extensive list of characteristics of creatively gifted students which includes, but is not limited to, the following: in-depth foundational knowledge, preference for open-endedness, fluency of thoughts, observant and detail orientated, generating a large number of ideas, uses unique problem solving techniques, connects seemingly unconnected ideas, is a confident risk taker, nonconformity, acceptance of disorder, toleration of ambiguity, delay of closure, humor, playfulness, and sensitivity to beauty and emotion.

Johnsen (2004) succinctly describes creativity as divergent thinking that produces numerous ideas that vary from the norm. Johnsen's definition of creativity will be used throughout the duration of this research due to its inclusive nature and effective coordination with the work of Torrance and Csikszentmihalyi. Gardner (2011) describes lessons that can be learned from creative people, one of which is that, "Creative individuals spend a considerable amount of time reflecting on what they are trying to accomplish, whether or not they are achieving success (and, if not, what they might do differently)" (pp. xvii). This correlates with Renzulli's (1978) three-part definition of

giftedness that cites high levels of task commitment (motivation) and high levels of creativity as elements of giftedness.

### **Purpose Statement**

The purpose of this study is to determine whether secondary art teachers across the United States are confident in their preparedness to meet the academic and affective needs of high ability visual arts students. Quantitative data will be collected in order to establish descriptive statistics outlining confidence levels, demographic information, and preparedness. Qualitative data will be collected in order to provide contextual depth to the experiences of secondary art teachers working with students who are gifted and talented in the visual arts.

### **Research Questions**

1. What types and levels of pre-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?
2. What types and levels of in-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?
3. How confident are secondary art educators in meeting the academic and affective needs of gifted students in their classrooms?
4. How do secondary art educators meet the academic and affective needs of gifted students in their classrooms?
5. How might art educators better prepare to meet the academic and affective needs of gifted learners?
6. What are the types and frequencies of classroom differentiation used by art teachers to meet the needs of gifted learners?



### **Significance of the Study**

The research literature is extremely limited regarding how to guide teachers in meeting the needs of high ability learners within the secondary art classroom. A significant amount of literature exists outlining differentiation strategies for high ability learners (Tomlinson, 2001; VanTassel-Baska & Stambaugh, 2006; Tomlinson, 1999; Tomlinson, Kaplan, Renzulli, Purcell, Leppien, & Burns, 2009), though the instructional focus primarily lies within more recognized “academic” subjects and classrooms, such as mathematics and writing. Differentiation refers to the processes of acceleration, ability grouping, and mixed-ability grouping that best meet the academic and affective needs of gifted learners in various educational settings (Clark & Zimmerman, 1984).

Within this study, I will apply research in gifted education to research in the education of students who are high ability in the visual arts. By seeking to quantify and describe a possible preparatory and confidence level deficit, it may become possible to provide baseline knowledge for art educators striving to meet the needs of *all* students. The field of art education will benefit from a mixed methods study for both pre- and in-service teachers working with high ability students in the art classroom, especially in regard to the prevalence of these teaching practices within the secondary art classroom. Art educators may have limited training in differentiation practices, and the needs of high ability learners can best be met when art educators are prepared and confident.

## **Chapter 2: Review of the Literature**

### **Introduction**

Every student deserves to have his or her academic and affective needs met, and HAVAs are no different. Despite the paucity of research regarding HAVAs in particular, students who are high ability visual artists lie at the intersection of two substantial bodies of research and inquiry—gifted and talented education, and art education. In order to more fully comprehend the world of HAVA students, it is essential to discuss several elements. Within this chapter, those elements will be separated into four parts. Part one describes how to understand HAVAs, while part two describes current research and policy in high ability visual arts education. Part three discusses challenges and criticisms of HAVA education, and part four outlines programming for the academic and affective development of high ability visual artists. Understanding the needs of these students is possible by analyzing how the disciplines of gifted and talented education, art education, and the small amount of literature surrounding HAVA education, contribute to this research.

### **Part One: Understanding HAVAs**

In order to understand HAVA students, it is important to gain a holistic view of who they are. Part one of this chapter will outline a rationale for the education of HAVAs, establish the visual arts as a necessary and equal academic discipline, outline how to recognize HAVA students, describe characteristics of HAVAs and their artwork, debunk myths surrounding the education of high ability visual arts students, outline screening practices, describe possible admissions criteria, and provide a brief history of

HAVAs. Understanding HAVAs and their history is essential in order to determine their place within the larger educational landscape.

### **Rationale for the education of HAVAs.**

Over twenty years ago, Clark and Zimmerman (1994) supported the idea that very little research was available regarding teacher preparedness for working with HAVA students, long term outcomes of HAVA programs, or school-based decision making options. In the time that has passed since then, there have been no significant changes to this research base, and isolated studies have yet to form a cohesive picture of the state of HAVA programs and preparedness today. Gardner (1980) stated that opportunity and desire are only part of the system of creating successful artists, noting that tenacity, resilience, and a drive to succeed are also of utmost importance. Clements and Clements (1984) added that opportunities for playfulness and intellectual independence are also a necessary part of the education of HAVA students. Development of these ideals can be achieved readily through the continued implementation and support of strong HAVA programs.

Raichle (1983) points out the importance of early identification and appropriate education of HAVA students, which Hurwitz (1983) cites as often being inadequate because of traditional educational emphasis on intellectually centrist groups. Reinforcing and fostering a positive self-image of HAVA students is also incredibly important (Clements & Clements, 1984; Hurwitz, 1983).

Majeda (1983) believes that most individuals and communities value art and its place in culture, though those same people often do not establish a correlation between that value and a consequential education in and about art. Hanson (1983) and Raichle

(1983) believe the arts should be continuously taught, as their influence upon problem solving in other academic disciplines translates to far reaching intellectual connections. Unfortunately, unless students choose to participate in arts education at a secondary level, many of them have no guided experiences of the arts past age twelve.

HAVA students often do as well academically as those students considered gifted and talented in more traditional academic disciplines (Hurwitz, 1983), and Petrilla (1983) states HAVA programs significantly aid these students in gaining self-esteem through recognition of their talents. Hurwitz (1983) succinctly points out that children cannot recognize their future as photographers unless they are first given a camera.

#### **Visual arts as a necessary and equal academic discipline.**

Clark and Zimmerman (1984, 2004) point out that America's relatively recent separation of the arts from more traditional academic disciplines is one that has detrimentally steered gifted and talented students away from visual arts courses, and programs for HAVA are not common in American schools. They go on to point out that this perceived illegitimacy of the arts as an academic discipline stems partially from failed attempts to test and quantify artistic talent, though students gifted and talented in more commonly recognized academic pursuits are often also high ability in visual arts settings (Clark & Zimmerman, 1984, 2004). Smutny (2002) believes that all children, including those gifted and talented in core academic areas, benefit from curricular integration of the arts and more traditional disciplines, citing innovation, creativity, and advanced problem solving skills as byproducts of this marriage.

The importance of providing HAVA students the opportunity to work with, and learn from, one another cannot be overstated (Clark & Zimmerman, 2004; Hanson, 1983;

Dunn & Hatfield, 1983). HAVA students thrive when given the chance to interact with one another. Netz (2014) found that the discursive patterns within a homogeneously grouped gifted and talented class encouraged students to participate in, and initiate, highly academic discussions. Hurwitz (1983) supports HAVA education by pointing out that special programs often provide these students with opportunities to work with classmates of different abilities, which often helps them establish more grounded senses of self. Additionally, these programs help HAVA students understand that they are not alone in their differences.

### **Recognizing HAVA students.**

Recognizing students that are highly able in the visual arts can be an extraordinarily intuitive endeavor, though Johnsen (2004) outlines a number of common factors found in HAVA students. Characteristics of these students include, but are not limited to, (a) scribbling earlier than most, (b) drawing often, (c) incorporating a large number of varied elements and principles of design within artwork, (d) creating balanced and ordered work, (e) using unusual and interesting visual imagery, (f) displaying an outstanding sensitivity to color, and (g) carefully selecting art materials and using them in innovative ways (Johnsen, 2004).

Clark and Zimmerman (2004) go on to point out task commitment and creativity as hallmarks of HAVA students. This is mirrored in Renzulli's (1978) three-tiered definition of giftedness, which identifies above average levels of ability, high levels of commitment, and high levels of creativity. If teachers believe a student exhibits all, or some, of these characteristics and may exhibit high ability in the visual arts, it could be beneficial for them to recommend that the student be screened and possibly identified.

### Characteristics of HAVA students and their artwork.

HAVA students display many of the same behavioral characteristics, and a variety of sources support overarching similarities. Clark and Zimmerman (2004) point out that visual arts talents can manifest themselves through processes, products, performances, problem solving skills, expression, and questioning practices; additionally, they argue that it is imperative that these students be made aware of their abilities at an early age. Hurwitz (1983) goes on to suggest that giftedness and talent in the visual arts is not strictly confined to the realm of art production. The author states that some students display critical and aesthetic sensitivities, and that traditionally, speaking about art has not been held in such high esteem as making art (Hurwitz, 1983).

Figure 1 shows a sampling of behavioral and artistic characteristics that are frequently noted in HAVA students (see Figure 1). (For a comprehensive list, see Clark and Zimmerman's "Educating Artistically Talented Students" (1984).)

Characteristic	Resources
Early evidence of art talent and/or interest at a young age	Hurwitz (1983); Gardner (1980); Drake and Winner (2012)
Rapid artistic development	Hurwitz (1983); Porath (1993); Gardner (1980)
Extended concentration on art projects	Hurwitz (1983); Clements and Clements (1984); Gardner (1980); Clark and Zimmerman (2004)
Self-directedness and self-motivation	Hurwitz (1983); Gardner (1980); Drake and Winner (2012)
Pleasure in intellectual activity	Gassett (1983); Clements and Clements (1984); Gardner (1980)
Attraction to aesthetic dimensions/visual sensitivity	Gassett (1983); Clark and Zimmerman (2004); Drake and Winner (2012); Gardner (1980)
Create similar topics of art as age mates, but with more time and effort expended	Clark and Zimmerman (2004); Clements and Clements (1984)

Dislikes deadlines	Clements and Clements (1984)
Creates art with emotion	Hanson (1983); Gardner (1980); Clements and Clements (1984); Clark and Zimmerman (2004)
Tolerant of ambiguity	Clements and Clements (1984)
Develops personal style	Sutliff and Smith (1983); Hanson (1983); Gardner (1980)
Complexity and elaboration in their artwork	Hurwitz (1983)
Compositional control in their artwork	Hurwitz (1983); Clements and Clements (1984); Drake and Winner (2012); Clark and Zimmerman (2004)
Complexity and elaboration	Hurwitz (1983)
Memory and detail	Hurwitz (1983); Porath (1993); Clements and Clements (1984)
Facility with art media	Hurwitz (1983)
Technical control in their artwork	Hurwitz (1983); Porath (1993); Drake and Winner (2012)

*Figure 1.* Characteristics of HAVAs and cited resources.

### **Myths surrounding HAVA education.**

As with any controversial topic in education, there are a number of unfounded myths surrounding HAVA programming and rationale. Clark and Zimmerman (1984) established a list of five common myths surrounding HAVA education, and they are as follows: HAVA students' artwork is easy to spot, above average intelligence is not required for outstanding success in the visual arts, HAVA students are awkward and emotionally unstable, HAVA students will fully develop their skills on their own, and all children (or alternatively, *very* few children) possess equal amount of talent in the visual arts. These myths are only a few of the many misconceptions surrounding HAVA learners.

Clements and Clements (1984) found that many principals and teachers are poor predictors of which students were or were not gifted and talented; thus, the myth of easy identification via finished artwork is rebuked. Additionally, it is noted that not all gifted children have academic or affective problems at school as some popular cultural stereotypes suggest (Clements & Clements, 1984).

One major misconception about HAVA learners is that their artwork will be easily recognized in an art education classroom. However, it should be noted that many HAVA students create art outside of the traditional classroom environment, so educators may have no access to the greatest works of these students (Clark & Zimmerman, 1984; Wilson & Wilson, 1976). Another myth about HAVA learners is that above average intelligence is not a prerequisite for high ability in the visual arts. Though Zimmerman and Clark (2015) acknowledge that HAVA students may not score as highly on traditional assessments due to their preference for visually oriented assessments, they previously (Clark & Zimmerman, 2004) asserted that above average general intelligence scores are highly correlated to high ability in the visual arts.

A widespread misconception regarding HAVA individuals is that they are somehow "...social outcasts, misfits, nonconformists, or loners" (Clark & Zimmerman, 2004, p. 15). However, a number of researchers (Clark, 1979; Guskin et al., 1986; Terman & Oden, 1947; Tuttle & Becker, 1980) refute such claims, instead citing that HAVA students are generally well adjusted and well liked within their peer groups. A final misunderstanding is that high ability students require no formal instruction, or that guided instruction will somehow hinder their creative growth. Clark and Zimmerman



(2004) hold that this attitude is not only incorrect, but also detrimental to the growth of HAVA learners.

Each of these misconceptions has the ability to influence the curricular and financial decision making of administrators, school board members, and elected officials when developing policies that affect HAVAs. In order for teachers of high ability visual artists to combat these misconceptions of HAVAs in order to meet their needs, Clark and Zimmerman (2004, pp. 17-18) provide seven recommendations:

- Differentiation that integrates art into other academic areas should be offered by teachers from other subject areas.
- The arts should be incorporated into the curriculum of all high ability programs.
- Parents, teachers, and administrators need to be provided with current information regarding high ability programming and research.
- Teacher collaboration should occur among those working with HAVAs.
- Structured resources and teaching strategies should be formed by schools in order to meet the localized needs of HAVA students.
- Talent development of HAVAs should be analyzed by its growth in response to educational interventions.
- Current research should be applied in schools in order to best meet the needs of students at all points on the spectrum of ability level in the visual arts.

#### **Screening practices for HAVA students.**

Once a student is identified as a candidate to be screened for high ability in the visual arts, a variety of approaches can be employed in order to determine eligibility for services. Amram and Carr (1991) point out the difficulty of determining which students

are HAVA, primarily because there are no universal criteria of excellence. Hurwitz (1983) provides one type of screening process in the form of centrally conducted examinations. In this model, students from different schools converge at a central location in order to be assessed by unaffiliated judges who are well versed in various visual arts disciplines. Time restrictive, on site studio sessions provide judges with the assurance that all work submitted by students for consideration is uninfluenced by outside sources (Hurwitz, 1983). Gasset (1983) suggests that the art creation element be scored via rubric, in addition to other non-quantitative elements, such as original portfolio work and in-person interviews.

Apart from the highly structured nature of centrally conducted exams, Hurwitz (1983) suggests the possibility of student self-identification purely based on interest and enthusiasm for the arts. Indeed, Hurwitz gives a personal statement in which he cites a four-phase presentation that he gives to large groups of students; he believes that the small number of students who remain at the end of his lengthy process of art creation and discussion tend to be those with the interest in, and appreciation for, the visual arts that are necessary in order to develop their sensibilities as art critics and historians.

Gilbert Clark created a diagnostic drawing tool in 1983 called Clark's Drawing Abilities Test (CDAT) that aims to identify HAVA students (Clark & Zimmerman, 2004). The instrument not only measures average and above-average drawing skills, but also identifies students in need of drawing remediation services. The CDAT has consistently shown itself to be a valid and reliable tool for identifying students with advanced drawing skills (Clark & Zimmerman, 2004). Unfortunately, the CDAT does

not measure HAVA students' aptitudes in the fields of creativity, art history, criticism, or aesthetics.

### **Admission criteria to HAVA programs.**

Amram and Carr (1991) suggest that identifying HAVA students can be difficult because the visual arts do not adopt one standard criteria of excellence. Art teachers, parents, peers (Hurwitz, 1983), and HAVA students themselves can all be a part of the identification process. Figure 2 below shows common identification procedures and the publications that support them (see Figure 2).

Identification Procedure	Resources
Teacher and/or principal recommendations	Gassett (1983); Raichle (1983); Clark and Zimmerman (1983); Dunn and Hatfield (1983); Majeda (1983)
Grade transcripts	Gassett (1983); Raichle (1983); Clark and Zimmerman (1983)
Student interview	Gassett (1983); Raichle (1983); Hurwitz (1983); McGeary and Gatty (1983)
Portfolios	Gassett (1983); Raichle (1983); Sember (1983); Dunn and Hatfield (1983); Sutliff and Smith (1983); Majeda (1983); McGeary and Gatty (1983)
Above average test scores	Sember (1983); Clark and Zimmerman (1983)
Interest in the arts	Clark and Zimmerman (1983); McGeary and Gatty (1983)
Torrance Tests of Thinking Creatively	Hurwitz (1983); Clark and Zimmerman (2004)
Clark's Drawing Abilities Test (CDAT)	Clark and Zimmerman (2004)
Centrally conducted performance examinations	Hurwitz (1983); Hanson (1983); Majeda (1983)
Self-identification through the Wilson Cognitive Instrument	Hurwitz, 1983

*Figure 2.* Admission criteria into HAVA programs and cited resources.

**History of high ability visual artists.**

Throughout recent history, the evolution of research regarding those highly able in the visual arts has changed dramatically. From studies of “genius” and the now obsolete tests of artistic abilities of the late 1800s and early 1900s, to the birth of intelligence tests and post-Sputnik educational reforms, Americans have long been investigating those considered gifted and talented (Clark & Zimmerman, 1984). The 1970s brought a new emphasis on equity and the recognition of underrepresented groups, just as the U.S. Department of Education released the 1972 Marland Report which outlined the necessity of meeting the needs of gifted and talented students. This report, so named because of chief researcher S.P. Marland, outlined the necessity of meeting the needs of high ability students. It recognized that high ability students could meet all, some, or only one, of these areas of ability: general intellectual ability, specific academic aptitude, creative or productive thinking, leadership ability, visual and performing arts ability, and psychomotor ability (U.S. Department of Education, 1972).

**Part Two: Current Research and Policy**

Part two of this chapter outlines current research and policy regarding students who are high ability in the visual arts. Topics discussed within this chapter include current research from the past 20 years, research from The Getty Center for Education in the Arts, the education resource database ArtsEdge, foundations of HAVA policy, federal HAVA policy, and Missouri policy.

**Current research: 1995-2015.**

Gifted and talented education has faced a variety of challenges throughout its existence in American schools (Gottfredson, 2003). More recently, visual arts education

has struggled to find an audience sympathetic to its self-advocacy in a culture where standardized testing in core areas has become a nationwide practice (The College Board, 2014). The National Coalition for Core Arts Standards released its standards in 2014, citing alignment with the Common Core Standards as an influence in sparking an arts standards revision. In an educational world where both gifted and talented and visual arts education are working to prove their relevancy and importance, it is easy to understand why literature combining the two disciplines has become scarce.

Research surrounding HAVA students has been limited to the work of a handful of individuals throughout the past 20 years. Excepting the extensive work of Gil Clark, Enid Zimmerman, and Al Hurwitz, spanning from the 1980s throughout the early 2000s, isolated articles have formed the only recent research in the field. HAVA students are an “underrecognized and understudied population” (Cukierkorn, 2008, p. 26). Despite the paucity of research in HAVA education in the recent past, current research in art education and gifted and talented education, respectively, is sizeable.

A notable development to the recent literature regarding HAVA students can be found in the work of Winner and Martino (2003). They suggest that creativity within the world of HAVA students can be separated into little-c and big-C versions of the term. Little-c creativity outlines students who exhibit divergent thinking strategies within a particular domain. For example, a HAVA student may creatively approach a painting project and thus produce work that is considered different from, and superior to, his or her peers. Big-C creativity, however, is different in that it notably changes the domain itself. This is supported by the work of Gardner (2011) in his study of the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi. While it is important to note

that not all of those were HAVA individuals, each one is considered a visionary in his field. Gardner suggests that creative production, or in this case, big-C creativity, can only truly occur after an individual has spent a minimum of 10 years studying a particular discipline. Reis and Renzulli (2009) support this by debunking the myth that giftedness is fixed and does not develop over time.

### **The Getty Center for Education in the Arts.**

The establishment of the Getty Center for Education in the Arts in the early 1980s founded a new push toward discipline based art education, which focused on the curricular foundations of art criticism, art history, aesthetics, and art production (Clark & Zimmerman, 1984). The Getty Research Institute (2015), an offshoot of the Getty Center in Los Angeles, outlines the following mission on its website:

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts and their various histories through its expertise, active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services, and residential scholars programs (The Getty Research Institute, 2015, para. 1).

The Institute still contributes to scholarly research in the field of visual art creation, history, criticism, and aesthetics (Getty Research Institute, 2015). Each year, scholars at the Institute conduct research surrounding a theme; exploration of the theme then occurs in scholars' own areas of interest by using the extensive Getty collections set against a backdrop of scholarly life. While the primary research focus of the Getty Center lies outside the world of secondary art education, a variety of opportunities and

resources are offered to HAVA students. Summer academies focused on Classical Antiquity are offered, and information about resources for K-12 teachers and students, such as webinars and professional development, are provided on the Getty website (Getty Research Institute, 2015). Several professional development programs offered by the Institute are shown to clearly align with Common Core English Language Arts standards for grades K-12.

### **ArtsEdge.**

ArtsEdge is an education resource database offered by the John F. Kennedy Center for the Performing Arts in Washington D.C. (The Kennedy Center, 2015). While the Kennedy Center itself physically serves as a performance venue, ArtsEdge boasts an online presence that provides educators, families, and students themselves with a wide variety of resources. The lessons provided by ArtsEdge are currently aligned with the National Standards for Arts Education from 1994 (The Kennedy Center, 2015); however, their website states that the Kennedy Center is actively working to connect their lessons with the 2014 revision of the National Core Arts Standards and the Common Core. It is notable that the lessons provided on the ArtsEdge website all include cross-curricular ties, whether to English language arts, mathematics, science, or social studies.

### **Foundations of HAVA policy.**

The federal Jacob K. Javits Gifted and Talented Children and Youth Education Act of 1987 was the first of its kind to determine that special programs for gifted children were necessary in order to meet their special needs. However, in stark contrast to legislation regarding the education of other special needs students across the country, the Javits Act (1987) does not establish national policy on gifted education. Callahan, Moon

and Oh (2014) point out that in 2007, the Federal Education Budget allotted only three cents of every 100 dollars spent on education to be allocated toward meeting the needs of gifted children. The same budget allowed 31 dollars of every 100 dollars spent on American education to be used toward other special needs learners. Many states, including Missouri, have adopted a similar *laissez faire* approach to gifted education by placing control in the hands of local school districts and providing limited, if any, oversight at the state level (National Association for Gifted Children, 2015).

**Federal policy.**

The National Association for Gifted Children, the largest American professional organization dedicated to meeting the needs of gifted and talented students, defines gifted individuals accordingly (National Association for Gifted Children, 2015):

Gifted individuals are those who demonstrate outstanding levels of aptitude (defined as an exceptional ability to reason and learn) or competence (documented performance or achievement in top 10% or rarer) in one or more domains. Domains include any structured area of activity with its own symbol system (e.g. mathematics, music, language) and/or set of sensorimotor skills (e.g., painting, dance, sports) (National Association for Gifted Children, 2015, para. 5).

The federal definition of gifted and talented, outlined in the 2002 No Child Left Behind Act, states:

The term ‘gifted and talented,’ when used with respect to students, children,



or youth, means students, children, or youth who give evidence of high achievement capability in such areas as intellectual, creative, artistic, or leadership capacity, or in specific academic fields, and who need services or activities not ordinarily provided by the school in order to fully develop those capabilities (No Child Left Behind Act, 2002, § 7801).

Despite the federal government's most recent assertion that gifted and talented students *need* specialized educational opportunities in order to fully develop their capabilities, there are no federal mandates currently in place regarding the percentage of gifted students to be identified, identification practices, areas of giftedness that are to be recognized, or how to define giftedness (Callahan, Moon, & Oh, 2014). Additionally, no federal guidelines are in place determining the program goals, program service delivery, curricular materials, learning outcome measures, or use of the national gifted education programming standards.

Differentiation practices were cited as the most common topic of professional development for staff in the field of gifted education, and more than 50% of public school districts throughout the United States have no gifted education program evaluation in place (Callahan, Moon, & Oh, 2014). Data from the 2014 Executive Summary of National Surveys of Gifted Programs shows limited transfer, if any, from the work of current researchers into classroom or field practice.

More recent legislation, such as No Child Left Behind and President Obama's Race to the Top initiative have called for increased accountability of teachers, while their implementation have, perhaps inadvertently, required all children to meet the same level of competency (Berman, Schultz, & Weber, 2012). What then, is to become of those

who have already met the age-appropriate competency requirement and are in need of enrichment and challenge?

**Missouri policy.**

Missouri's professional organization for gifted education is the Gifted Association of Missouri, and in 2013, five percent of Missouri's total student population had been identified as gifted (National Association for Gifted Children, 2015). The Missouri Department of Elementary and Secondary Education (2015) defines gifted children as those who:

Exhibit precocious development of mental capacity and learning potential as determined by competent professional evaluation to the extent that continued educational growth and stimulation could best be served by an academic environment beyond that offered through a standard grade level curriculum (Missouri Department of Elementary and Secondary Education, 2015, para. 1).

More specifically, giftedness in the arts and giftedness in creativity are not included. Services for gifted and talented students are not mandated by the state, though specific policies have been enacted regarding the certification of gifted teachers. General education teachers are not required to participate in additional training regarding the needs of gifted and talented students after they have attained certification (National Association for Gifted Children, 2015). Decisions regarding gifted identification policies are left to school districts to determine at the local level. While acceleration policies are decided by local school districts, early entrance to kindergarten is not permitted in the state of Missouri (Missouri Department of Elementary and Secondary Education, 2015).

**Part Three: Challenges and Criticism**

Part three of this chapter discusses challenges and criticisms faced by HAVA students and their educators. Topics within the chapter include funding constraints to HAVA programs, limited preservice teacher education, criticisms of HAVA programs, elitism in gifted education, and underrepresentation and equity in HAVA programs. It is important to understand the difficulties facing HAVAs and their programming opportunities in order to best meet the needs of *all* high ability visual artists.

**Funding constraints to HAVA programs.**

Callahan, Moon and Oh (2014) point out that in 2007, the Federal Education Budget allotted only three cents of every 100 dollars spent on education to be allocated toward meeting the needs of gifted children. The same budget allowed 31 dollars of every 100 dollars spent on American education to be used toward other special needs learners. If these three cents per every 100 dollars are allotted to cover the implementation of *all* high ability programs, it can be reasonably inferred that funding for HAVA programs is even more limited. Furthermore, Kettler, Russell, and Puryear (2015) state that "...disparities exist in the funding and staffing of gifted education programs based on locale" (p. 111). Their study was conducted in Texas, a state which requires identification and funding for high ability students, and it found that rural school districts face the most challenging budget constraints of all (Kettler, Russell, & Puryear, 2015). The authors point out that "It might be supposed that [funding] inequalities are potentially greater in states without state-required gifted education mandates and funding" (Kettler, Russell, & Puryear, 2015, p. 114). Given that these inequalities exist

with regard to all areas of high ability education, it can again be reasonably inferred that an even smaller amount of funding is available to meet the needs of HAVA learners.

Scarcity of funding is certainly a major challenge to educators who are trying to meet the needs of HAVA learners (Gallagher, 2015). Even if educators were to seek out personally funded professional development opportunities and donate their time outside of the regular school day, the expense of additional or higher quality art supplies for these students could be barriers to the education of HAVAs. Johnsen (2013) suggests that, while advocacy efforts for high ability learners at the state and national level are essential, addressing administrator support at the local level can be useful and important. Johnson (2013) advocates the following resources for HAVA teachers speaking with administrators: a) the National Association for Gifted Children (NAGC) Toolbox, an online resource outlining the “basics” of high ability education; b) utilization of the common core standards as a basis of differentiated instruction; c) NAGC’s Gifted Education Standards, which can be found on their website [www.nagc.org](http://www.nagc.org); and d) current academic literature outlining research-based best practices in the education of high ability learners (Johnsen, 2013, p. 221). If teachers of HAVA students are able to advocate for themselves at the local level, a place where they are likely to have the most influence and support, locally based changes may be implemented in order to meet the needs of HAVA learners.

#### **Limited preservice teacher education.**

Davison (1996) states that “there is a marked difference in the way in which teachers, prepared or not prepared in education of the gifted and talented, relate to these students within the classroom” (Davison, 1996, p. 41). Tomlinson et al. (2009) and

Gallagher (2001) support Davison's findings. Davison's 1996 study concluded that an undergraduate course in the education of gifted and talented was not required by any of the surveyed Iowa colleges and universities in order to graduate with a degree in education. Gallagher (2015, p. 84) states, "The significant role that higher education has played, or rather has not played, in the education of children with special gifts and talents is illustrative of the differences between special education and gifted and talented education and the influence of politics." Gallagher (2015) cites financial constraints as a likely cause for the lack of coursework addressing high ability students, pointing out that development in special education was only able to flourish once it was properly funded.

If HAVA learners are working with teachers who have not been prepared to work with, and educated about, high ability students, the students' needs may not be met. Even more, these students may be met with confusion, given curriculum and instruction that do not align with their needs or interests, or go on unidentified throughout their educational careers. Davison (1996), though acknowledging the financial and time constraints of teacher education programs, recommends that undergraduate teaching majors be required to complete a course in the education of high ability learners. Davison additionally recommends that workshops on high ability students be offered to, "increase university and college faculty awareness" (Davison, 1996, p. 44).

### **Criticisms of high ability visual arts programs.**

Critics of gifted education have long touted the negative consequences of programs for this population of students. Hurtwitz (1983) provides the following list of criticisms of gifted and talented education: the most capable will take care of themselves and focus should be placed on the averagely-abled students; elitism is bred since a variety

of disadvantaged groups are underrepresented within GT populations; a “winners-losers” dichotomy is created; late bloomers are neglected; competitiveness is fostered; and singling out children can unhealthily alter their self-perception. Gaztambide-Fernandez, Saifer, and Desai (2013) state that GT education meets the needs of those who are already socially advantaged, while causing identified students to internalize their “5 E’s” of exclusion, engagement, excellence, entitlement, and envisioning. These authors go on to state that “talent” is merely a veil covering those who have been provided with culturally appropriate opportunities to achieve excellence.

Clements and Clements (1984) point out that all students deserve enrichment opportunities, while Clark and Zimmerman (1994) state that teachers are often overwhelmed by the idea of designing additional classroom materials for use by GT students. They also point out the problem of overly positive GT program evaluations, citing a deficit of genuine, constructive criticisms (Clark & Zimmerman, 1994). Gardner (1980) goes on to discuss how some HAVA students feel inadequate or fear failure in situations where they may interact with other students who may surpass them in ability, talent, or skill.

#### **Elitism and gifted education.**

Gottfredson (2003) succinctly asks the essential questions regarding the politics surrounding gifted education with the following quote:

Why is it so hard to persuade schools that gifted children have special needs? Why are people who advocate their needs tagged as elitists—even antidemocratic--for doing so?...And why do public schools often treat

exceptionally gifted students as, literally, an embarrassment of riches  
(Gottfredson, 2003, p. 24)?

Americans living in the “land of opportunity” where “all men are created equal” at times have difficulty embracing an educational system that recognizes differences in creation through classes for gifted, talented, and high ability children (Gottfredson, 2003; Zimmerman, 1997). Zimmerman and Clark (2015) similarly point out that a number of scholars still label high ability education as elitist.

On a Wechsler Adult Intelligence Scale (WAIS) IQ test, 100 is the mean average score; half of all individuals score within one standard deviation (Wechsler IQ 90-110) of the norm (Gottfredson, 2003). A WAIS IQ score of 70 indicates the borderline identification of mental retardation, or three standard deviations away from the mean average. The opposite is true that a WAIS IQ score of 130, three standard deviations away from the mean average, indicates the border of general ability giftedness. If one considers the intellectual differences between an individual with a WAIS IQ score of 70 and an individual with a WAIS IQ of 100, the difference between a WAIS IQ of 100 and a WAIS IQ of 130 becomes easier to comprehend by comparison (Gottfredson, 2003).

Despite the statistical evidence supporting the existence of high ability learners, advocates for high ability students often struggle to change preconceptions of elitism held by some preservice and inservice teachers (Troxclair, 2013; Berman, Schultz, & Weber, 2012; McCoach & Siegle, 2007; Jung, 2014). Additionally, if high ability education is viewed as an elitist institution by administrators or school board members, high ability programming may be eliminated from a district’s curriculum offering. Jung (2014) found that individuals who exhibit low levels of power distance orientation (described as “...the

level of acceptance of differences in power among people in a society” Jung, 2014 p. 248) are more likely to support gifted education programs. McCoach and Siegle’s (2007) study found that special education teachers tended to have lower support levels for gifted education, and training in gifted education did not change the attitudes of teachers regarding charges of elitism. Additionally, Troxclair (2013) established that while preservice teachers displayed high levels of support toward meeting the needs of high ability students, the same group showed low levels of support for ability grouping or acceleration strategies.

Charges of elitism from colleagues and peers can be a challenging constraint to the teachers of high ability learners. It can be difficult for these teachers to find other educators who are sympathetic to the needs of high ability students. In order to overcome this challenge, teachers of high ability students have several options. Drawing on the rich life experiences of older inservice and preservice educators is cited as a possible means by which to identify and ally with others who hold positive views toward high ability education (Jung, 2014; Berman, Schultz, & Weber, 2012). Jung (2014) offers this explanation:

Older age was a . . . factor identified to be a significant predictor of support for special gifted programs and provisions. A possible interpretation of the result is that older preservice teachers may have a greater likelihood of varied life experiences, including opportunities to observe the consequences of the provision/nonprovision of special educational interventions for gifted students over time, to see beyond common and unfounded stereotypes about such interventions (Jung, 2014, p. 254).



Aside from looking for support in older aged populations within an educational setting, McCoach and Siegle (2007) suggest forging alliances with special education teachers. By framing high ability education as an opportunity to “promote optimal learning opportunities for students with exceptionalities of any sort” (McCoach & Siegle, 2007, p. 253), all types of special educators can endeavor to advocate alongside one another. Lastly, Jung (2014) suggests increased contact with gifted persons as a possible means by which to help other educators and administrators to view high ability education as something that is *different* than, not *better* than, more generalized educational experiences. Jung hypothesizes that “frequent contact with gifted persons... may lead to the gaining, consciously or unconsciously, of new insights and an awareness of the particular needs of gifted individuals” (p. 254). By increasing the general population’s exposure to *all* types of individuals with varying levels of abilities, it is possible to lower barriers of misunderstanding.

#### **Underrepresentation and equity in HAVA programs.**

The lack of diversity in gifted and talented programs has been a source of criticism. Lovett (2013) points out that students with learning or physical disabilities are often overlooked for inclusion in GT programs, and reevaluating this deficit is an essential part of restoring social justice to this population. Zimmerman (1997) points out, “The excellence-equity dialectic is part of the fabric of true, cultural, democratic equalitarianism.” Essentially, it is imperative that the needs of all students be met, regardless of the complexity of their character. Clark and Zimmerman (2004) later state, “If egalitarianism means giving equal opportunities for gifted and talented students suited to their needs, as has been done for those who are mentally or physically challenged,

every student should receive a quality education appropriate to his or her needs.” It is imperative that the *needs* of high ability students be recognized as such, rather than viewed as simply hopes or wishes.

The underrepresentation of culturally diverse students within gifted education adds to the critical argument that high ability programs are elitist institutions. If HAVA learners remain unidentified due to demographic barriers, their needs cannot be met. Ford (2003) states that the main barriers to the identification of culturally diverse students for high ability programs are “(1) issues related to cultural misunderstanding, and (2) issues related to testing and assessment” (Ford, 2003, p. 506). In order to overcome these barriers, Ford (2003) recommends adopting culturally sensitive testing instruments, improving the overall quality of education, providing multicultural preparation for both educators and gifted students, developing strong home-school partnerships, and taking part in ongoing evaluations in order to ensure that all students in need of high ability services receive them.

Piirto (1991) goes on to suggest that the small numbers of talented females working as professional artists are influenced partially by restraints related to children and family. Clark and Zimmerman (2004) found that HAVA girls were more passive than boys in their educational environments, and that half the girls in HAVA programs doubted their capabilities. Half of the girls in that same population listed a male as their primary early influence or supporter of their artistic gifts.

As lower-income students are underrepresented in HAVA programs, Hurwitz (1983) suggests different admission criteria, such as strong interests in visual expression, academic achievement, and a strong desire to attend the program. Raichle (1983) points

out that both rural and low-income urban students may not have access to cultural and artistic resources that cities have to offer. Clark and Zimmerman (2004) add that giftedness and talent are expressed and identified differently from one culture to another, and those in positions of power within a given culture should be sensitive to the backgrounds and differentiated needs of all students. Fritz (1983) suggests that a program goal of all gifted and talented programs, especially HAVA programs, should be to understand overarching themes and societal perceptions of a variety of world cultures.

#### **Part Four: Programming for Academic and Affective Development**

In order to best meet the needs of high ability visual artists, appropriate programming opportunities should be put in place in order to help HAVAs grow in their academic and affective development. Part four of this chapter outlines important elements of evaluating HAVA programs, how to meet the needs of high ability underachievers, the affective needs of HAVA students, using bibliotherapy and videotherapy to meet the affective needs of HAVA students, self-perceptions of HAVA students, the academic needs of HAVAs, parenting HAVAs, teachers and HAVAs, and the curriculum and instruction of HAVAs. An understanding of each of these chapter elements is essential in order to recognize and implement research based curriculum and instruction practices.

##### **Evaluating HAVA programs.**

Hurwitz (1983) points out that program evaluation is an essential part of creating successful HAVA programs, especially since noncritical, even laudatory, evaluations have become a major criticism of those who disagree with the aims of HAVA programming. American education systems place an emphasis on evaluating programs,

which can be achieved through summative, formative, responsive, and preordinate means; additionally, student questionnaires and inside or outside evaluators can be consulted (Hurwitz, 1983). Petrilla (1983) points out that one way to evaluate students' yearly progress could include use of the Lowenfeld Profile of Creative and Mental Growth. Hurwitz (1983) also provides a plethora of means by which to disseminate program evaluations, including, but not limited to: presentations at conferences, scholarly articles, parent nights, traveling exhibitions, up-to-date knowledge of model programs, newsletters, portfolio anthologies, and running prints of student work. In this age of educational accountability, program evaluations have become a necessity.

**High ability underachievers.**

A portion of high ability students are at risk of developing underachieving behaviors. Rimm (2003) states the following:

Underachievement occurs when children's habits, efforts, and skills cause them to lose their sense of control over school outcomes. Teachers are less likely to identify these children as gifted because their intelligence or creativity may no longer be evident in the classroom (Rimm, 2003, p. 424).

Underachieving HAVAs risk missing the opportunity to share their special abilities, gifts, and talents in a world that is rapidly evolving, due in part to the contributions and creative products of high ability students. Teachers cannot meet the needs of these students if they are unable to first identify them. Rimm (2003) recommends battling underachievement in high ability populations in the following ways: assessing skills, abilities, and types of underachievement; communicating among students, parents, and

teachers; changing the expectations of those important to the underachieving student; identifying role models; and correcting skill deficiencies. By intervening in meaningful ways, teachers and families can aid both identified and unidentified high ability underachievers.

### **Affective needs.**

Nicholas Colangelo describes the affective needs of high ability students by stating, “Gifted students, by their very advanced cognitive abilities and intensity of feelings deal with issues about self and others in ways that are different from those of the general population and therefore require specialized understanding” (Colangelo, 2003, p. 373). Colangelo also points out that feelings of anxiety and isolation begin to grow as gifted students move through school, and self-conceptions of interpersonal skills were the lowest among gifted students studied.

The concept of multipotentiality, a term that refers to the ability of gifted students to excel in many different fields, can exacerbate feelings of stress in HAVA students (Colangelo, 2003). Anxiety about choosing the best career path, perfectionism, parental and societal input, and long-term educational commitments can all add to feelings of pressure. Secondary art educators can aid HAVA students by recognizing these needs and listening to student concerns without judgment.

### **Bibliotherapy and videotherapy for affective development.**

High ability students often have a different set of affective needs than the general population of students. It can be beneficial to occasionally look outside of the visual arts in order to assist the learning and development of HAVA students; after all, students may be high ability in a variety of different areas. Two ways that art educators can help

HAVA students understand their own feelings and emotions in order to show affective growth are bibliotherapy and videotherapy. Halstead (2002) outlines four bibliotherapeutic steps that high ability students, often avid readers, may experience while reading books they have chosen alongside HAVA teachers. These steps are identification, catharsis, insight, and universalization. After students have read the book, it can be useful for HAVA learners and their teachers to discuss how certain characters or historic figures dealt with issues of adversity; then, it can be advantageous to discuss how these stories apply to the lives of the high ability learners. VanTassel-Baska (2006) notes that it is important to choose books that reflect the complexity and ambiguity often found in the lives of high ability learners.

Videotherapy can provide a similar, often more time conscious, avenue for affective exploration and growth (Milne & Reis, 2000; Frank & McBee, 2003). Nugent and Shaunessy (2003) go on to point out that videotherapeutic sessions which employ movies about gifted children can aid high ability learners in their affective development by working to lessen feelings of isolation. Questioning after videotherapeutic sessions, whether orally or in writing, can help HAVA learners work through their emotions and feelings.

### **Self-perceptions of HAVA students.**

The self-perceptions, or, self-esteem, of students who have high abilities in the visual arts are an important consideration when attempting to establish programming opportunities for them. Colangelo (2003) holds that when gifted children are categorized as high achieving students without social, emotional, or behavioral issues in need of addressing, programming decisions frequently fail to meet their affective needs. Barber

and Mueller (2011) find that students with gifts or talents can occasionally find those assets to be a social disadvantage. Twice exceptional students, or, those simultaneously gifted and learning disabled, often feel frustrated due to their conflicting strengths and weaknesses in the classroom. Sensat (1983) points out that students who may have been categorized as handicapped or behavior disordered often develop more positive self-image after having been categorized as HAVA.

Clark and Zimmerman (2004) found that gifted students deeply desire to seem intelligent and socially competent, though they are hesitant to juxtapose themselves in social or intellectual positions apart from others. Feldhusen and Dai (1997) found that HAVA students maintained that their giftedness was something that grew with effort. Additionally, the authors held that labeling a student gifted or talented could motivate him or her to seek challenges.

#### **Academic needs.**

The academic needs of HAVA students lie somewhere between the level of education provided by schools and the level at which these students are capable of performing. Colangelo and Davis (2003) state, "Inadequate curriculum, unsupportive educators...can extinguish the potentially high accomplishment of gifted children and adolescents" (p. 5). HAVA students who are not academically challenged often lose feelings of control over their own educational outcomes, which can lead to loss of interest in these same educational outcomes.

Sylvia Rimm (2003) labels gifted underachievement a national epidemic in American classrooms. The importance of meeting the advanced academic needs of HAVA students who require challenges specific to their ability levels in various subject

areas cannot be overstated. By creating challenging and differentiated curricular learning opportunities for HAVA students, secondary art educators can stretch and tailor learning to aid in growth (Rimm, 2003).

#### **Parenting HAVA students.**

One of the challenges of working with HAVA students can be found in attempts to counsel parents in fostering their child's artistic gifts. Gardner's (1980) case study of a HAVA teen showed that his parents made his development as an artist a priority, both through encouragement and admiration. The teen was able to develop in a spontaneous, supportive environment where both parents were also visual artists. Hurwitz (1983) points out that many individuals working as artists have come from environments that supported the arts, though he notes that this is not a necessity. He offers suggestions for parents unfamiliar with fostering artistic growth, such as keeping drawing supplies on hand, blocking out a special area for art making, discussing a child's art with him or her, and making personal efforts to create art.

#### **Teachers and HAVA students.**

Zimmerman (1991), Berman, Schultz, and Weber (2012), and Clark and Zimmerman (1984) point out the deficit in research regarding teacher preparedness in working with, and attitudes toward, students gifted and talented in the visual arts. The National Association for Gifted Children (NAGC) released standards that all educators should meet in order to graduate from teacher education programs and effectively work with gifted and talented students (2013). They are as follows: understand definitions, theories, and identification procedures, especially those affecting students from diverse backgrounds; recognize the learning differences and characteristics of gifted and talented



students; and properly differentiate instruction to meet the affective and academic needs of gifted students.

Gallagher (2001), Berman, Schultz, and Weber (2012), and Clark and Zimmerman (1984) support increased awareness and use of these standards, whether through teacher in-service professional development or in teacher preparation programs. Unfortunately, Troxclair (2013) points out that actual understanding, and implementation of, these standards is rare at best. Berman, Schultz, and Weber (2012) support this finding, stating that most preservice teachers view gifted and talented students as non-priority, peer-tutoring candidates who neither require nor deserve appropriate and challenging curricula provided by taxpayers. A study by Davison (1996) found that, despite the state of Iowa's mandate that all preservice teachers be educated regarding the nature and needs of gifted and talented children, most Iowa education graduates received only one to three coursework hours of instruction.

It is important to note that the teachers who perceived themselves as gifted, as well as those who participated in effective training modules on the nature and needs of gifted learners, considered gifted and talented education to be a necessary and appropriate element in the curricular programs for these children (Berman, Schultz, & Weber, 2012). Gallagher (2001) emphasizes the responsibility of gifted and talented specialists to help prepare their colleagues for meeting the affective and academic needs of gifted learners, especially those from traditionally disadvantaged backgrounds. Kaplan (2012) points out the importance of placing preservice teachers into student teaching environments where they will be actively engaged with gifted students and gifted education specialists. In this way, these college students can enter the teaching profession with realistic and

appropriate views of gifted education. Figure 3 outlines characteristics of educators who are successful in working with high ability students (see Figure 3).

Characteristic	Resources
Mirrors characteristics of GT students	Berman, Schultz, and Weber (2012); Chan (2011); Clark and Zimmerman (1984)
Intuitively fosters creative environment	Fritz (1983); Clark and Zimmerman (1984)
Knowledge of giftedness in all its forms	Karpova (2012); Berman, Schultz, and Weber (2012); Clark and Zimmerman (1984)
Knowledge in identifying giftedness	Karpova (2012)
Specialized training in the academic needs of gifted populations	Karpova (2012); Clark and Zimmerman (2004); Chan (2011)
Specialized training in the affective needs of gifted populations	Karpova (2012)
High professional motivation	Karpova (2012); Chan (2011); Berman, Schultz, and Weber (2012); Clark and Zimmerman (1984)
Content specific competencies	Chan (2011); Clark and Zimmerman (2004); Clark and Zimmerman (1984)
Highly intelligent	Karpova (2012); Chan (2011); Clark and Zimmerman (1984)

*Figure 3.* Characteristics of educators and cited resources.

### **Curriculum and instruction of HAVAs.**

A number of teaching and curricular strategies exist in order to help high ability visual artists realize their potential. By employing these techniques, educators and parents of HAVA students can help their children avoid the plague of underachievement or misconceptions surrounding their abilities.

Adapting the work of Kough (1960), Clark and Zimmerman (1984) created an outline of programming opportunities for high ability students (see Figure 4).

- I. In-Class Enrichment
- II. Ability Grouping
  - A. Specialized schools
  - B. Special classes in regular school for all of the school day
    1. Classes recruited from one school
    2. Cluster classes recruited from several schools
  - C. Special grouping for part of the school day
    1. "Pull-out" classes
    2. Special courses
    3. Grouping for non-school activities
  - D. Grouping for out-of-school activities
- III. Acceleration
  - A. Grade skipping
  - B. Early admissions
  - C. Rapid progress through an educational space
    1. Accelerated progress programs
    2. Advanced Placement programs
    3. Credit by examination

*Figure 4.* Clark and Zimmerman's basic administrative arrangements for gifted child programming. Adapted from "Educating Artistically Talented Students," by G. Clark and E. Zimmerman, 1984, p. 147, Syracuse, NY: Syracuse University Press.

Clark and Zimmerman (2004) and Majeda (1983) go on to suggest authentic, professional type assessments for students gifted and talented in studying art history, art criticism, aesthetics, and production. Many secondary HAVA students may arrange independent projects with instructors in an independent-study environment in order to meet their specialized needs (Hurwitz, 1983; Clark & Zimmerman, 1994; Raichle, 1983; Clements & Clements, 1984). Armstrong (1994) encourages interactive journaling between students and teachers in HAVA environments, and Sensat (1983) points out the cross-curricular benefits of teaching architecture. Clements (1984) suggests using metaphors, while the artistic juxtaposition of opposites can provide fertile ground for discussion and creation (Clements, 1984; Sensat, 1983).

Clark and Zimmerman (1984) point to ability grouping as the most common form of disseminating HAVA education, via nonresidential art (magnet) schools, residential art schools, outside of school extracurricular involvement, in-school programs, summer arts programs, and community art agencies (Clark & Zimmerman, 1994). Hurwitz (1983) suggests that teachers can comment on sketchbooks, informally critique student work, and distribute questionnaires to students in order to improve their teaching effectiveness.

**Mixed ability grouping.**

*Extending the core curriculum.*

Visual arts education has struggled recently to find an audience sympathetic to its self-advocacy in a culture where standardized testing in core areas has become a nationwide practice (The College Board, 2014). The National Coalition for Core Arts Standards released its standards in 2014 citing alignment with the Common Core Standards as an influence in sparking an arts standards revision. VanTassel-Baska and Stambaugh (2006) recommend extending core arts standards in order to meet the needs of HAVA students. One example of this extension practice could be to create master classes in a particular area for the most talented students which do not account for age difference. Another means by which to extend the core arts curriculum is to encourage collaboration surrounding not only the visual arts, but highly able students within all of the arts disciplines (VanTassel-Baska & Stambaugh, 2006).

Further extension can be facilitated by creating nontraditional, specialized outlets for high ability artistic growth in the form of nontraditional art media. For example, rather than applying a core arts standard within a more traditional medium such as oil painting, a teacher of HAVAs may instruct and assess growth in a standard by

challenging students to create performance art pieces. Lastly, VanTassel-Baska and Stambaugh (2006) recommend the generation of authentic audiences, exhibition spaces, or publications in order to celebrate the achievements of HAVA students and extend the core curriculum.

### ***Inquiry techniques.***

VanTassel-Baska and Stambaugh (2006) outline inquiry techniques as a powerful means by which to utilize aesthetic experiences for enhancing instructional processes. They state, “One inquiry technique is to treat art objects as the stimulus for inquiry, asking questions about carefully selected pieces of sculpture, paintings, music, and literature” (p. 203). This style of inquiry asks HAVAs key questions about the artwork (who, what, when, where, why, how), relying on the juxtaposition of their answers in order to generate further lines of questioning. Additions to this type of inquiry include discussions of formalistic elements of the art (VanTassel-Baska & Stambaugh, 2006). For example, an instructor may inquire how an artist’s use of space affects the overall composition of a sculpture. Then, follow up questions could be generated regarding how that use of space affects the mood of the piece.

### ***Differentiation.***

Differentiation is an essential part of the education of high ability learners. Although the term is used ubiquitously in many educational circles, few teachers truly understand what it means or how to do it (Tomlinson, 1999; Tomlinson et al., 2009, VanTassel-Baska, 1994). A simple means of explaining differentiation is by likening it to a one-room school house approach; students all come to the classroom with different levels of ability and knowledge (regardless of age), and the teacher attempts to facilitate

the maximum degree of learning for each student within his or her given potential.

Differentiation is both challenging and time-consuming for the teacher; however, one may hope that it can be reasonably inferred that teachers wish to meet the needs of *all* learners, not just those who are making progress at grade level. Tomlinson, et al. (2009) cites differentiation via parallel curriculums as an effective means by which to develop both high ability and struggling learners alike (Tomlinson et al., 2009; VanTassel-Baska, 1994).

Tomlinson (1999) outlines a number of principles that form the basis of a differentiated classroom. One major principle is that the instructor should focus only on the essentials of the subject or concept that he or she is teaching. Once these skills or concepts are identified, a teacher may more easily be able to tier instruction according to student need and ability level. A second principle used to create a differentiated classroom is a teacher's recognition and celebration of student differences. In an educational environment where standardization has become the norm, teachers in a differentiated classroom must strive to understand the factors that make each child unique (Tomlinson, 1999). This understanding becomes especially important in light of the varied, and often misunderstood, needs of high ability visual artists.

The marriage of assessment and instruction is another important principle in the creation of a differentiated classroom. Small formative assessments may be tailored to the varied needs of students in order to allow each child to best represent and show what he or she knows. If assessment becomes a model of growth rather than a record of mistakes, students will be more likely to participate and become intrinsically motivated (Tomlinson, 1999; Tomlinson et al., 2009; VanTassel-Baska, 1994). Teachers should

also alter and modify content, processes, and products within curriculum according to student readiness. Tomlinson (1999) defines *readiness* as "...a student's entry point relative to a particular understanding or skill" (p. 11).

Respect for the different needs of all learners within a classroom is essential to the success of a differentiated classroom. For example, students of high ability should be counseled in appropriate ways in order to understand the nature of both their abilities and those of struggling students (Colangelo, 2003). Teacher collaboration in learning and flexible teacher-student working relationships are also essential elements in a successful differentiated classroom (Tomlinson, 1999). Each of these elements, however, applies to differentiation across the curriculum; it is important to note how differentiation can be implemented and utilized within an art classroom.

***School-wide enrichment triad model.***

Clark and Zimmerman (2004) give two methods of differentiating instruction for high ability learners in the arts classroom. The first of these methods is the School-Wide Enrichment Triad Model (Renzulli & Reis, 1994). Within the Enrichment Triad Model, all students in a school participate in enrichment activities according to their level of interest and ability. This model simultaneously provides enrichment for every child and combats the accusation that high ability learning is an elitist institution. Three types of enrichment are offered within Renzulli and Reis's model; Type 1 is made up of exploratory experiences, such as guest speakers and field trips to locations relevant to what a class is currently studying. Type 2 is the research-intensive segment of the Triad. In Type 2 differentiation, all students complete research about a general topic the class is studying. Due to the linear nature of the development of research skills, Type 2

differentiation within the Enrichment Trial Model lends itself to accommodate the varied needs of students within a class. Lastly, Type 3 differentiation allows students to work alone or in small groups on things that interest them specifically. Clark and Zimmerman (2004) state:

For arts students, creating a body of artwork and displaying it publicly, writing and utilizing a computer graphics program to present information, or publishing an article in a local newspaper are examples of Type III activities (Clark & Zimmerman, 2004, p. 103).

This Type 3 authentic differentiation and curricular approach provides students with a chance to display their work in a “real world” setting.

***Revolving door identification model.***

The second differentiation strategy recommended by Clark and Zimmerman (2004) is the Revolving Door Identification Model (Renzulli, Reis, & Smith, 1981). Within this model, HAVA are encouraged to participate in challenging or higher ability projects within their art classroom according to their preferences, individual skills, and interest. For example, Clark and Zimmerman (2004) state the following:

Students, therefore, can study for three months about a specific topic, such as architectural preservation, and exit...when another topic is introduced that may not interest them or that does not match their art abilities (Clark & Zimmerman, 2004, p. 103).

If a student had high abilities in the area of art criticism, for example, but did not possess high abilities in ceramic sculpture, he or she may opt out of the more challenging



differentiated curriculum on that topic and instead choose to participate in more intermediate levels of instruction.

***Parallel curriculum model.***

Tomlinson et al. (2009) developed the Parallel Curriculum Model, which is a differentiation model based in four separate curriculum parallels. These parallels include the core curriculum, the curriculum of connections, the curriculum of practice, and the curriculum of identity (Tomlinson et al., 2009). A benefit of this design for educators of HAVA students is that it can be adapted to both heterogeneous and homogenous classroom settings.

Within the core curriculum parallel, teachers deliver curriculum and instruction in the following ways: a) using more advanced resources and techniques, b) accelerating student learning according to individual needs, c) increasing the complexity or abstractness of a subject, d) applying ideas to unfamiliar contexts, e) designing more ambiguous tasks requiring higher levels of independence and choice-based decision making, f) encouraging collaboration between students and interested adults, and g) requiring reflection on student work (Tomlinson et al., 2009).

The curriculum of connections parallel strives to establish interdisciplinary connections across multiple and layered levels of understanding. This particular curriculum parallel could prove to be an advantageous learning method for HAVA students exhibiting multipotentiality (Colangelo, 2003). For example, a HAVA student who also exhibits high ability in language arts could analyze connections in a work of art that derives its subject matter from religious texts.

The curriculum of practice parallel encourages students to attempt to embody the practices and behaviors of practitioners or experts in the field in which they are high ability. Tomlinson et al. (2009) points out that this aids students by encouraging and allowing for continued learning opportunities, develops problem solving skills, instills the importance of valid and reliable data sources and use, encourages the questioning of assumptions, and expands both their fluency and flexibility within their domain. This parallel is similar in nature to Clark and Zimmerman's (1984, 2004) assertions that HAVA learners benefit from experiences that mirror those of artistic professionals.

The curriculum of identity parallel is formed at the junction of each of the other parallels, but it differs in its insistence that a student's identity be accounted for when developing and implementing instruction (Tomlinson et al. 2009). For example, childhood experiences, culture, and extracurricular interests should be taken into account when developing materials under the curriculum of identity parallel. Tomlinson et al. (2009) state that adaptation and implementation of this parallel improve HAVA learners' self-esteem, sociability, and self-management skills due to their personal stake and ownership in learning.

***Autonomous learner model.***

The Autonomous Learner Model (ALM) is an instructional strategy that builds on the unique interests and passions of HAVA students (Betts & Kercher, 2005). Within the model, teachers act as facilitators to guide students in independent studies of topics they are interested in through questioning and frequent support sessions. Self-regulation via goal setting strategies is an essential part of the effective implementation of this model

(Betts & Kercher, 2005). Frequent debriefing sessions between the HAVA student and the facilitator will guide the autonomous, student driven process.

The Autonomous Learner Model (ALM) could align itself effectively within a differentiated classroom. For example, just as in a differentiated classroom, high ability visual artists studying within the ALM are required to hold frequent support sessions with teachers (Betts & Kercher, 2005). This is mirrored in the differentiated classroom teacher's efforts to collaborate in learning and establish flexible teacher-student working relationships (Tomlinson, 1999).

#### **Ability grouping for HAVA students.**

Clark and Zimmerman (1984, 2004) bring to light the importance of creating authentic artistic experiences for HAVA learners. Essentially, in order for these students to fully immerse themselves in environments that are conducive to long term success and growth in the visual arts, certain conditions may be put in place that can encourage and foster their high abilities.

#### ***Special programs.***

Olszewski-Kubilius (2003) states that educational programs outside of a traditional school environment are advantageous, even necessary, for high ability children due to their special learning needs. Examples of these special programs can include summer workshops, Saturday studies, contests or Olympiads, or residential camps at universities or art museums. Benefits of these programs can include the following: a) increased social support for learning and achievement, b) positive feelings as a result of the achievement of flow, an individual's heightened state of awareness that exists when high levels of ability and challenge intersect (Csikszentmihalyi, 1990), c) development of

advanced creation and study skills, d) development of independence, e) a more thorough understanding of college and university life, f) raised expectations and aspirations for future endeavors, g) increased instances of positive risk taking, h) culturally expanded world views, and i) increased sense of self awareness (Olszewski-Kubilius , 2003).

Although HAVA learners may or may not benefit extensively from academic Olympiads, juried art shows displaying the work of HAVAs may provide an authentic artistic experience by giving students an opportunity to show their work in professional studio spaces. Clark and Zimmerman (1984, 2004) state that providing HAVA students with opportunities to show their work in professional spaces to gallery visitors and members of art communities can be instrumental to their exposure and growth in the world of visual arts.

*Nontraditional HAVA programs.*

A variety of nontraditional settings can provide excellent opportunities for HAVA programs. Hurwitz (1983) suggests groups can meet at community centers, colleges and universities, museums, private studios, and worship centers. Summer programs and camps, both residential and commuter, provide another outstanding means by which HAVA students can interact with one another, have their affective needs met, and challenge themselves academically and intellectually (Gassett, 1983; Dunn & Hatfield, 1983; McGeary & Gatty, 1983; Majeda, 1983; Sutliff & Smith, 1983; Clark & Zimmerman, 1983, 1984, 2004).

Peer grouping is a highly effective means by which to meet the social and emotional needs of HAVA students (Colangelo, 2003). Colangelo states the following:

Gifted students seldom have the opportunity to talk to one another about

what it means to be gifted or how it feels to understand things that many age-mates cannot seem to grasp. These are subjects that educators do not encourage for discussion, and gifted students are bright enough to know it's best to keep such things to oneself (Colangelo, 2003, p. 378).

This demonstrated understanding between gifted and talented students provides an excellent rationale in favor of extending HAVA students' range of artist peers.

Extension can occur in a variety of ways.

***Specialized schools for HAVA students.***

Specialized schools for HAVA students can provide one means by which to create peer networks of artists. Penny Britton Kolloff (2003) holds that the typical high school does not offer appropriate programming to meet the needs of HAVA students who may master the available content in a fraction of the time other students require. Thus, Kolloff (2003) advocates the development of state-supported high schools that meet the needs of HAVA in a supportive peer group environment.

VanTassel-Baska & Stambaugh (2006) state the following:

Many times talented art students may not fit in with the arts model offered by schools. Careful placement of such students is critical to continuing advanced learning (VanTassel-Baska & Stambaugh, 2006, p. 195).

Magnet high schools for the arts often exist in larger cities, though they are found less often in rural areas (Stember, 1983; Majeda, 1983; Raichle, 1983; Hanson, 1983). Jones (1983) also points out that community programs initiated by parents can fill this void.

### *Apprenticeships.*

A number of writers point to apprenticeships as a viable extension model for students who are not able to receive advanced instruction from their schools (Clark & Zimmerman, 1984; VanTassel-Baska & Stambaugh, 2006; Sutliff & Smith, 1983; Clements & Clements, 1984; Raichle, 1983; Fritz, 1983; Petrilla, 1983; Clark & Zimmerman, 1983; McGeary & Gatty, 1983; Hanson, 1983; Gassett, 1983; Stember, 1983). In this model, a community member acts as mentor to the HAVA student in a master-apprentice relationship so that the student can receive authentic instruction and guidance in real-world artistic endeavors. This relationship will likely cover an extended period of time, and responsibilities between both parties should be discussed beforehand and adhered to (Clark & Zimmerman, 1984). VanTassel-Baska and Stambaugh (2006) suggest that the Advanced Placement studio art courses could be adapted to meet the needs of younger students in a small groups that are ability or interest-based. By emulating the authentic experiences of working artists, a variety of researchers suggest HAVA students can prepare themselves adequately for careers in the arts (Sutliff & Smith, 1983; Stember, 1983; Raichle, 1983; Clark and Zimmerman, 1994; Clark & Zimmerman, 1983; Clements & Clements, 1984).

### *Distance learning and technology.*

As technology reshapes many educational delivery methods in the twenty-first century, it is understandable that high ability education is no different. Adams and Cross (2000) point out that distance learning programs for high ability students are becoming ubiquitous, and their benefits to students from rural or low-income areas are marked. However, Adams and Cross (2000) point out that a number of these programs include

tuition costs that can hinder their use by diverse populations of high ability learners. More recently, free resources have been created to aid the growth of HAVA learners. One example is Khan Academy, an online educational tool that has been available to students of all ages and ability levels since 2006 (Khan Academy, 2015). For HAVAs specializing in art history and aesthetics, Khan Academy provides advanced tutorials, videos, and interactive assignments that span art across the globe and many centuries (Khan Academy, 2015). Leading institutions such as the Metropolitan Museum of Art, Tate, The British Museum, and the J. Paul Getty Museum include lessons, tutorials, and assessments on the Khan Academy website for HAVA learners. Teachers with internet access can easily utilize the resources of this and similar websites to meet the needs of some HAVA students.

#### **Acceleration.**

VanTassel-Baska (1994, 2006) states that acceleration, the process of delivering new information at a higher level than the current curriculum, can result in positive changes in cognitive development. Additionally, no negative impact has been observed regarding acceleration's effects on the affective needs of gifted learners. Highly able students may also be able to skip a grade level in order to learn new information at a faster rate (Clark & Zimmerman, 1984). HAVA students may accelerate by participating in more advanced classes at younger ages, whether those classes are organized according to grade level or by section.

#### ***Early admission to post-secondary opportunities.***

Early admission to college courses in the visual arts provides one viable option for extending the learning of secondary HAVA students. Although acceleration has been

the subject of widespread concern throughout a variety of educational circles, research has consistently shown that students display no social or emotional maladjustment after having taken part in acceleration strategies (Clark & Zimmerman, 1984). Early entrance into post-secondary visual arts courses at local universities or community colleges may provide highly advanced HAVA students with the challenge and training necessary to flourish outside of the traditional school environment.

### **Summary and Conclusions**

The beginning of this chapter outlined the rationale for educating HAVAs, as well as identification procedures, characteristics, myths, and admissions criteria. It went on to discuss current policies, research foundations, challenges, criticisms, and issues of equity within the education of HAVA students. Lastly, it provided information regarding the academic, affective, curricular, and family needs of high ability visual artists. The existing research, discussion of societal interactions, and outlining of the fundamental needs of HAVA students regarding their education combine to form a holistic understanding of *how* and *why* these students have special needs that must be met. Each of these elements is essential in order to make informed decisions regarding future research and inquiry.



### **Chapter 3: Methodology**

The purpose of this study is to understand the practices of secondary art educators in working with HAVA students, especially in conjunction with their formal training in this area. Both qualitative and quantitative data were utilized in order to create a mixed methods research design drawing from interviews, surveys, and observations of the teachers of HAVA students. This chapter details various research processes, including the manner by which the research design was selected, participant descriptions and sampling procedures, instrumentation, data collection procedures, and the author's approaches to data analysis. The Institutional Review Board of the University of Missouri-St. Louis approved the design before the study began.

#### **Phase One: Web Based Survey**

It was essential within the course of data collection on this project to begin with quantitative research. By providing a foundational base of data from which to spur qualitative decision-making, an appropriate group of diverse art teachers was identified and interviewed. Analysis of both qualitative and quantitative survey answers allowed the researcher an increased opportunity to ensure that research subjects were willing, qualified, and varied in their levels of experience and preparation. This helped to create a more developed, thick, and cohesive study than could be generated by pure quantitative research. The researcher developed the online teacher preparedness, confidence, and practice survey. A survey method was chosen, in light of its effectiveness and efficiency, which was conducted online in order to establish a nation-wide foundational base upon which to build quantitative data describing current training and practices. Several topics and differentiated questions were used to build a holistic glimpse into the training and

practice of art teachers in working with gifted young artists. The survey provided the researcher with descriptions of preparation and practice, as well as a databank of possible subjects for qualitative study. Teachers were questioned regarding their schools' inclusion and implementation practices of differentiated instruction for HAVA students within the curriculum. A variety of questioning strategies were utilized with the intention of assisting teachers in detailing their experiences with preparedness, confidence, and practice in working with HAVA students. Multiple-choice items comprised the majority of the survey questions, as they helped identify demographic data and provided Likert (1932) scaled opportunities for conveying confidence levels. Open-ended items allowed participants an additional means by which to express themselves in detail.

#### **Participants and sampling procedures.**

In order to determine the preparedness and practice of secondary art teachers in working with HAVA students, this study aimed to identify and collect data from around the United States. Secondary art teachers were chosen for this study for a number of reasons. Students in secondary art classes have enjoyed some degree of self-selection in their coursework which extends them beyond foundational levels. While Clark and Zimmerman (1984) state that HAVA students tend to be identified during the early elementary years, Ford (2003) holds that ongoing evaluation and consideration of possible gifted students should continue through middle and upper grades, especially in consideration of cultural and socioeconomic factors. Due to a lack of consensus regarding what constitutes "secondary education," for the purposes of this study, "secondary education" was a self-defined term for those participating. No sources of research were identified in order to provide a baseline of data from which to question

secondary art teachers, which necessitated my decision to include the quantitative portion of the study. Thus, in an attempt to move forward in collecting qualitative data from around the United States, it became essential to advertise for the study in a variety of ways.

Postcard advertisements (3000 total) reached out to members of the National Art Education Association (NAEA) Secondary Division. NAEA boasts members from around the country, which allowed for a diversity of information dissemination (Castillo, 2015). Additionally, links to the survey were distributed to the Facebook and Twitter pages of the National Art Education Association and other art education organizations throughout the United States. The goal of these attempts was to provide a platform for art educators with a plethora of diverse experiences to take part in the online survey for the quantitative portion of this research. Emails were sent to members of the Missouri Art Education Association, as well as to randomly selected art educators from around the country.

Specific criteria were established in order to determine which participants could serve as ideal candidates for the final research report. Survey criteria included art teachers who have worked, or are working, with gifted artists, secondary art educators, and art educators working within the United States of America. These were obvious elements essential to the success of the study, firstly because the purpose of the study was to identify the preparedness and practice of art teachers who have worked with, or are working with, gifted and talented visual artists. Furthermore, a certain degree of self-selection often occurs within the context of secondary students choosing to take art courses. Lastly, in order to provide a nationwide assessment of trends, without creating a

study too broad for proper analysis, it became essential to limit the study's participants to the United States of America. All survey responses were submitted on a completely voluntary basis.

The criteria that were clearly necessary for the study included participation in the online survey and a diversity of demographic data (i.e., years of experience in working with HAVA students, varied geographical locations, different types of school sizes, characteristics, and delivery systems). It is important to note that the researcher was only able to communicate with participants who expressed interest in the study via the survey responses. Self-selection is an important element in the identification of sources for collecting qualitative data, just as it was important to choose secondary educators due to their students' self-selection in participating in visual arts coursework. Once a sufficient number of participants self-selected themselves for further study, the researcher made it a priority to choose those with a diversity of experiences, whether in years of experience, location, school setting, formal training, or confidence levels.

#### **Demographic data.**

It was necessary to begin the survey with closed-form demographic questions in order to frame the remaining responses. These questions included information about the teachers' years of experience, training, current location, and school type. Additionally, teachers were asked to share what grade levels they have taught. It was important to include grade levels taught to ensure that teachers have had experience in secondary art education, as well as to tell whether or not they have had mixed experiences in different age levels.

**Experiences working with HAVA students.**

The second type of multiple choice question offered aimed to outline the experiences of secondary art teachers in regard to preparedness and practice focused on meeting the affective and academic needs of HAVA students. Topics of these questions included describing the preservice training they have had, whether through personal experiences or formal educational coursework, and describing the in-service training they have received in working with gifted students, whether through in-house professional development, conferences, or formal educational coursework.

**Level of confidence.**

The next type of survey question measured the confidence level of art teachers in meeting the academic and affective needs of gifted students. A Likert (1932) based six-point scale, which spans from strongly disagree, to disagree, somewhat disagree, somewhat agree, agree, and strongly agree, was used by participants to rate particular elements of their experiences. This scale was chosen due to its inclusion of both strong and less intense feelings. Some hold that offering the position of neutrality allows respondents to avoid forced responses toward a positive or negative inclination that they may not genuinely feel (Gay, Mills, & Airasian, 2009). However, the structure of the six-point scale encourages respondents to take some type of stance regarding their feelings toward a prompt, as neutral answers do not provide detailed data. Teachers were provided with a number of statements that addressed their perceptions of confidence in working with HAVA students. A variety of themes were addressed, such as understanding the affective needs of gifted learners, meeting the affective needs of gifted learners,

understanding the intellectual needs of gifted learners, and meeting the intellectual needs of gifted learners.

### **Open-ended items.**

Open-ended items provided the last means by which teachers could express their attitudes, opinions, and experiences relating to identification, negative experiences, positive experiences, and best practices used in working with HAVA students. Teachers taking the survey were provided with a text box to form responses to these items, which allowed them an unfettered opportunity to describe their experiences in working with HAVA students. Additionally, it provided these teachers an opportunity to share new approaches, previously unexplored strategies, and under utilized ways to work with HAVA students which may not have been fully expounded upon in the multiple choice portion of the questionnaire.

### **Survey development and pilot.**

The researcher developed the survey, which comprised the quantitative element of the mixed methods study. Using Qualtrics to create a new testing instrument necessitated a field test in order to establish reliability, validity, and ease of use. Consenting secondary art educators were recruited to field test the study, and feedback was heavily requested. Approval was obtained from the Institutional Review Board of the University of Missouri-St. Louis.

### **Validity and reliability.**

Qualitative and quantitative research employ differing means by which to approach the topics of reliability and validity. The survey's pretest helped ensure its reliability, especially in light of the fact that it was researcher created. Quantitative

content validity was achieved by referring to the wide literature base of Clark and Zimmerman (1983, 2004), two expert researchers whose academic focus for over two decades was dedicated to understanding the nature and needs of HAVA students. By developing survey items closely based off their research, content validity was established (Salkind, 2011).

#### **Survey data collection procedures.**

The lengthy nature of this type of research design is an acknowledged difficulty. In order to expedite the study, survey results were analyzed at the moment of their online submission. This allowed the researcher to more quickly determine which teachers proved to be ideal candidates for qualitative analysis. Simultaneous data collection necessitated strict time management procedures and attention to detail. Microsoft Excel software formed the researcher's data collection system in order to most effectively organize the varied and substantial quantities of data. Survey data collection began on December 1, 2015, and ended on February 1, 2016. The survey was activated on December 1, 2015. The survey remained online until February 1, 2016. It is important to note that participant consent was obtained before each participant took the online survey.

#### **Survey data analysis.**

A two-part analysis was essential to part one of this study, due to its mixed methods of quantitative and qualitative research. Descriptive statistics reported in frequencies and percentages formed the majority of part one's quantitative analysis. The qualitative data in phase one was analyzed using open coding within Glaser and Strauss's

(1967) grounded theory approach. That theoretical lens seeks to find patterns in emerging data to form theories and inform further research (Merriam, 2009).

#### **Quantitative survey data analysis.**

In the initial stages of the quantitative survey, participants were screened for qualification according to the aforementioned criteria. Qualtrics software worked to identify descriptive statistics and chart survey responses. Descriptive statistics, such as median responses on the Likert (1932) scaled items and mode scores on the multiple choice items, were collected (Salkind, 2011).

#### **Qualitative survey data analysis.**

Open-ended responses were sorted and quantified using open coding strategies. The researcher began with the process of open coding, which Merriam (2009) describes as a coding that is "...open to anything possible at this point." Once open coding began, fluid categories tended to naturally appear. After determining and developing categories, axial coding was employed, which Merriam (2009) outlines as "...coding that comes from interpretation and reflection on meaning." The data was reworked to search for order within the categorical frameworks of the texts.

#### **Phase Two: Qualitative Data Collection**

Phase two of the study provides a view of teaching experiences with HAVA students. A slight emphasis was placed on the qualitative aspects of the study, as the descriptive statistics found in the quantitative data provided a base from which qualitative decisions could be made. Both types of data were interwoven in order to holistically present the challenges of teaching students who are gifted and talented in the visual arts.



**Participants.**

Survey participants were chosen specifically for their demographic diversity in order to participate in in-depth interviews and observation. Once a sufficient number of participants had self-selected themselves for further study via the survey, the researcher made it a priority to choose those with a diversity of experiences, whether in years of experience, location, school setting, formal training, or confidence levels.

**Validity and reliability.**

Qualitative data presents special challenges in this arena. Additionally, the researcher's creation of this survey made long term score stability analysis impossible. Safeguards such as peer review (also known as investigator triangulation, Merriam, 2009), bias documentation, and data triangulation practices aided the researcher in conducting qualitative research. Internal validity was established through triangulation. Triangulation necessitated the use of a variety of sources of data, which was completed in the form of interviews, observations, and field notes. Merriam (2009) states, "Triangulation using multiple sources of data means comparing and cross-checking data collected through observations at different times or in different places, or interview data collected from people with different perspectives or from follow-up interviews with the same people." It was, therefore, essential to utilize multiple sources of data.

Consulting a number of data sources (field notes, interview transcriptions, qualitative survey responses) allowed the researcher to be able to identify emerging theories, themes, and patterns via open and axial coding. I began with the process of open coding, which Merriam (2009) describes as a coding that is "...open to anything possible at this point." Once open coding began, fluid categories tended to naturally

appear. After determining and developing categories, I employed axial coding (Merriam, 2009). I reworked the data to search for order within the categorical frameworks of the texts.

Reliability is difficult to establish in qualitative research because, as Merriam (2009) points out “...human behavior is never static.” Lincoln and Guba (1985) recommend keeping an audit trail, or, a running record of detailed accounts describing problems, questions, reflections, or any other issues that may surface during research. A research journal was kept throughout this study that meticulously recorded researcher processes and behaviors. This was kept in order to audit actions taken, help the researcher avoid bias, and ensure an additional safeguard of reliability. After reflecting on this journal, the researcher noted that minor changes had been made in the data collection process. Chiefly, when the postcard mailing yielded fewer responses than had been anticipated, the researcher began sending out mass emails to art teachers throughout the United States from a variety of diverse demographic school environments.

#### **Qualitative data collection procedures.**

Analysis of survey results immediately upon their submission allowed the researcher to begin qualitative analysis on a tight timeline. As results emerged, possible candidates for qualitative study were contacted. It was important to contact as many individuals as indicated interest in order to provided a well-rounded view of HAVA practices. The consenting teachers participated in interviews that were transcribed. Field notes were also taken immediately after interviews were conducted.

**Qualitative data analysis.**

This study aimed to understand the practices, preparation, and confidence levels of secondary art educators in working with HAVA students through a variety of qualitative data including observations, in-depth interviews, and field notes.

Observations provided field notes with rich, thick, textual descriptions. Interview questions were given to interviewees before the meeting, and the interviewer used a funneled approach to questioning. In this style, the interviews began with open-ended questions that narrowed into more specific inquiries according to the direction of the dialogue (See Appendix S). Transcription of the interviews began immediately after their conclusions, and personal bias was analyzed (See Appendices L-Q).

Glaser and Strauss's (1967) grounded theory framework was utilized in order to identify themes and patterns across the qualitative data collected. I firstly engaged in theoretical sampling, or "... (when) the analyst jointly collects, codes, and analyzes... data and decides what data to collect next, and where to find them, in order to develop... theory as it emerges" (Glaser & Strauss, 1967, p. 45). Next, I followed the model by continuing with the constant comparative model. Merriam (2009) outlines this as "... comparing one segment of data with another to determine similarities and differences." Lastly, I developed a core category, or, a central category that connected almost all of the data (Merriam, 2009). This aided in my development of a hypothesis that theorized the nature of the research.

**Theoretical Framework**

The theoretical framework employed within this research was Glaser and Strauss's (1967) grounded theory approach. The purpose of this framework was to build

a theory resulting from the collected data, and I chose to view the data through this lens due to the paucity of research about teachers of HAVA students. Grounded theory served as a lens through which to identify emerging theories that may or may not have been previously identified. These ideas were simplified into textual descriptions of the teacher's preparedness and practice, pulling direct quotes from the transcripts.

### **Personal Involvement and Role of the Researcher**

It is irresponsible not to acknowledge the personal involvement of a researcher within the scope of qualitative research, as complete removal of the self is impossible. Personal experiences can inspire bias, which often manifests itself as research assumptions. A research journal was utilized as a means by which to avoid bias, and the researcher often referred back to it in order to analyze possible instances of prejudice. Triangulation of data sources helped in this avoidance.

This researcher openly acknowledges and embraces personal experiences as an art educator who has worked extensively with HAVA students. I worked for seven summers at a residential academy for gifted and talented students, and for part of that time, I taught visual arts courses. Additionally, I was formally identified by my school district as gifted and talented at the age of six, and I participated in the gifted and talented program throughout the duration of my K-12 experience. All of these experiences shaped and informed my involvement and focus in this research. Although these experiences have undoubtedly aided in the development of this research, they brought with them the risk of bias, and thus, assumptions. Experiences as an art teacher, as well as a gifted teacher, led me to pursue this research topic, and working with gifted artists is something I enjoy immensely.

**Limitations**

One limitation of this study is that it was only conducted over the course of two months during the winter of 2015 and 2016. The sample also only included art educators from around the United States, which eliminated the perspectives of art educators across the globe. Art educators included in the sample were limited to those either currently or formerly active within the secondary setting. This eliminated the perspectives of elementary art educators in an effort to narrow the scope of the study.

**Assumptions**

One assumption this researcher made is that every secondary art educator has, at some point in his or her career, worked with a HAVA student. This is supported by the National Association of Gifted Children's (2015) assertion that approximately six to ten percent of the United States' student population is gifted and talented. Further, art educators who participated in the research were allowed to self-identify current or former students as HAVA whether they have been formally identified through their respective school systems or not.

## **Chapter 4: Phase One Results**

The purpose of this study was to determine the preparedness and practices of secondary art teachers in working with high ability visual artists. Both quantitative and qualitative data collection was essential due to the paucity of educational research about teachers working with this population of students. This chapter outlines the results of the first phase of data collection, beginning with the survey results that informed and shaped the collection of Phase Two Interview data.

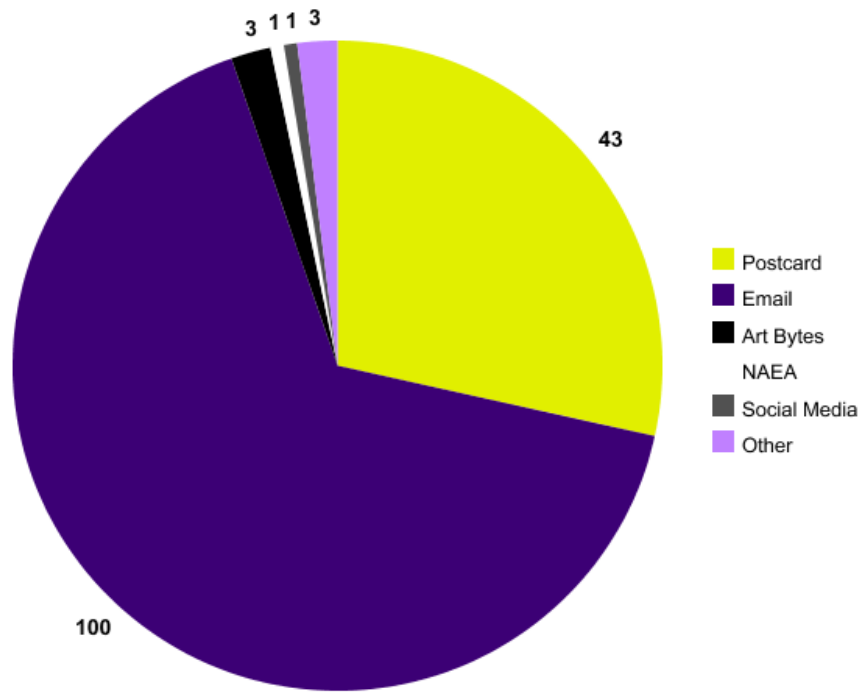
### **Review of Phase One Data Collection**

The targeted audience in this survey was secondary art educators who are teaching or have taught high ability visual artists. Qualtrics software was utilized in order to collect and organize the survey results, and most participants accessed the survey through the website created exclusively for this research. Before taking the online survey, each participant was shown all information regarding informed consent, such as the purpose of the research, the types of data being collected, ways the data would be used, confidentiality procedures, and the knowledge that they could discontinue participation in the research at any time (see Appendix A). The researcher's contact information was also given. Each participant was given the option to agree or disagree, given that he or she had read and understood the terms of consent. Additionally, each participant acknowledged that he or she was at least 18 years old and was voluntarily participating in the study.

During the eight weeks the online survey was available, 152 teachers participated. One teacher indicated that all of his or her teaching experience took place outside of the United States, and that individual's response was invalidated. The sampling criteria

required that teachers were currently teaching, or had taught, secondary art students in the United States. Therefore, 151 responses were considered for evaluation. Participants were not required to answer every question on the survey. Thus, not every question yielded the same number of answers.

The number of participants who indicated that they had been informed of the survey via postcard was 43, indicating a postcard response rate of 1.4%. Three-thousand postcards were mailed to members of the National Art Education Association from across the United States. The number of individuals who indicated that they had been informed of the survey via email sent by the researcher was 100. Three participants were informed through the Missouri Art Education Association *Art Bytes* digital newsletter, and none responded that they had been informed via word of mouth. An appropriate number of responses were obtained without having to publish information in an NAEA publication; however, 1 individual responded that he or she had heard about the survey in this manner. One respondent heard about the survey through social media, and 3 responded they had heard about the survey from “other” places. Of these “other” responses, two indicated in their text that they had communicated with the researcher face to face, and one indicated that he or she had been notified via a member of the dissertation committee (see Figure 5).



*Figure 5.* Notification methods.

### **Reporting of Phase One Data Collection**

The online survey collected a variety of data categories, and the results will be presented in six sections. Section one will outline the demographic data collected about each teacher, such as gender, grade levels taught, length of time teaching art, and school size. Section two will show teachers' perceptions of high ability visual artists. Section three will tell about the teachers' preparation in working with HAVAs, and section four will outline their practice in working with this population. Section five will display data derived from Likert scaled items, while section six will show the qualitative data that was collected in the form of teacher responses to prompts.

### **Section One: Demographic Description of Survey Participants**

A number of questions were asked in order to determine the demographic data that was applicable to survey participants. It was important to reach secondary art



teachers from a variety of backgrounds in order to establish a sample population that was representative of the entire population of secondary art educators in the United States.

**In which state do you teach?**

The number of participants who responded to this question was 151. The largest number of participants (n=96) came from Missouri, which may be because a larger number of Missouri teachers were contacted via email and social media. The states from which zero responses were received were the following: Alaska, Arizona, Colorado, Delaware, District of Columbia, Idaho, Kentucky, Louisiana, Minnesota, Mississippi, Montana, Nebraska, Nevada, North Dakota, Oregon, Rhode Island, South Carolina, Tennessee, Utah, Vermont, West Virginia, and Wyoming (see Table 1).

Table 1

*Number of Survey Participants by State*

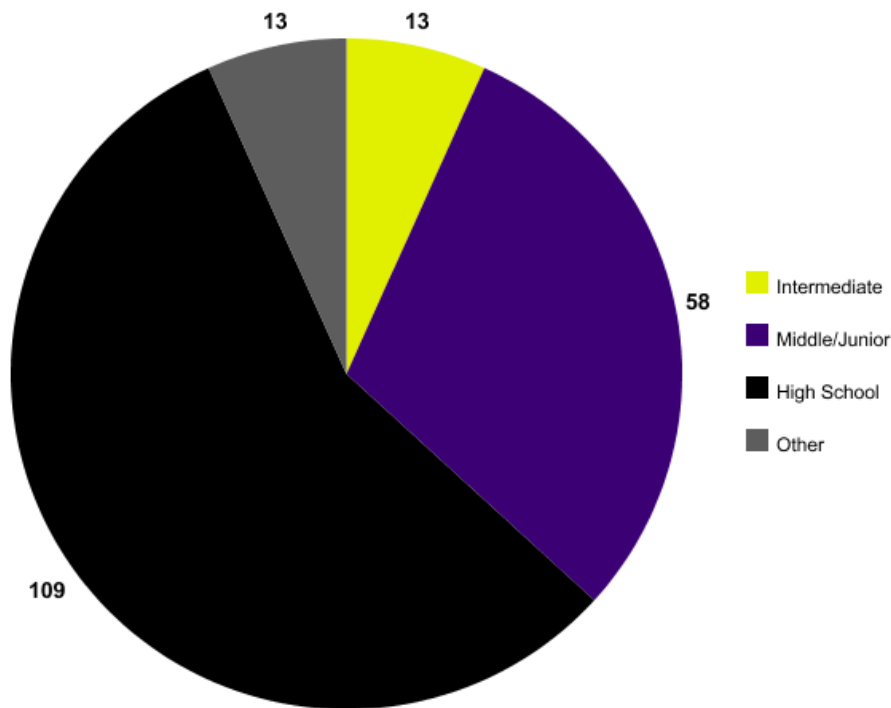
State	Response	Percentage of Total Response
Alabama	1	.6
Alaska	0	0
Arizona	0	0
Arkansas	1	.6
California	5	3
Colorado	0	0
Connecticut	1	.6
Delaware	0	0
District of Columbia	0	0
Florida	1	.6
Georgia	2	1
Hawaii	5	3
Idaho	0	0

Illinois	3	2
Indiana	1	.6
Iowa	1	.6
Kansas	2	1
Kentucky	0	0
Louisiana	0	0
Maine	3	2
Maryland	1	.6
Massachusetts	6	4
Michigan	1	.6
Minnesota	0	0
Mississippi	0	0
Missouri	96	64
Montana	0	0
Nebraska	0	0
Nevada	0	0
New Hampshire	1	.6
New Jersey	3	2
New Mexico	1	.6
New York	2	1
North Carolina	1	.6
North Dakota	0	0
Ohio	1	.6
Oklahoma	1	.6
Oregon	0	0
Pennsylvania	3	2
Rhode Island	0	0
South Carolina	0	0
South Dakota	1	.6
Tennessee	0	0
Texas	2	1

Utah	0	0
Vermont	0	0
Virginia	1	.6
Washington	1	.6
West Virginia	0	0
Wisconsin	3	2
Wyoming	0	0
<hr/>		
Total	151	100

**At what instructional level do you teach?**

The number of participants who responded to this question was 151. Teachers were encouraged to select as many of the following responses as applied to them: intermediate school, middle school/junior high, high school, other. The number who taught at intermediate schools was 9% (n=13), middle school/junior high was 38% (n=58), high school was 72% (n=109), and other was 9% (n=13) (see Figure 6).



*Figure 6.* Instructional level participating educators taught at.

**Describe the setting/location of your school(s).**

The number of participants who responded to this question was 151. Teachers were encouraged to select as many of the following responses as applied to them: large urban area (population greater than 1,000,000), urban area (population between 100,000 and 1,000,000), suburban (population between 10,000 and 100,000), and rural (population under 10,000). The number who lived in a large urban area was 5% (n=7), urban area was 21% (n=32), suburban was 44% (n=67), and rural was 32% (n=48) (see Figure 7).

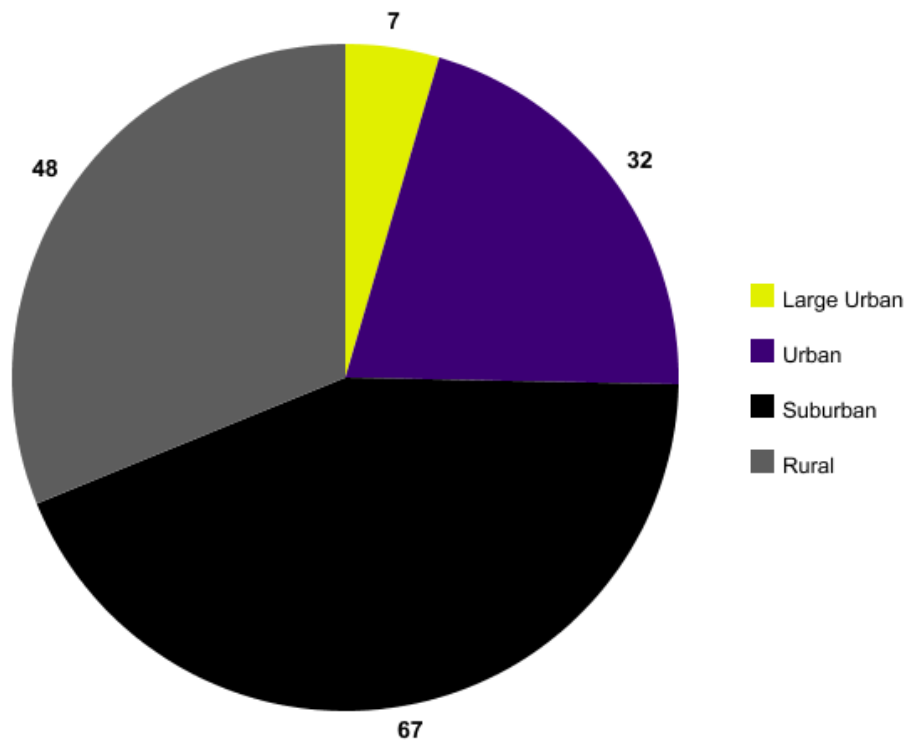


Figure 7. Setting or location of participants' school(s).

### How many high ability visual artists to you teach per week?

The number of participants who responded to this question was 151. Teachers were encouraged to select one of the following responses: none, 1-5, 6-10, 11-20, or 20 or more. The number who responded that they taught none was 3% (n=4), 1-5 was 34% (n=51), 6-10 was 28% (n=42), 11-20 was 17% (n=26), and 20 or more was 19% (n=28) (see Figure 8). Of the 28 respondents that stated they taught 20 or more HAVAs per week, 14% (n=4) indicated that they taught 51-100 art students per week total, 43% (n=12) indicated that they taught 101-150 art students per week total, 25% (n=7) indicated that they taught 151-200 art students per week total, and 18% (n=5) taught over 200 art students per week.

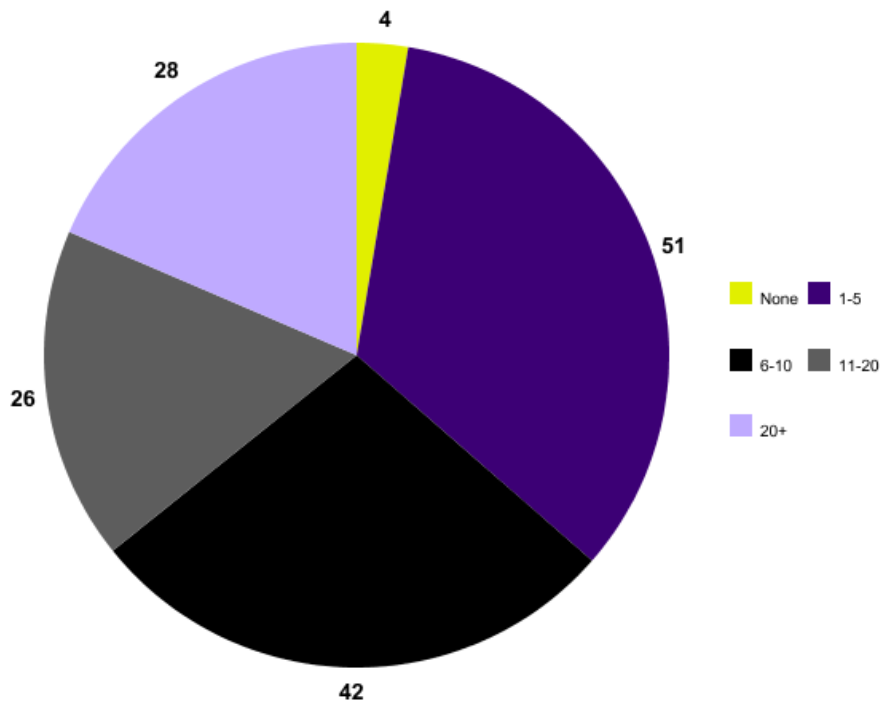
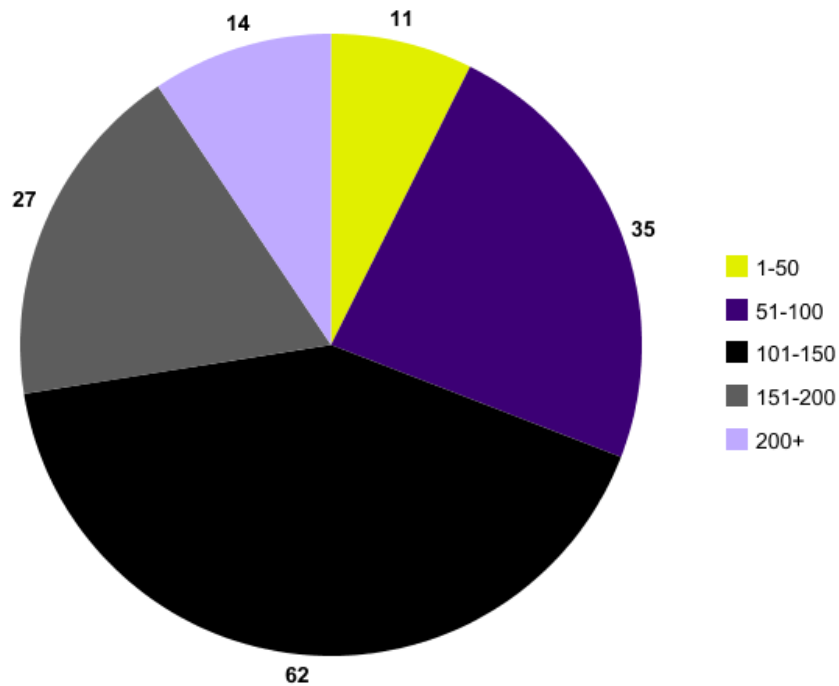


Figure 8. Number of HAVAs taught per week.

**How many students do you teach per week?**

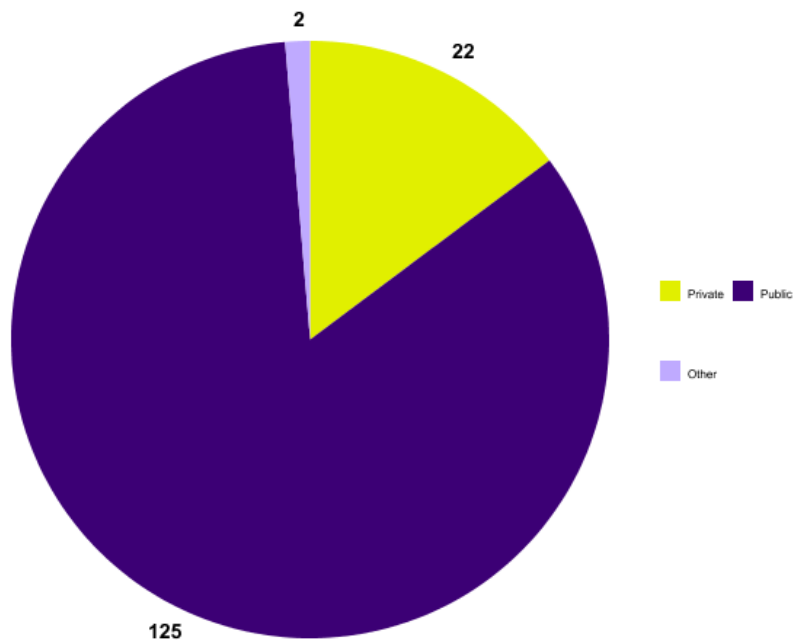
The number of participants who responded to this question was 149. Teachers were encouraged to select one of the following responses: 1-50, 51-100, 101-150, 151-200, or 200 or more. The number who responded that they taught 1-50 students per week was 7% (n=11), 51-100 was 23% (n=35), 101-150 was 42% (n=62), 151-200 was 18% (n=27), and 200 or more was 9% (n=14) (see Figure 9).



*Figure 9.* Number of students taught per week.

**Do you teach at a public or private school?**

The number of participants who responded to this question was 149. Teachers were encouraged to select one of the following responses: public, private, or other. The number who responded that they taught at a public school was 84% (n=125), private school was 15% (n=22), and other was 1% (n=2) (see Figure 10).

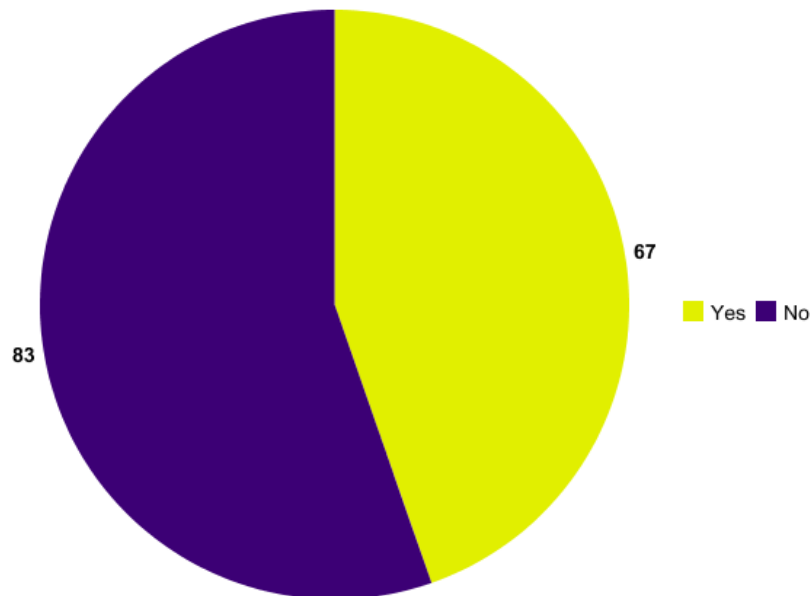


*Figure 10.* Participants who teach at a public or private school.



**Do you teach at a school with a strong fine arts emphasis?**

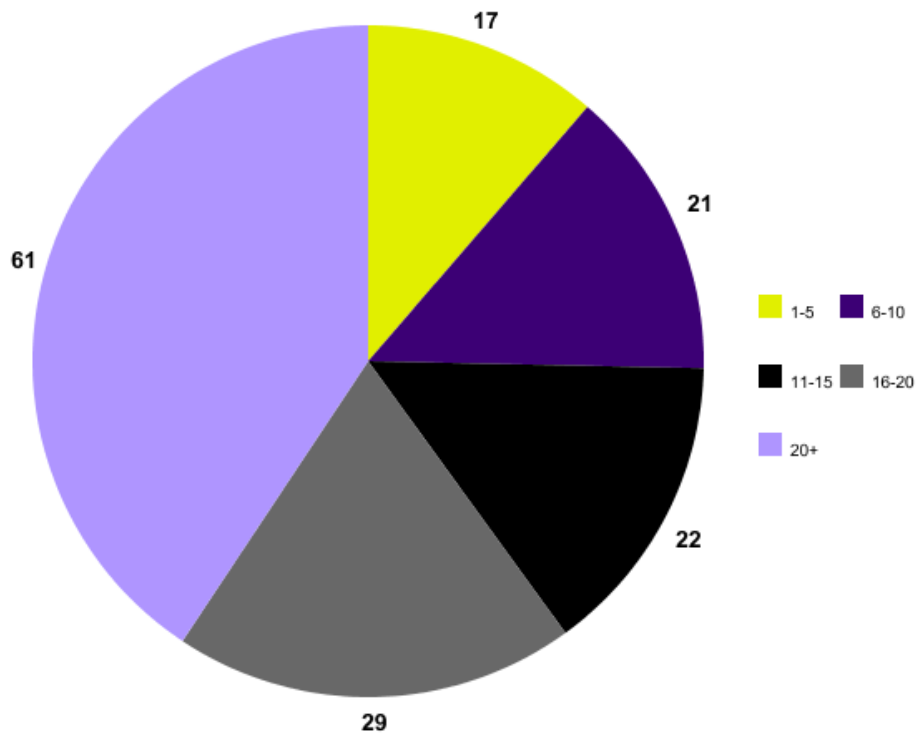
The number of participants who responded to this question was 150. Teachers were encouraged to select one of the following responses: yes, or no. The number who responded that they taught at a school with a strong fine arts emphasis was 45% (n=67), while the number who responded that they did not was 55% (n=83) (see Figure 11).



*Figure 11.* Participants teaching at schools with strong fine arts emphasis.

**How many years have you been teaching?**

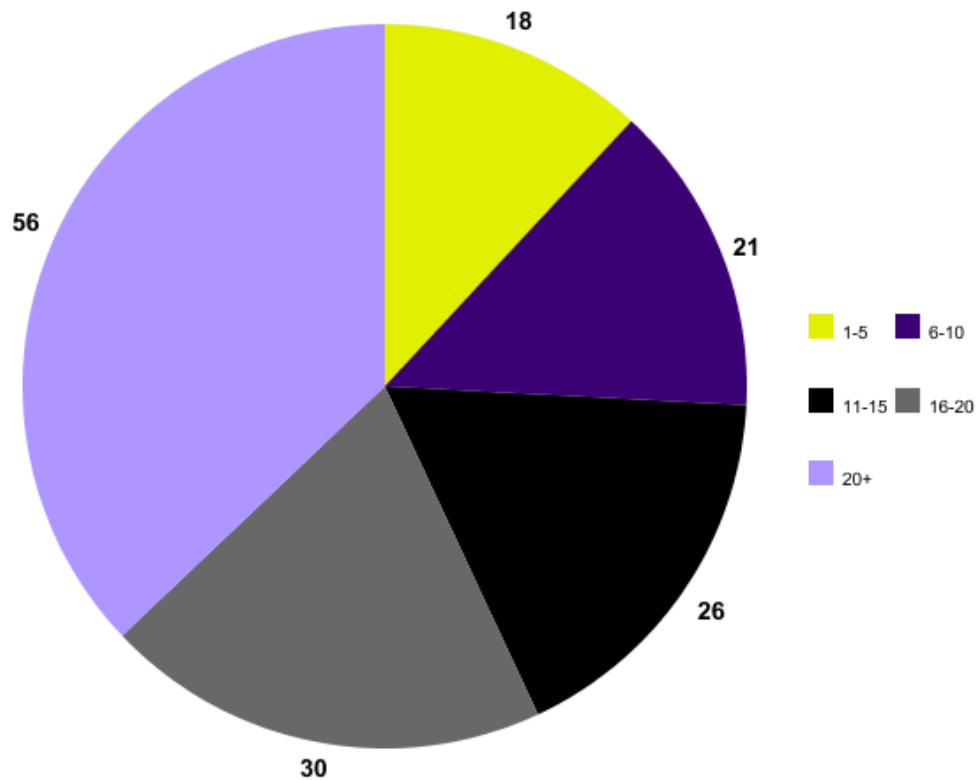
The number of participants who responded to this question was 150. Teachers were encouraged to select one of the following responses: 1-5, 6-10, 11-15, 16-20, or 20 or more years. The number who had been teaching for 1-5 years was 11% (n=17), 6-10 years was 14% (n=21), 11-15 years was 15% (n=22), 16-20 years was 19% (n=29), and more than 20 years was 41% (n=61) (see Figure 12).



*Figure 12.* Number of years teaching.

**How many years have you taught art?**

The number of participants who responded to this question was 151. Teachers were encouraged to select one of the following responses: 1-5, 6-10, 11-15, 16-20, or 20 or more years. The number who had been teaching art for 1-5 years was 12% (n=18), 6-10 years was 14% (n=21), 11-15 years was 17% (n=26), 16-20 years was 20% (n=30), and more than 20 years was 37% (n=56) (see Figure 13).



*Figure 13.* Number of years teaching art.

**How many years have you taught secondary art students?**

The number of participants who responded to this question was 150. Teachers were encouraged to select one of the following responses: 1-5, 6-10, 11-15, 16-20, or 20 or more years. The number who had been teaching secondary art students for 1-5 years was 20% (n=30), 6-10 years was 19% (n=28), 11-15 years was 17% (n=26), 16-20 years was 19% (n=28), and more than 20 years was 25% (n=38) (see Figure 14).

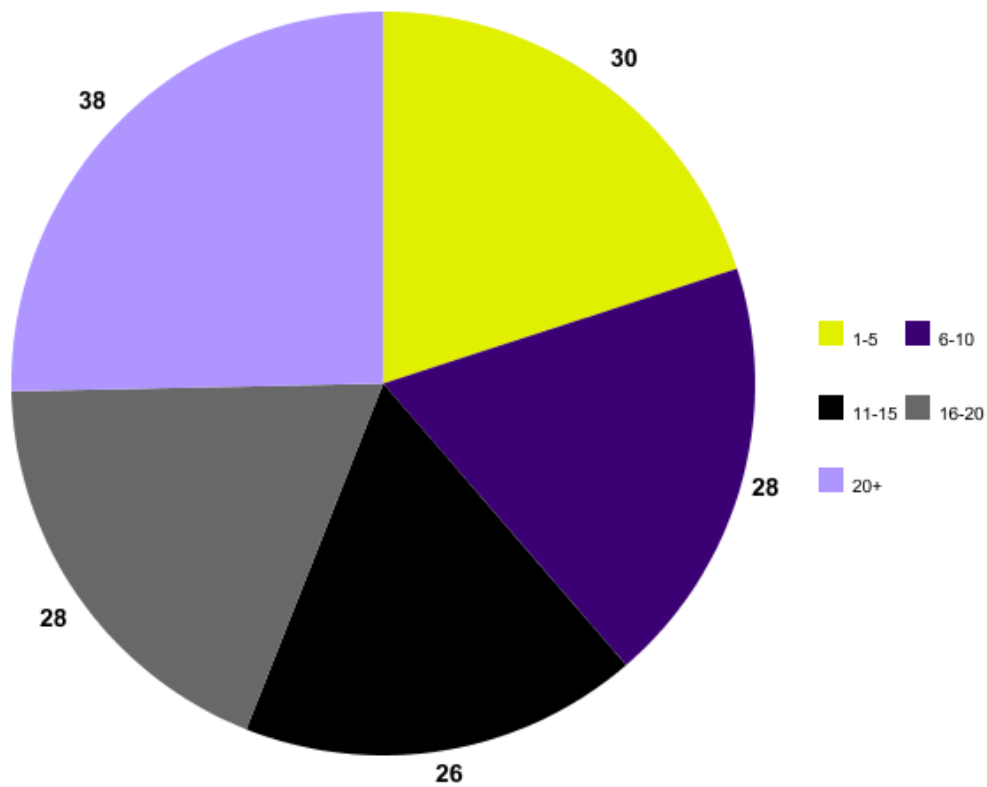


Figure 14. Number of years teaching secondary art.

**What grades do you teach?**

The number of participants who responded to this question was 151. Teachers were encouraged to select as many of the following responses as applied to them: 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>. The number who taught 5<sup>th</sup> graders was 11% (n=16), 6<sup>th</sup> graders was 26% (n=40), 7<sup>th</sup> graders was 34% (n=52), 8<sup>th</sup> graders was 36% (n=55), 9<sup>th</sup> graders was 64% (n=96), 10<sup>th</sup> graders was 72% (n=109), 11<sup>th</sup> graders was 73% (n=110), 12<sup>th</sup> graders was 73% (n=110). Respondents who taught “other” levels were 14% (n=21) (see Figure 15).

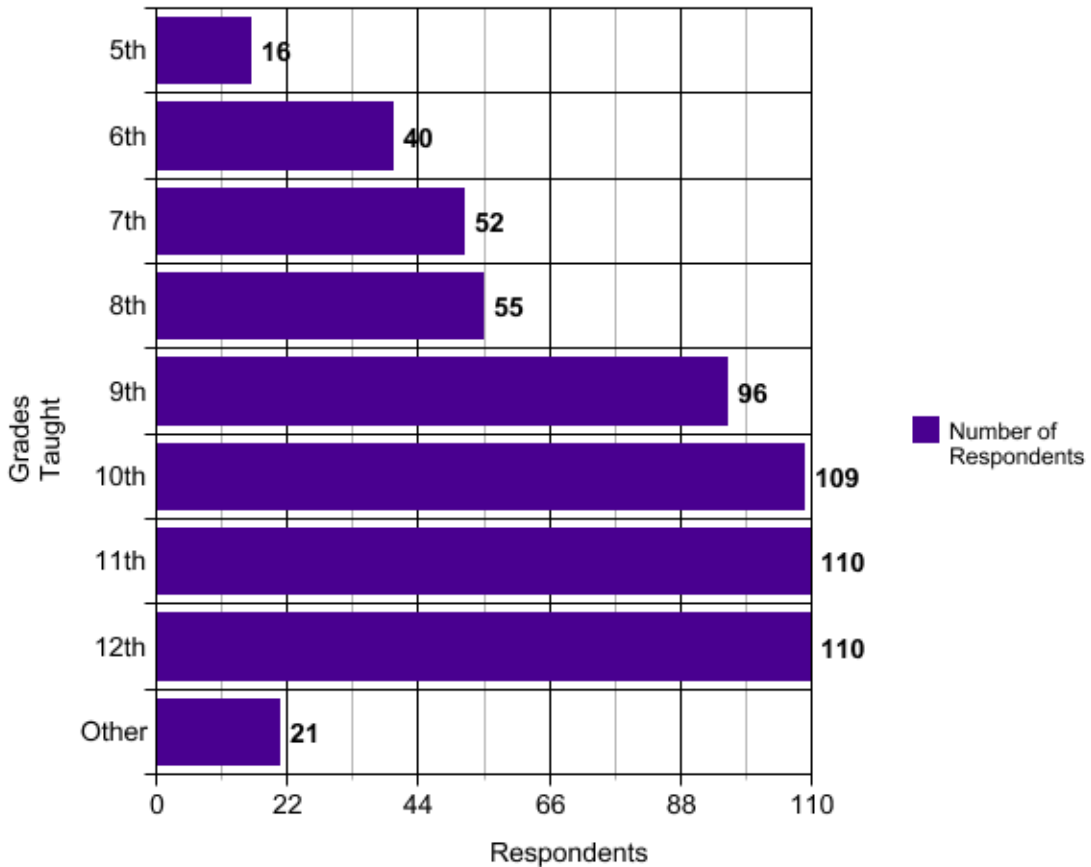
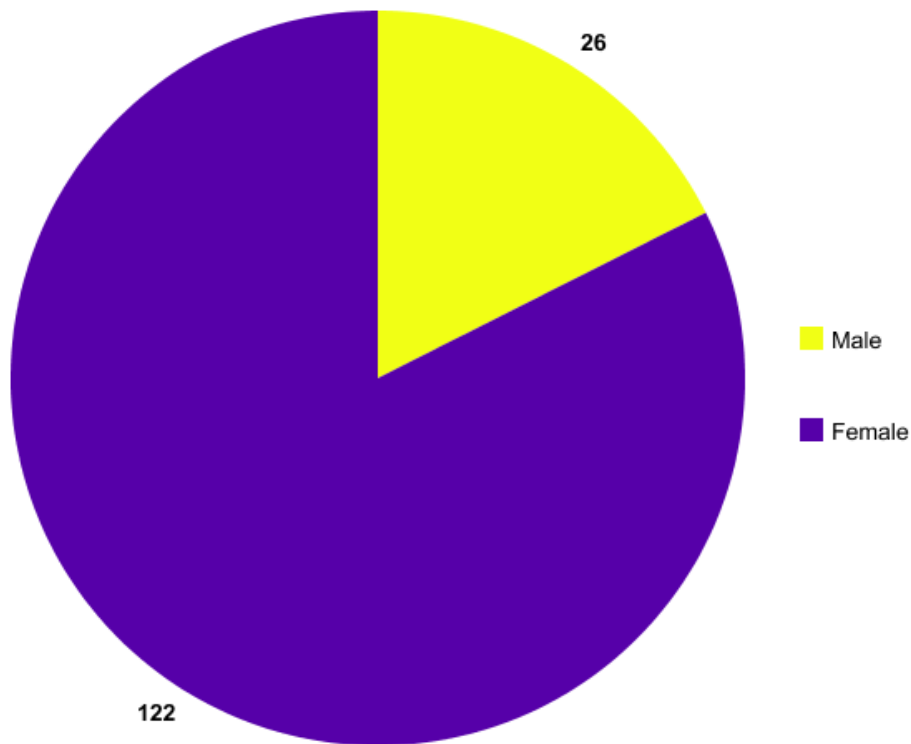


Figure 15. Grades taught.

**What is your gender:**

The number of participants who responded to this question was 148. Teachers were encouraged to select one of the following responses: male, female, or other. The number of males was 18% (n=26), females was 82% (n=122), and other was 0% (n=0) (see Figure 16).



*Figure 16.* Gender of participants.

**What is your highest level of degree?**

The number of participants who responded to this question was 150. Teachers were encouraged to select one of the following responses: high school, associates degree, undergraduate degree, undergraduate degree + 15, masters degree, masters degree + 15, or doctoral degree. The number of participants whose highest level of degree was high school was 0% (n=0), associates degree was 1% (n=1), undergraduate degree was 13% (n=19), undergraduate degree + 15 hours was 15% (n=2), masters degree was 28% (n=42), masters degree + 15 hours was 40% (n=60), and doctoral degree was 4% (n=6) (see Figure 17).

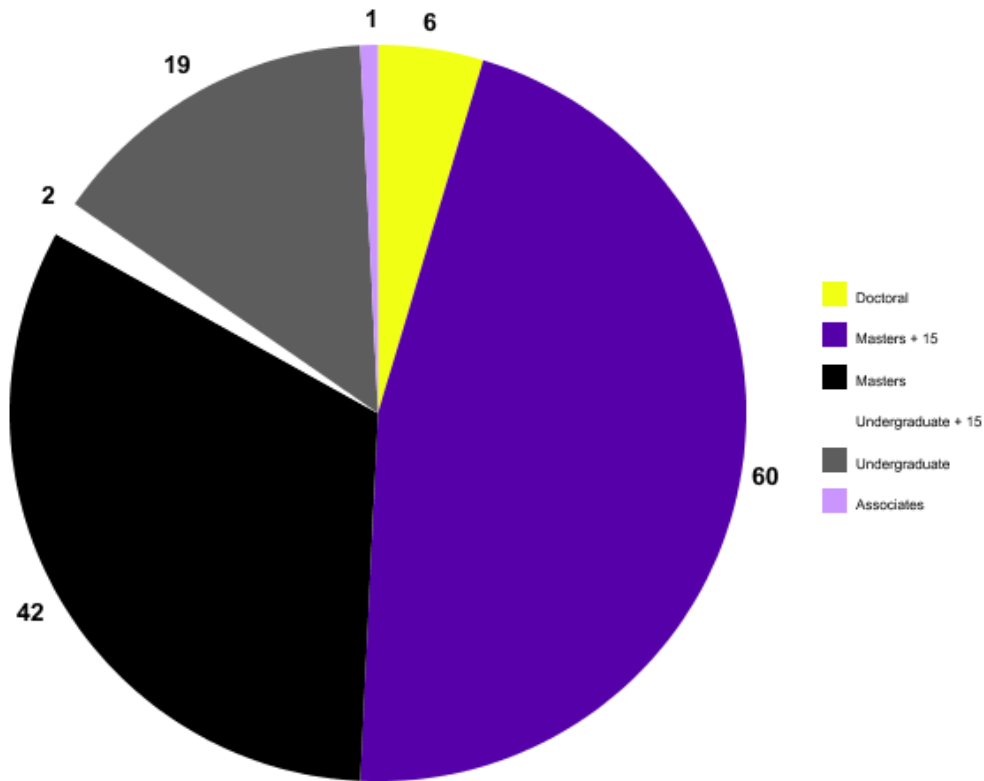
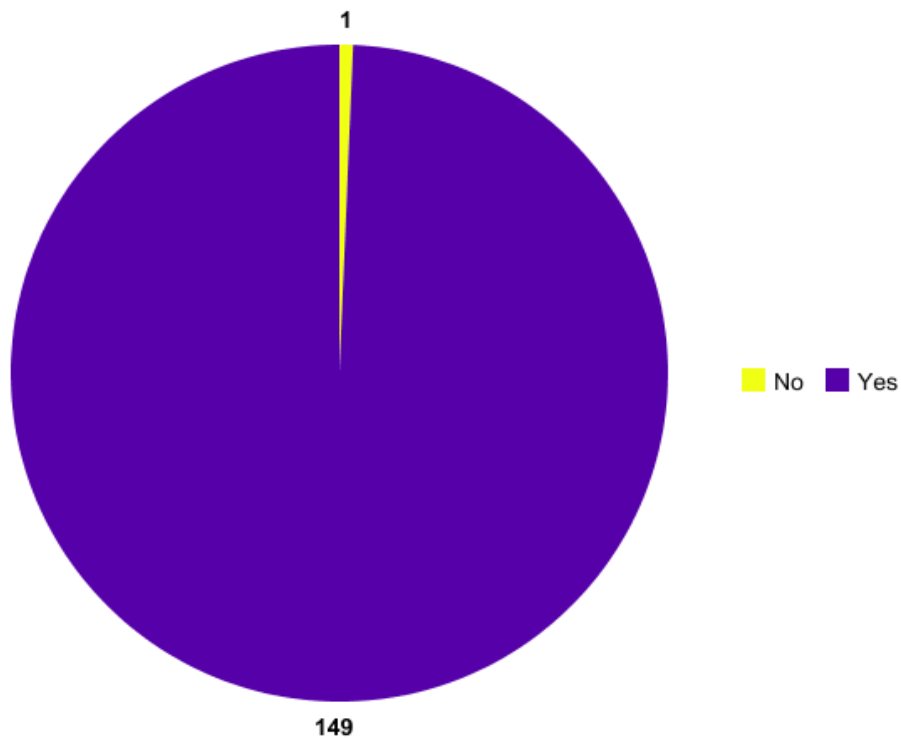


Figure 17. Participants' highest degree earned.

**Are you certified to teach art?**

The number of participants who responded to this question was 150. Teachers were encouraged to select one of the following responses: yes, or no. The number of teachers who were certified to teach art was 99% (n=149), and those who were not made up 1% (n=1) (see Figure 18).



*Figure 18.* Art certification of participants.



## **Section Two: Survey Participants' Perceptions of HAVAs**

At the beginning of this section of the survey, participants were given the following statement that was also outlined in the informed consent portion of the survey: “High ability visual artist is described in this study as a student who exhibits behaviors or produces artwork that you believe displays a visual artistic aptitude that is well above average for his or her grade or age level. Keeping this description in mind, please answer the following questions.”

### **Identifiers that generally describe HAVAs.**

The number of participants who responded to this question was 151. Teachers were encouraged to select as many of the following identifiers as they believed generally applied to the description of HAVAs: antisocial, awkward, brilliant, contrary, creative, different, easily distracted, emotionally unstable, gifted, hard working, imaginative, intellectual, lazy, motivated, odd, outcast, sensitive, smart aleck, social, special, talented, underachievers, weird, and other. The number who selected antisocial was 10% (n=15), awkward was 25% (n=38), brilliant was 40% (n=60), contrary was 9% (n=14), creative was 99% (n=150), different was 48% (n=72), easily distracted was 15% (n=22), emotionally unstable was 9% (n=13), gifted was 62% (n=94), hard working was 75% (n=114), imaginative was 98% (n=148), intellectual was 62% (n=93), lazy was 7% (n=10), motivated was 75% (n=113), odd was 19% (n=29), outcast was 11% (n=16), sensitive was 56% (n=85), smart aleck was 10% (n=15), social was 23% (n=35), special was 23% (n=35), talented was 83% (n=126), underachievers was 5% (n=7), weird was 11% (n=16), and other was 22% (n=33) (see Figure 19).

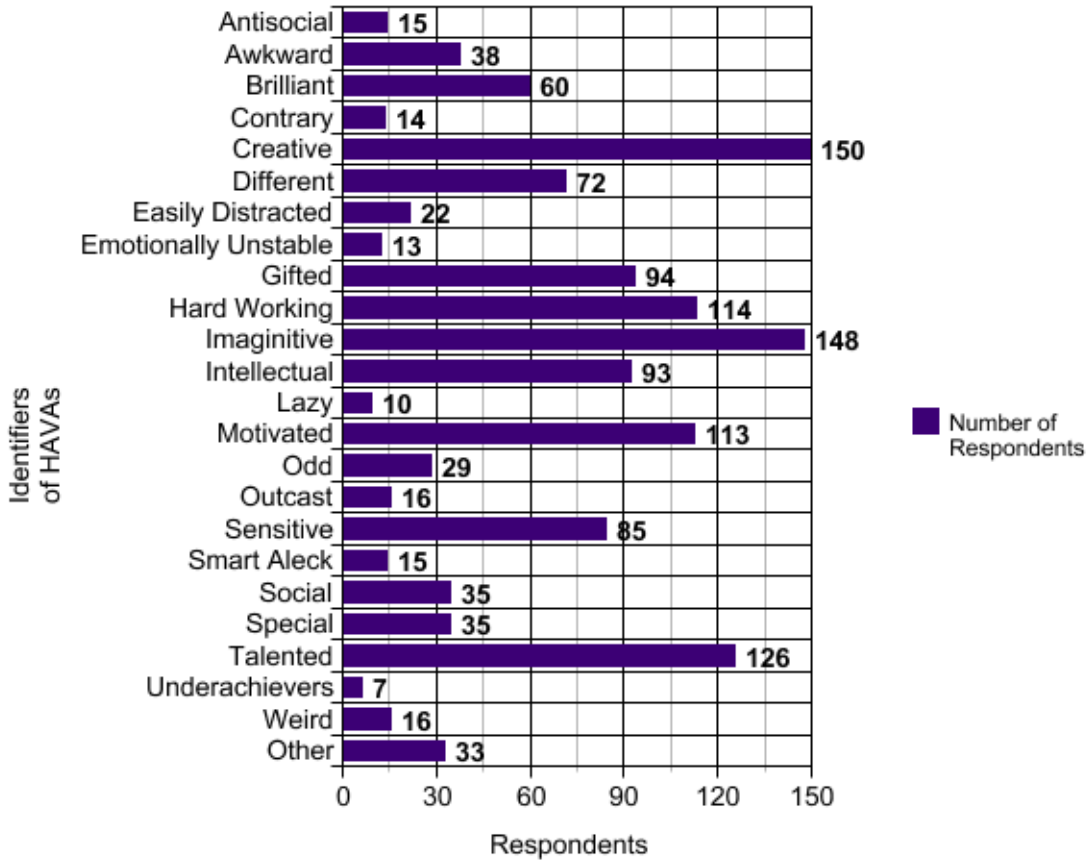


Figure 19. Identifiers of HAVAs.

“Other” identifiers of HAVAs were written in by 37 survey participants and included the following: “They’re all different” (n=10), driven (n=5), thoughtful or contemplative (n=3), procrastinators or easily distracted (n=3), risk takers (n=3), curious or observant (n=3), problem solvers (n=3), focused (n=2), sense of humor or charismatic (n=2), divergent thinkers (n=2), diligent (n=2), “lost” (n=2), and independent (n=2). “Other” identifiers that were expressed by only one participant each were detailed, introverted, articulate, discerning, dedicated, empathetic, passionate, original, mature, condescending, experimental, and afraid of failure (see Appendix B).

**Behaviors that generally describe HAVAs.**

The number of participants who responded to this question was 150. Teachers were encouraged to select as many of the following behaviors as they believed generally applied to the description of HAVAs: early evidence of art talent and/or interest at a young age, rapid artistic development, extended concentration on art projects, self-directedness and self-motivation, pleasure in intellectual activity, attraction to aesthetic dimensions/visual sensitivity, create similar topics of art as age mates but with more time and effort expended, tolerant of ambiguity, develop personal style, compositional control in their artwork, facility with art media, technical control in their artwork, dislike deadlines, create art with emotion, and other. The number who selected early evidence of art talent and/or interest at a young age was 70% (n=105), rapid artistic development was 48% (n=72), extended concentration on art projects was 79% (n=118), self directedness and self motivation was 86% (n=129), pleasure in intellectual activity was 58% (n=87), attraction to aesthetic dimensions/visual sensitivity was 83% (n=124), create similar topics of art as age mates but with more time and effort expended was 41% (n=62), tolerant of ambiguity was 33% (n=49), develop personal style was 79% (n=119), compositional control in their artwork was 69% (n=104), facility with art media was 56% (n=84), technical control in their artwork was 67% (n=101), dislike deadlines was 36% (n=54), create art with emotion was 64% (n=96), and other was 11% (n=16) (see Figure 20).

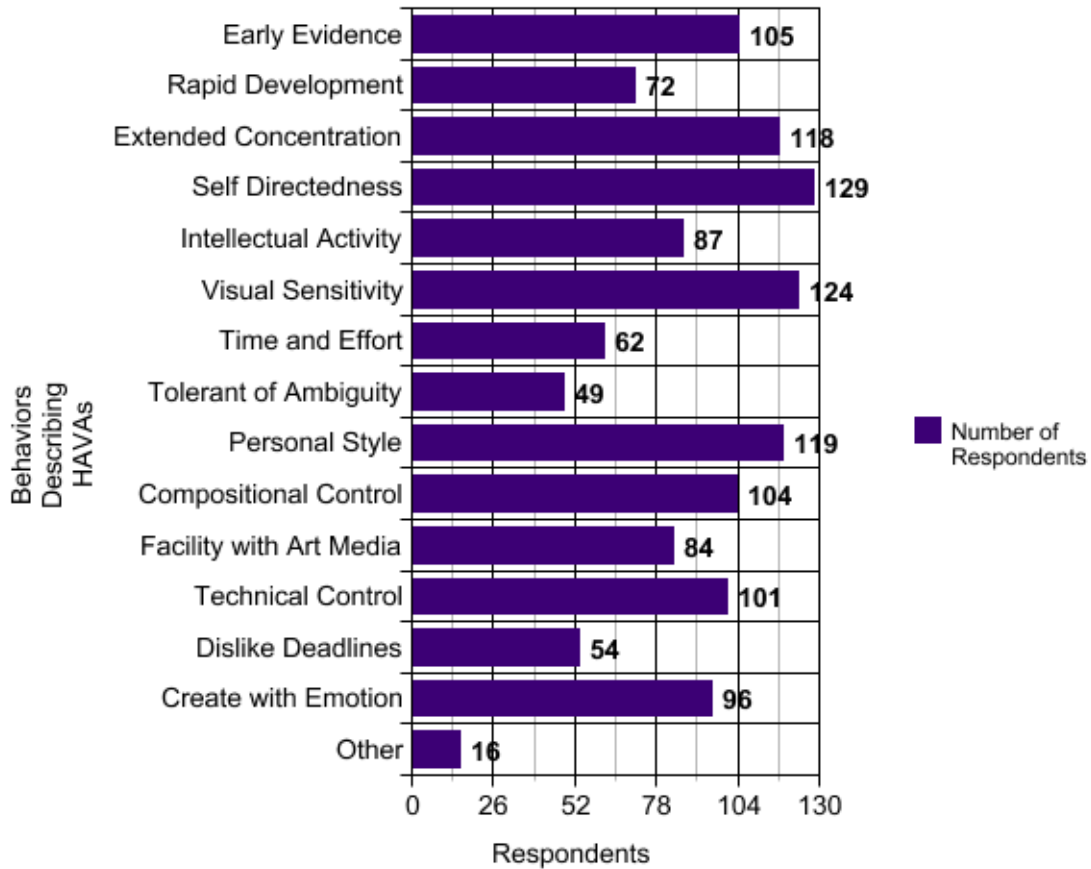


Figure 20. Behaviors describing HAVAs.

“Other” behaviors describing HAVAs that were written in by survey participants included the following: seeks and accepts constructive critique (n=3), “they’re all different” (n=3), need extended time for projects (n=2), like to discuss art (n=2), and intuitive understandings (n=2). “Other” behaviors that were only expressed by one participant each were the following: acute interpersonal understandings, flexibility, works under pressure, self-reflective, prefers choice, self-motivated, obsessive, rigorous, high ability in other areas, goes beyond what is expected, frustrated if visual arts are not viewed as being as valuable as other fine arts, dedication to their own style, problem solving, all identifiers, and unaware of limits (see Appendix C).

**Section Three: Preparation in Working with HAVAs**

A primary point of inquiry within this research was to establish how prepared secondary art educators feel they have been in regard to working with high ability visual artists. The following questions sought to determine what preservice training, inservice professional development, and experiences secondary art educators have taken part in.

**Preservice training and experiences.**

The number of participants who responded to this question was 148. Teachers were encouraged to select as many of the following preservice teacher training events or experiences that they felt applied to them: I self-identify as a high ability learner, I knew someone very well who was a high ability learner, I have a degree specializing in the needs of high ability learners, I took an entire college course on the needs of high ability learners, I took a college course that partially focused on the needs of high ability learners, I attended a conference on the needs of high ability learners, I read a book or articles about the needs of high ability students, I had no preservice teacher training on the needs of high ability learners, or other. The number who selected I self-identify as a high ability learner was 49% (n=72), I knew someone very well who was a high ability learner was 32% (n=48), I have a degree specializing in the needs of high ability learners was 5% (n=8), I took an entire college course on the needs of high ability learners was 11% (n=17), I took a college course that partially focused on the needs of high ability learners was 34% (n=50), I attended a conference on the needs of high ability learners was 25% (n=37), I read a book or articles about the needs of high ability students was 41% (n=60), I had no preservice teacher training on the needs of high ability learners was 40% (n=59), and other was 12% (n=18) (see Figure 21).

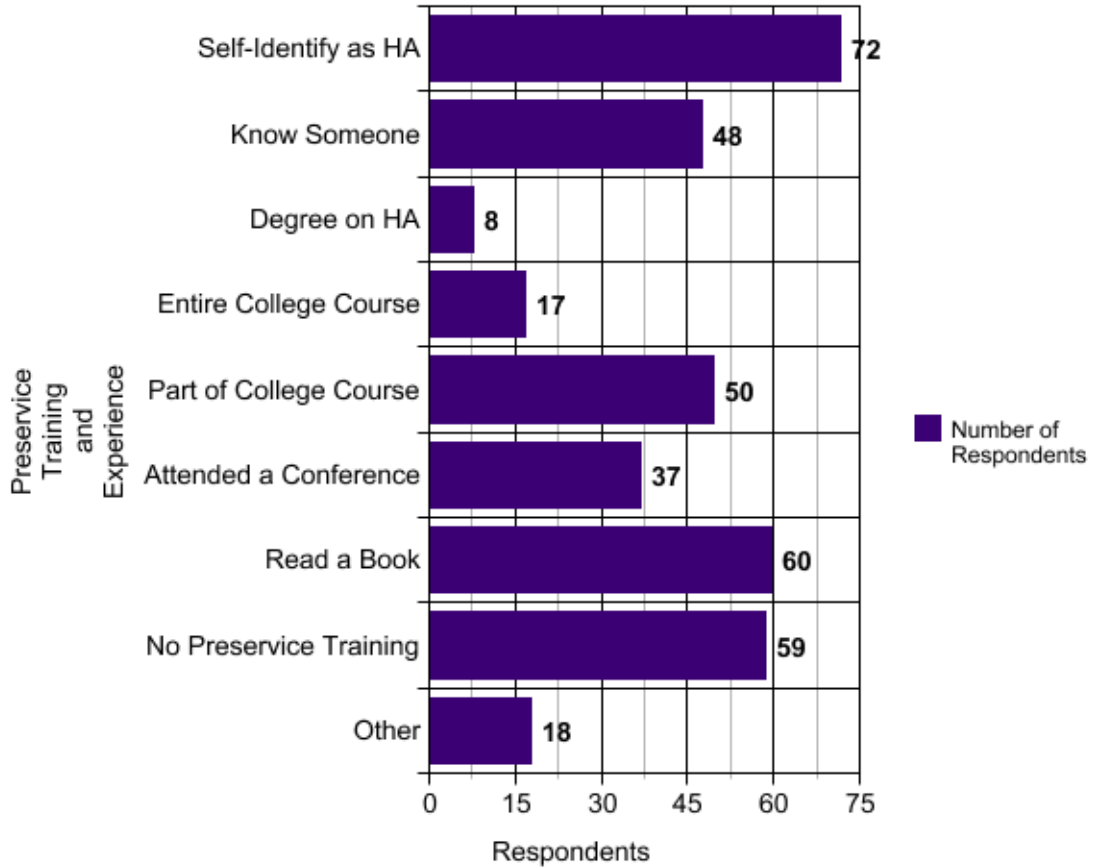


Figure 21. Preservice training and experience regarding HAVAs.

“Other” preservice trainings and experiences that were written in by survey participants included the following: College Board AP Studio Art instructors (n=7), degree(s) in visual arts (n=4), attending trainings about HAVAs (n=3), self identifying as visual artists (n=2), identified by professionals as high ability (n=2), worked in high ability classrooms for a short time (n=2), and took a college course on high ability students (n=2). “Other” experiences that were expressed by only one participant each were being an advisor for gifted and talented students, receiving special one-on-one guidance from university professors, being National Board Certified in Art, holding a

degree focusing on the needs of high ability students, and writing a master's degree thesis on the artistically talented. One response did not match the prompt (see Appendix D).

**Inservice professional development and experiences.**

The number of participants who responded to this item was 148. Teachers were encouraged to select as many of the following inservice professional development events or experiences that they felt applied to them: I know someone well who is a high ability learner, my school schedules frequent professional development regarding the needs of high ability learners, my school schedules occasional professional development regarding the needs of high ability learners, I work closely with the parents or guardians of my high ability students, I work closely with the gifted and talented specialists at my school to meet the needs of high ability learners, I attend conferences that heavily focus on the needs of high ability learners, I am a member of professional organizations that focus on the needs of high ability learners, I read books and articles about the needs of high ability students, I have not participated in any inservice teacher training regarding the needs of high ability learners, or other. The number of participants who selected I know someone well who is a high ability learner was 43% (n=63), my school schedules frequent professional development regarding the needs of high ability learners was 1% (n=2), my school schedules occasional professional development regarding the needs of high ability learners was 20% (n=30), I work closely with the parents or guardians of my high ability students was 22% (n=32), I work closely with the gifted and talented specialists at my school to meet the needs of high ability learners was 18% (n=27), I attend conferences that heavily focus on the needs of high ability learners was 17% (n=25), I am a member of professional organizations that focus on the needs of high ability learners was 23%

(n=34), I read books and articles about the needs of high ability students was 41%

(n=61), I have not participated in any inservice teacher training regarding the needs of high ability learners was 46% (n=68), and other was 11% (n=17) (see Figure 22).

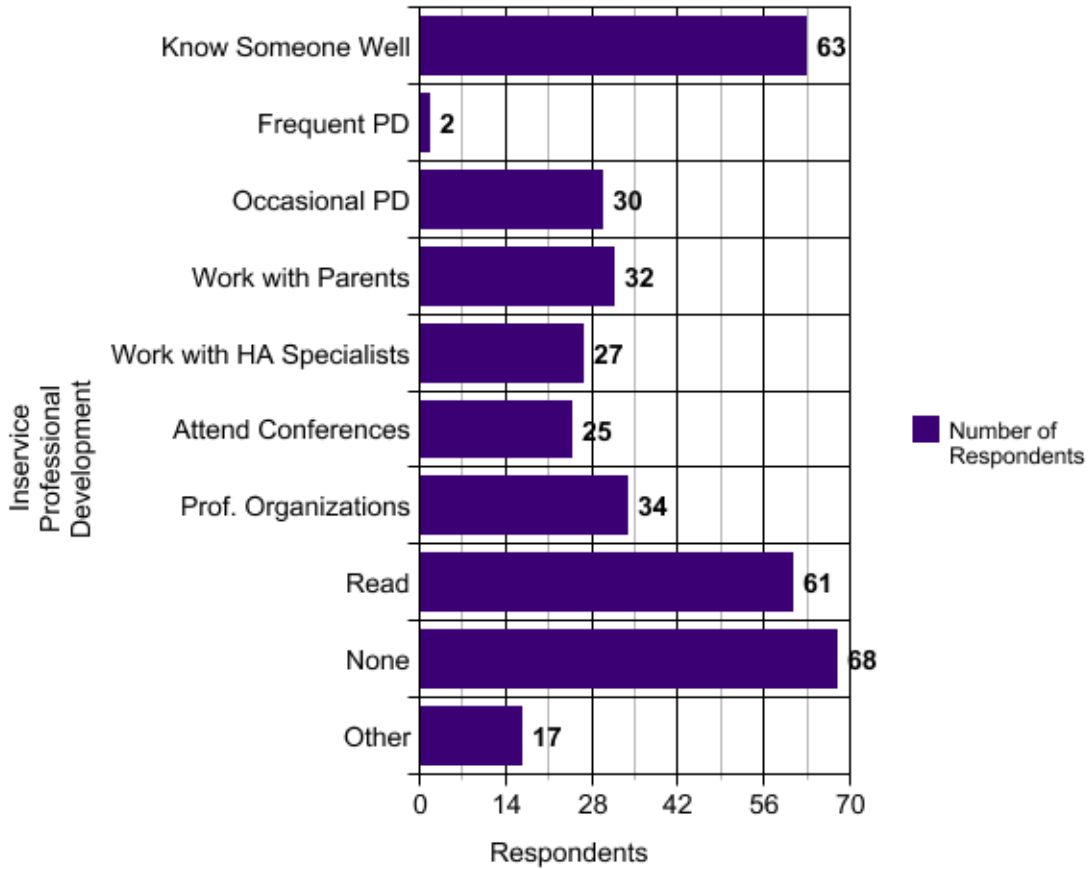


Figure 22. Inservice professional development regarding HAVAs.

“Other” inservice professional development experiences that were written in by survey participants included the following: College Board AP Studio Art instructors (n=4), responses that did not match the prompt (n=3), conducting research online (n=2), working with and learning from individual students (n=2), learning from other teachers (n=2), and teaching at a school without a high ability specialist (n=2). “Other” experiences that were expressed by only one individual each were making personal art,



attending seminars, teaching at a summer institute for high ability learners, having many years of experience, working at a gifted and talented magnet school, and completing university coursework on the needs of high ability learners (see Appendix E).

#### **Section Four: Experiences in Working with HAVAs**

Another essential point of inquiry within this research was to establish what experiences secondary art educators have in working with high ability visual artists. The following questions sought to determine what challenges and benefits teachers derive from working with HAVAs.

##### **Challenges in working with HAVAs.**

The number of participants who responded to this question was 148. Teachers were encouraged to select as many of the following challenges in working with HAVAs as they felt applied to them: I do not face challenges in working with HAVAs, I do not have enough resources, I do not have sufficient funding to acquire resources, I am not sure how to teach HAVA learners, I have never been taught how to teach HAVA learners, I do not have any HAVA learners, I am too busy trying to help my struggling students, I do not have enough time to devote to HAVAs, HAVA students challenge me to extend myself as a teacher, my HAVA students are difficult to work with, and/or other. The number of participants who selected I do not face challenges in working with HAVAs was 22% (n=33), I do not have enough resources was 34% (n=51), I do not have sufficient funding to acquire resources was 29% (n=43), I am not sure how to teach HAVA learners was 3% (n=5), I have never been taught how to teach HAVA learners was 24% (n=35), I do not have any HAVA learners was 0% (n=0), I am too busy trying to help my struggling students was 22% (n=32), I do not have enough time to devote to

HAVAs was 22% (n=33), HAVA students challenge me to extend myself as a teacher was 54% (n=80), my HAVA students are difficult to work with was 4% (n=6), and/or other was 20% (n=30) (see Figure 23).

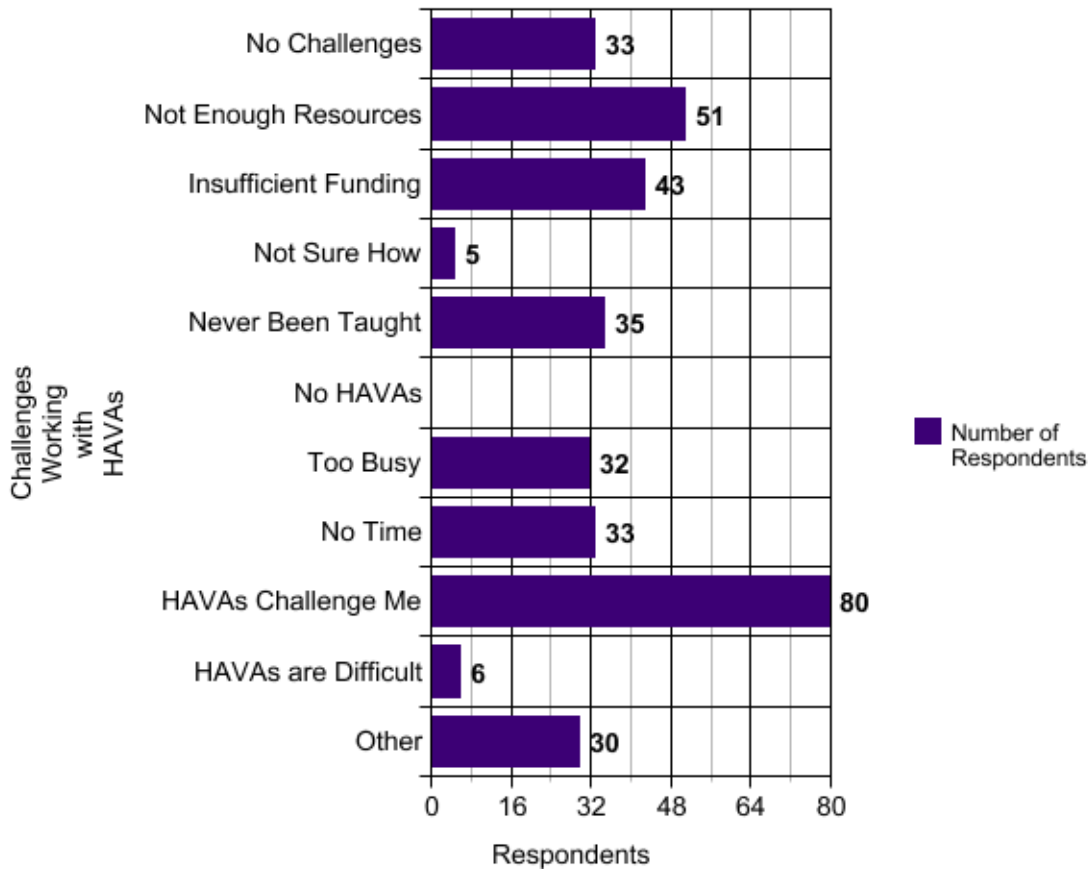


Figure 23. Challenges in working with HAVAs.

“Other” challenges that were written in by survey participants included the following: give students choices and challenges (n=7), HAVAs are a positive challenge (n=6), not enough time to devote to HAVAs (n=5), classes are too large and teachers spend most time focused on struggling students (n=5), learning from HAVAs how to teach to their individual needs (n=4), feeling underprepared in knowledge of current art methods and research (n=3), spending personal money on supplies for HAVAs (n=2),

and colleagues and administrators do not recognize the existence of HAVAs (n=2).

“Other” challenges that were expressed by only one individual each were helping HAVAs find their own “truth” as artists, pushing HAVAs beyond their comfort levels, having a HAVA learner who is a poor listener, disorganized, and forgetful, working in a district that does not recognize visual artists in its high ability program, not having any HAVAs that stand out enough to need widely adapted or modified lessons, and having no challenges (n=1) (see Appendix F).

### **Benefits of working with HAVAs.**

The number of participants who responded to this question was 150. Teachers were encouraged to select as many of the following benefits of working with HAVAs as they felt applied to them: they are usually well-behaved students, they are usually hard-working students, they catch on quickly, I feel refreshed after working with HAVA learners, HAVA students challenge me as a teacher, their projects are inventive, they can teach themselves, their skills are advanced, I can teach them more difficult material and skills, there are no special benefits to working with HAVA learners, they can help other students, and other. The number of participants who selected they are usually well-behaved students was 55% (n=83), they are usually hard-working students was 75% (n=112), they catch on quickly was 76% (n=114), I feel refreshed after working with HAVA learners was 65% (n=97), HAVA students challenge me as a teacher was 79% (n=119), their projects are inventive was 80% (n=120), they can teach themselves was 55% (n=82), their skills are advanced was 75% (n=112), I can teach them more difficult material and skills was 79% (n=119), there are no special benefits to working with

HAVA learners was 2% (n=3), they can help other students was 61% (n=91), and other was 10% (n=15) (see Figure 24).

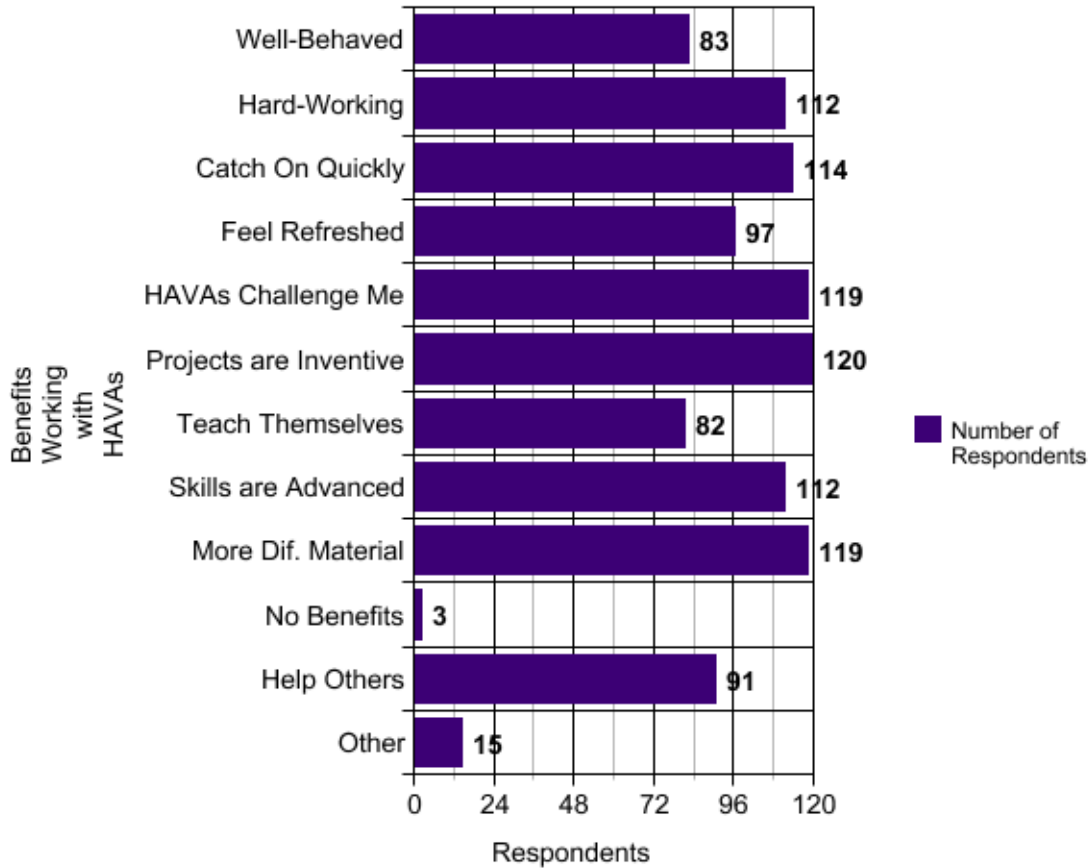


Figure 24. Benefits to working with HAVAs.

“Other” benefits that were written in by survey participants included the following: HAVAs are complex and do not always bring benefits (n=5), they inspire me to be a better teacher (n=3), and they set the bar high for other students (n=3). “Other” benefits that were listed by only one individual each were that sometimes HAVAs can be twice-exceptional or on the autism spectrum, working at a school where every student is high ability ensures that all students are challenged, they keep class interesting, they are difficult to motivate in projects that they find uninteresting, feeling like he or she could

make a difference in the lives of HAVAs, enjoying exposing HAVAs to art history and professionally made art, HAVAs make their schools look good, HAVAs should be challenged with higher order thinking and not more work, and one teacher worked in a self-designed program in Iowa (see Appendix G).

### Section Five: Likert Scaled Items

Survey participants were asked to respond to Likert style items focusing on a variety of aspects of teacher preparedness, practice, and perceptions of HAVAs.

Participants were asked to respond to a statement by choosing a point on a scale that ranged on the following continuum: strongly disagree, disagree, somewhat disagree, somewhat agree, agree, and strongly agree. There were varied numbers of respondents (see Table 2).

Table 2

#### *Likert Scaled Items*

Statement	Strong. Dis.	Dis.	Some. Dis.	Some. Agree	Agree	Strong. Agree	Mean Score
I understand the academic needs of my high ability visual artists	1	0	4	31	73	41	4.99
I am confident in my ability to meet the academic needs of high ability visual artists	1	1	9	27	71	41	4.93
I understand the social and emotional needs of my high ability visual artists	1	0	11	41	63	34	4.78

I feel my college or university's teacher training program prepared me to understand and meet the needs of HAVA learners	19	32	31	43	17	8	3.21
I feel the school where I currently teach has prepared me to understand and meet the needs of HAVA learners	14	41	32	36	21	6	3.18
I enjoy working with HAVA learners	0	0	0	10	33	107	5.65
I believe all students are high ability in at least one area	5	10	21	47	39	28	4.26
I believe high ability, or gifted and talented, programs are elitist	36	41	25	34	6	7	2.69
I believe high ability, or gifted and talented, programs are important and necessary	2	2	4	39	44	58	4.98
I give my HAVA students choices in what and how they learn new information or concepts	0	2	5	33	61	49	5.00
I accelerate learning for my HAVA students	0	2	12	27	64	43	4.91
I sometimes group my HAVA students together in order to enhance their learning	2	18	27	41	40	20	4.07

I provide enrichment opportunities especially for my HAVA students	0	7	7	47	51	37	4.70
I feel supported in my efforts to teach HAVAs	5	15	31	47	34	17	3.95

---

### Section Six: Qualitative Survey Results

Survey participants were asked four open-ended, write-in questions in the qualitative portion. Participants were given no limit to how much they could type, and answers were organized using open coding.

#### **How do you meet the academic and affective needs of HAVA students in your classroom?**

The number of participants who answered this question was 124. Themes were found in the following categories: challenging HAVAs (n=34); giving HAVAs creative license to move beyond the curriculum (n=26); offering choice and variety (n=26); “all kids are different” and/or individualized instruction (n=23); providing Advanced Placement courses or ability grouped classes (n=16); exposing HAVAs to the art world at large (n=16); allowing HAVAs to work at different paces, more quickly or slowly (n=13); communicating well with HAVAs at an interpersonal level (n=12); encouraging self directedness (n=12); giving HAVAs feedback and critiques (n=10); providing HAVAs opportunities to enter art shows (n=8); encouraging cross curricular learning (n=7); giving HAVAs encouragement (n=7); offering art clubs or Art Honor Society (n=6); providing HAVAs with current art media and literature (n=5); giving HAVAs a separate studio space to work in (n=5); collaborating with other teachers (n=5); attending or seeking professional development (n=5); and HAVAs tutor and model the creation of

their work for peers (n=3). Some submissions listed several answers to this question from the same respondent. Thus, there are more than 124 responses total (see Appendix H and Table 3).

Table 3

*Meeting the Academic and Affective Needs of HAVAs*

Theme	Frequency (n)
Challenging HAVAs	34
Giving HAVAs creative license to move beyond the curriculum	26
Offering choice and variety	26
“All kids are different” and/or individualized instruction	23
Providing Advanced Placement courses or ability grouped classes	16
Exposing HAVAs to the art world at large	16
Allowing HAVAs to work at different paces, more quickly or slowly	13
Communicating well with HAVAs at an interpersonal level	12
Encouraging self-directedness	12
Giving HAVAs feedback and critiques	10
Providing HAVAs with opportunities to enter art shows	8
Encouraging cross curricular learning	7
Giving HAVAs encouragement	7
Offering art clubs or Art Honor Society	6
Providing HAVAs with current art media and literature	5



Giving HAVAs a separate studio space to work in	5
Collaborating with other teachers	5
Attending or seeking professional development	5
HAVAs tutor and model the creation of their work for peers	3

---

**How might future art educators be better prepared to meet the academic and affective needs of HAVA learners?**

The number of participants who answered this question was 121. Themes were found in the following categories: preservice training (n=38), professional development (n=32), recognizing the needs of all students (n=16), mentorships or working with other teachers (n=13), flexibility (n=9), continue growing and learning (n=8), student teaching and training directly with HAVAs (n=8), staying up to date with current information (n=8), challenge (n=7), creativity and exploration over technique (n=6), choice (n=5), provide more/extend high ability programs (n=5), and other/NA (n=2). Some submissions listed several answers to this question from the same respondent. Thus, there are more than 121 responses total (see Appendix I and Table 4).

Table 4

*Preparing Future Art Educators to Work With HAVAs*

Theme	Frequency (n)
Preservice Training	38
Professional development	32
Recognizing the needs of <i>all</i> students	16
Mentorships or working with other teachers	13
Flexibility	9
Continue growing and learning	8
Student teaching and training directly with HAVAs	8
Stay up to date with current information	8
Challenge	7
Creativity and exploration over technique	6
Choice	5
Provide more/extend high ability programs	5
Other/NA	2

**If you could give one piece of advice to a new teacher working with a HAVA student, what would it be?**

The number of participants who answered this question was 123. Themes were found in the following categories: give HAVAs creative license and be flexible with them (n=23); challenge HAVAs (n=23); be flexible (n=18); nurture and support HAVAs (n=18); communicate individually with HAVAs (n=11); allow HAVAs time variances (n=9); read, grow, and keep learning (n=8); learn with HAVAs as intellectual peers (n=5), avoid “taking things personally” (n=5); take classes and continue learning (n=3); be patient (n=3); other/NA (n=3); give HAVAs a voice (n=2); let HAVAs take risks (n=2); and seek the advice of mentor teachers (n=2). Only one respondent gave the following answer: provide an art club (n=1). Some submissions listed several answers to

this question from the same respondent. Thus, there are more than 123 responses total (see Appendix J and Table 5).

Table 5

*Advice for New Teachers Working With HAVAs*

Theme	Frequency (n)
Give HAVAs creative license and be flexible with them	23
Challenge HAVAs	23
Be flexible with HAVAs	18
Nurture and support HAVAs	18
Communicate individually with HAVAs	11
Provide varied amounts of time	9
Read, grow, and keep learning	8
Learn with HAVAs as intellectual peers	5
Avoid “taking things personally”	5
Take classes	3
Be patient	3
Other/NA	3
Give HAVAs a voice	2
Let HAVAs take risks	2
Seek advice from mentor teachers	2
Start an art club	1

**Is there anything else you would like to share about working with HAVA students?**

The number of participants who answered this question was 78. Themes were found in the following categories: deeply enjoy working with HAVAs (n=28); nurture and support HAVAs (n=14); challenge HAVAs (n=7); give HAVAs freedom (n=6); advocate for HAVAs (n=4); treat HAVAs as intellectual and artistic peers (n=4); communicate with HAVAs (n=3); HAVAs can be challenging to work with (n=2); ability group them (n=2). Ten respondents stated that they did not have anything else to say.

Single responses included 11 statements and questions (see Figure 25). The first response is as follows:

Least [sic] my answer in Q-21 be misinterpreted as a displeasure teaching IEP or special needs students, I would like to clarify: Regulations regarding special needs students make it very difficult for teachers to create lessons and assessments that are aligned with the entire class as a group. A teacher that has several special needs students must also create specialized lessons and corresponding assessments. This, along with the new "SLO's (replaces No Child Left Behind-Missouri) have created a huge problem for all teachers burdening them with what actually is a thinly disguised "IEP" for EVERY STUDENT. I enjoy working with all my students, including the many special needs students I have. However, this also makes it more difficult to have time for HAVA and regular students. Many more difficult concepts must be repeated or dropped altogether so that the entire class can grasp a basic concept or technique. Independent reading of class materials (*Scholastic Magazine*) is also affected making it easier to read aloud to students or skip it altogether.

The remaining responses are found in Figure 25.

Work with Special needs students a couple of days a week, let your "gifted" students learn from them! Tell them you expect them to write about what they have learned!
Do you have a week...lol? [sic]
The responses to this survey are all in the past when I worked in South Florida in a public, but high achieving high school. I now teach in higher education but many of the underlying principles remain intact.
students schedules are too busy to focus on one discipline, they are pulled in too many directions in our society
Several of my HAVA students are "gifted" but about half are not classified as "gifted"
Directed a district study in 2013 - 2014 that correlated ACT score results with the total number of Fine Arts courses. Second phase of the study (2014 - 2015) will begin in January 2016.
have a few brilliant students who start wonderful projects and rarely finish them? How can I get them to bring them into reality? Is that a developmental thing?
HAVA students can brighten any teacher's day. Observe and learn how they learn. What kind of investigations do they gravitate to when they are motivated?
I'm personally curious about the differences that may exist between high functioning artistic learners coming from socially challenged backgrounds (like many of my kids) and those entering private schools.

*Figure 25.* Single responses to additional sharing about HAVAs.

Some submissions listed several answers to this question from the same respondent. Additionally, some gave answers that were not developed into themes, while others (n=10) did not have any additional thoughts to add. Thus, there are more than 78 responses total (see Appendix K and Table 6).

Table 6

*Additional Thoughts About HAVAs*

Theme	Frequency (n)
Deeply enjoy working with HAVAs	28
Nurture and support their artistic paths	14
Challenge HAVAs	7
Give HAVAs freedom	6
Advocate for HAVAs	4
Treat HAVAs as intellectual and artistic peers	4
Communicate with HAVAs	3
HAVAs can be challenging to work with	2
Ability group them	2

## **Chapter 5: Phase Two Results**

The purpose of this study was to determine the preparedness and practices of secondary art teachers in working with high ability visual artists. Both quantitative and qualitative data collection was essential due to the paucity of educational research about teachers working with this population of students. This chapter outlines the results of the second phase of data collection and includes data from interviews and observations.

### **Review of Phase Two Data Collection**

Data collection for the purposes of this research was conducted in a sequential manner in accordance with the principles of triangulation, which seeks to gather multiple sources of data in order to strengthen the data's reliability and validity. In addition to the online survey, in-depth interviews and classroom observations were conducted using contact information that was voluntarily provided via the survey. This chapter seeks to provide in-depth descriptions of secondary art teacher preparation, practice, and perceptions with high ability visual artists. This will be accomplished by following Glaser and Strauss's (1967) grounded theory approach.

In order to form a more holistic understanding of secondary art teacher preparation, practice, and perceptions with high ability visual artists, 6 individual teachers were selected for in-depth study. With each of the 6 participants, the researcher conducted interviews that were transcribed into data. This data was integrated with online survey responses and field notes. One of the interviews was completed in person, and all others were conducted via telephone and recorded using the iPhone app Voice Memo. The researcher immediately transcribed the interviews, presented them to participants for approval or clarification, and reread the transcripts while noting personal

biases. Only Kristi made minor changes to the transcript of her interview, and her changes served to clarify her position on utilizing HAVAs as effective translators within the classroom.

A purposeful criterion sampling strategy was implemented in order to identify teachers from a variety of demographic backgrounds. This was achieved by first establishing a pool of teachers who had done each of the following: participated in the online survey, provided their number of years teaching, and provided their school setting and location. After identifying this pool of candidates, diversity in the areas of number of years of teaching experience, setting, and location of their schools was sought. From these categories, 7 teachers were contacted, and 6 responded affirmatively to participating in phase two of data collection. Pseudonyms were used to protect the identity of participants. Demographic data for the participants is displayed in Table 11 below (see Figure 26).

Name	Gender	Grade Level	Setting	State	Years of Experience
Victoria	F	Middle/High School	Suburban	Missouri	1-5
Dean	M	Middle/High School	Suburban	Arkansas	6-10
Amber	F	High School	Suburban	Missouri	6-10
Kristi	F	High School	Large Urban	New Jersey	11-15
Kelly	F	Middle School	Rural	Missouri	16-20
Jessica	F	Middle School	Urban	North Carolina	20+

*Figure 26.* Demographic data.



### **Reporting of Phase Two Data Collection**

The researcher developed the following set of questions to ask participants in the interview portion of qualitative data collection.

1. What formal or informal training have you taken part in regarding the needs of high ability visual artists?
2. How do you describe “high ability visual artists?”
3. What challenges do you face in working with high ability students?
4. What benefits to you find in working with high ability students?
5. What do you feel are HAVAs’ most important learning needs, with regard to in-classroom or academic pursuits?
6. Describe the strategies you use in order to meet their learning needs, with regard to in-classroom or academic pursuits.
7. What do you feel are the most important social and emotional needs of HAVAs?
8. Describe the strategies you use in order to meet the social and emotional needs of high ability students.
9. Do you feel confident in your ability to meet the needs of HAVA students?
10. Do you feel supported by your school and community cultures in your efforts to teach HAVAs?
11. Is there anything else you would like to share about your experiences working with high ability visual art students?

#### **Victoria.**

Victoria spent two years teaching middle and high school art in a suburban school district in Missouri. After those two years, she accepted a teaching job in Ghana. She

reflected on her teaching experiences in the United States for the purposes of the interview. When asked about her training in the needs of HAVA students, Victoria indicated that her previous school district had conducted training that dealt with high ability learners (see Appendix L). Additionally, she stated the following:

Then we had an inservice training that, I just think it was for art teachers specifically, and just basically they told us to make sure that we were differentiating for our high needs learners, but they didn't tell us how.

Victoria went on to mention that she took it upon herself to take two curriculum development classes that encouraged her to come up with her own plans regarding how she could meet the needs of high ability students. When asked how she would describe high ability visual artists, Victoria used the phrase, “learners who have beyond the...range of skills in art for their age group. And also, possibly more curiosity.” She went on to describe another type of HAVA that, while perhaps lacking in technical skills, seemed quite interested in exploring in art.

Victoria stated that her greatest challenge in working with HAVAs was not being able to give them as much attention as her underperforming students by saying, “It’s always hard when they’re [HAVAs] not in one class together.” When asked whether she felt ability grouping with HAVAs would be preferable or advantageous, she responded affirmatively. A benefit that Victoria experienced in working with HAVAs was their ability to inspire their peers to create quality artwork and take risks. She felt the most important learning needs of her HAVA learners were artistic license and creative freedom. In order to meet those needs, she introduced new techniques and a self-created curriculum book with open-ended prompts. She also occasionally showed short clips of

performance art or art creation from professionals in order to provide her HAVAs with sources of inspiration.

Victoria felt that the most important social and emotional need of her HAVA students was the desire to share and communicate with her within the structure of a mentor-mentee relationship. She stated, “I don’t know if this is just because they liked art, and I’m their art teacher, but they were more willing to share with me like, personal information and personal problems than the, than most of my other students...it wasn’t a hard and fast rule, but they generally were.” She went on to describe their involvement with art club and desire to participate in after school art activities. In order to meet those needs, she worked to build relationships and tried to “understand where they’re coming from.”

When questioned regarding her confidence in meeting the needs of HAVA students, Victoria responded that, “...personally...I think that I could meet most of their needs.” However, she did go on to state that budget and demographic constraints prevented her from meeting their needs. Victoria stated, “I feel like if I was in a different setting, then yes I probably could have met their needs. But based on the school that I was teaching in, I, I tried my best.” Regarding support from her school and community cultures, Victoria had mixed feelings. She stated that while administrators did let her teach one, high ability grouped ‘Portfolio’ course and praised her lack of in-class behavioral problems among students, they largely offered empty praise and scored her poorly on formal evaluations. She went on to say, “I don’t believe that the administrators under—really understand what an art teacher does, and how an art teacher needs to work in general for *any* of their students. They...want this quantitative data, versus the

qualitative data that we work with.” This statement shows that, despite her administrators’ attempts to display understanding and support, she did not feel that their sentiments were genuine.

In reference to Victoria’s perceptions of community and school support, she mentioned that a small number of other teachers who were heavily involved in extracurricular activities at school worked with her on interdisciplinary projects. She went on to outline an arts festival that was produced by the fine arts teachers in her school. While Victoria described typical school events as “low turnout” due to the fact that many parents and guardians worked late in the evening after school, she seemed pleased to have garnered above average support for the arts festival, due in large part to her personal efforts to market the event. When asked if she would like to contribute any additional thoughts about HAVA learners, Victoria asserted that they were the students she built the best relationships with. She went on to say, “If I didn’t have them then I don’t know if I could have kept going every day...so really they helped benefit me as well.” This shows that Victoria looks favorably upon her experiences with HAVAs, which were generally positive in nature.

**Dean.**

Dean has spent 6-10 years teaching middle and high school art, and he currently works in a suburban school district in Arkansas. When asked about his training in the needs of HAVA students, Dean indicated that his school district has conducted training that dealt with high ability learners (see Appendix M). He stated that the training dealt more broadly with all high ability learners, not HAVAs specifically. He mentioned that he had discussed HAVAs in his undergraduate art education courses, saying, “...art

education classes, that's where we talked about it. How, how you keep those kids involved and wanting to create...how were we going to get the...higher achieving students to be able to create and not get bored in class." When asked how he would describe high ability visual artists, Dean stated the following:

There's a wide range...I look for, or I notice it...there's two ways. The student who has, um, a technique developed at an early age, or um, that is above their peer level of the classroom. Or, someone who doesn't have the technique built up, but they have the grasp of the concepts of art, um, more than the, their peers in the classroom or at their age.

This comment shows that Dean describes HAVA learners as different types of individuals with varied needs.

Dean stated that his greatest challenges in working with HAVAs were opposite in nature. While some of his HAVAs lacked confidence in themselves and their abilities, other HAVAs possessed far too much confidence and were reluctant to accept guidance or constructive criticism. He worked against these challenges by offering support to those lacking confidence and gently guiding the overconfident HAVAs toward intellectual risk taking. Benefits that Dean experienced in working with HAVAs were ingenuity and their ability to inspire their peers to create quality artwork and take risks. Dean said, "I get to see things that I probably would never think of, as far as how they create stuff." He felt the most important learning need of his HAVA learners was showing them the existence, and viability, of careers in the art world at large. Mentioning that parents and counselors often steered HAVAs away from the arts for fear of financial struggles, Dean went on to describe how he worked to rectify this myth. He

accomplished this by mentoring HAVA students one-on-one and exposing them to the lives and careers of local working artists.

Dean felt that social and emotional needs of his HAVA students varied according to their personalities. He stated:

It seems like there's two different groups in this at my school. There's the ...group who...put themselves into the outcast role...they try to like, dress the artist part...or the "I'm a loner" type thing. And they seclude themselves with one or two friends. And then there's the other group who's like, the popular one who is just, a really good artist. And so, they're the ones that ...do art all the time, but they don't really have other friends that do it.

In order to meet those needs, he works to create a safe space in his classroom where students feel comfortable. One of the ways he does that is by providing students with the opportunity to choose their own seating arrangements. Throughout the course of his class, he slowly works to integrate students into more diverse groupings.

When questioned regarding his confidence in meeting the needs of HAVA students, Dean gave a mixed response, stating, "Some days I do, and some days I don't." When he feels as though he is not meeting their needs, Dean attempts to communicate with them directly to seek feedback on how to improve his teaching. He elaborated, voicing that these conversations usually yield insight into the personal lives of his students. In these dialogues, students often describe distracting external factors that are influencing their in-class performance, such as relationship, family, or friendship struggles. Regarding support from his school and community cultures, Dean voiced

mixed perceptions. He stated that his administrators generally gave him autonomy, though the visual arts were still not valued in the way he would prefer.

In reference to Dean's perceptions of community and school support, he mentioned a thriving artists' community within the larger structure of his town. This community provides him with resources to help meet the needs of his HAVAs. When asked if he would like to contribute any additional thoughts about HAVA learners, Dean reiterated his desire to recognize diversity within descriptions and identification of HAVAs. Dean concluded by stating the following:

It's really hard to categorize these students. Like, to lump them in one group. Because they could be all over the spectrum of a classroom, and I don't know if all art teachers see them the same. Um, because some art teachers might only see the students who have great ability, um, technique wise, as their high achieving students, and not notice the ones who have the concepts down, but just can't put it down on paper yet. But they can talk about it. Um, I don't know if they see those as the same high achieving students, or, the reverse. Where the people who think that the ones who have the technique down...[are] the ones who have just worked and don't understand the concepts of art. So they work more with the ones who understand the concepts.

Dean's closing remarks show that, despite his comments that suggest he understands and implements many research-based practices according to the work of Clark and Zimmerman (2004), he struggles to describe them in the ways those researchers outline.

**Amber.**

Amber has spent 10 years teaching high school art, and she currently works in a suburban school district in Missouri. When asked about her training in the needs of HAVA students, Amber indicated that her training dealt more broadly with all high ability learners, not HAVAs specifically (see Appendix N). She took a course in gifted education for her masters degree, and the class focused on identifying and “working with” different learners. Amber mentioned that most of the training she received regarding special education students catered toward struggling students in the art classroom. When asked how she would describe high ability visual artists, Amber stated that they were students who possessed “a natural aesthetic eye,” and are “able not just to exhibit skills...but also can think a little more conceptually...I don’t think it’s just skills, I think it’s also a student who can...formulate higher order concepts.” This shows the complexity of Amber’s understanding regarding the descriptors of high ability visual artists.

Amber stated that her greatest challenges in working with HAVAs were time constraints and retaining those who were also high ability in other areas, such as mathematics or science. She struggled to meet the needs of her HAVA students in courses where she has “...a lot of students...with individual education plans who need extended time, who need accommodations, and who are coming in with very limited exposure to visual art. So a lot of my time is spent catching those students up.” Regarding the challenge of art being viewed as a less important academic discipline, Amber said, “There’s a lot of them kind of being told those [non-art] subjects are more important and more practical. And they kind of get dragged into those courses even if



that's not their heart's desire." She works against these challenges by offering more challenging projects within her mixed ability classrooms. With regard to multiply-abled HAVAs being directed toward other courses, Amber said the following:

You'd be surprised how many kids I have to fight for, have to literally fight for every year. And they just feel sad because they don't want to not take art, but it's what they're told, and they believe it. And...they feel unfulfilled, I know they do, when they're not there, because they fight their way back. Those that I do lose, like, they will find their way back somehow. You know, and, [the students ask] "I dropped calculus because I realized it wasn't for me. So do you mind if I come and take, you know, the second level of advanced courses next semester even though I didn't take the first level?" [and I say] "Yeah fine. Come on in!"

Amber's flexibility in meeting the needs of students that she has to "fight" for displays her willingness to overcome challenges in meeting the needs of all of her students.

A benefit that Amber experienced in working with HAVAs was exchanging ideas with "creative equals." She went on to list in depth conversations and extended philosophical discussions of art as positive aspects of this benefit. Amber felt the most important learning need of her HAVAs was the ability to master technical skills. She went on to explain that technical skills are necessary in order to "tackle higher conceptual ideas." It is important to her that her HAVAs not be held back conceptually by their inability to communicate visually, and she meets this learning need by incorporating storytelling elements within her technical lessons. For example, by allowing students to

help create the still life setup, she encourages them to select and visually arrange objects in a personally meaningful way.

Amber felt that social and emotional needs of her HAVA students were largely focused around their need to have a safe space to create. She met these needs by stating:

A lot of those students...live in the art classroom...they're always there... just kind of having an open door policy I think is important...I've always had that relationship with kids to where they can come down any time... I have a complete open door policy. They come in and work during lunchtime sometimes...or they'll forego eating lunch...some of those kids that just don't really fit in to the school community...they tend to feel kind of a safe haven within the art classroom...I think making sure that you're there as a mentor first and foremost, identifying those kids...this is a place where they feel comfortable. And once you find that out you...kind of pull them in and make sure they know that they're welcomed and important.

Amber also described welcoming students into her classroom who were not currently taking her class, which shows her dedication to meeting the needs of *all* of her students.

When questioned regarding her confidence in meeting the needs of HAVA students, Amber stated that she felt less confident within mixed ability classrooms. Within her ability grouped advanced classes, she stated that she pushed herself to challenge the students beyond the norm, going on to call it a challenge that she loved.

Regarding support from her school and community cultures, Amber stated that she received, "Zero support." She went on to recall a tense encounter with her

administrator and guidance counselor who dismissed her attempt to create an advanced course for her HAVAs, stating “We don’t believe in tracking.” Regarding differentiated courses according to skill level, Amber went on to say the following:

English classes or math classes are [separated by skill level]...they have their own challenges...but [they’re] usually teaching one grade level to start with...[they’re] teaching students who are coming in having taken that subject since they were in elementary school. Well in art, that’s not the case always...there could be a huge gap within their middle school years.

To sum up her feelings, Amber recounted, “...visual art...it’s not seen as relevant or important.” Despite having been accused of attempting to track her students, Amber indicates her desire to meet the needs of *all* of her students.

When asked if she would like to contribute any additional thoughts about HAVA learners, Amber concluded by stating her conviction that knowing what she is doing is important. She additionally voiced her desire to help her introductory art students, many of whom are not HAVAs, to become advocates for the arts. Amber stated that she believes in “Instilling an appreciation [in her introductory art students], a true appreciation for what art is so when they leave [her class], they come back changed from who they were or how they viewed art.” This statement indicates that Amber values all of her students, regardless of ability level.

**Kristi.**

Kristi has spent 11-15 years teaching high school art, and she currently works in a large urban school district in New Jersey. When asked about her formal training in the needs of HAVA students, Kristi indicated that she had received “absolutely none” (see

Appendix O). She did mention a “great” informal preservice experience as a parent volunteer in a gifted and talented classroom. When asked how she would describe high ability visual artists, Kristi stated that HAVAs could be very diverse. Kristi stated:

I would say they can be as different as any gifted student. Some of them are very, in the more traditional academic sense very noticeably intellectual. And they will approach it from a very cerebral point of view. And then there are those that may be struggling...[but are] off the charts in their creativity, and just an innate sense of aesthetics with the art. And so in my mind they are incredibly gifted, but not in a testing way to prove it out.

This statement shows that Kristi believes that differences exist in the descriptions of high ability visual artists.

Kristi stated that her greatest challenge in working with HAVAs was helping them to be open minded because they are often “...so in tune with their own thought processes and what they think should happen.” A benefit that she experienced in working with HAVAs was exchanging ideas and learning from them. She went on to express that watching HAVAs’ approaches to a project often helped her meet the needs of other learners within the class. Kristi said, “They [HAVAs] keep me on my toes!” She felt the most important learning need of her HAVAs were keeping them challenged and helping them see the relevance, interconnectedness, and applicability of every project to their larger lives outside of the art room. In order to meet these learning needs, Kristi allows her HAVAs to make choices regarding their assessments and adds complexity. She also partners HAVA students up as translators. Many of her students are English language learners, and Kristi states:

[I] let them function as a translator so that I don't have to stop the class to continually translate for the student who doesn't understand.

This is more than just being a translator. When you teach, you reinforce your own learning, so as they explain a concept, or content specific vocabulary, they are adding to their [the HAVAs] knowledge base.

Kristi felt that it was important to clarify this point regarding the use of her HAVA students as translators, reiterating that they are fulfilling this role in order to enhance their own learning and academic growth.

Kristi felt that social and emotional needs of her HAVA students were largely focused around their need to belong.

They [HAVAs] have a certain way that...they feel that they should be very different to be artsy. And so socially, even though they want to... embrace that artistic sense of individuality, I think there's some stresses about how they're coming off. What do they look like? Do they have friends?...And socially...there's been a few safe places where they can just be whoever they want to be. And that would be...my Art Honor Society...they are very accepting...even if the person..[has] magenta hair and snake bites. Uh, that's okay with them.

She met the social and emotional needs of her HAVAs, in part, by providing them with the opportunity to be a part of the local chapter of the Art Honor Society. She went on to describe the role the Society played in creating a safe community of artists. Their local chapter participates in a plethora of art-related community service events, and while

it does provide a safe space for HAVAs, it also includes "...anybody who just loves art and wants to use it in service." Kristi spoke extensively about how the Art Honor Society works within her school in order to meet the affective needs of her students.

When questioned regarding her confidence in meeting the needs of HAVA students, Kristi stated that it varied from day to day. She mentioned that some days she felt like everything "clicked," and other days she asked herself, "Who am I kidding?" She went on to state that she wished she had more training:

I don't think professional development is offered, well, I know it's not offered in my district. Particularly in the arts. That if I choose to pursue, you know, training in a particular area, it would have to be on my own time. I know that there are national conventions, and I have gone to them, and they all have a number of, you know, good workshops and speakers. But, again, it's...an hour and half presentation. It's...something you can take back with you, but it's not really developing a program or a curriculum. And I don't know that anybody would invest in that because we don't have...an...exclusively gifted and talented art program.

This supports the idea that the need for increased training and availability of resources to secondary art educators regarding the needs of HAVA students exists.

Regarding support from her school culture, Kristi stated that she received none. She voiced the belief that many administrators do not understand art or what goes into its creation. She went on to voice concern that the arts were only valued when they were viewed in reference to increasing test scores in other areas, such as math or language arts. Within her community, Kristi feels supported. She said that the local arts council

frequently works with her HAVA and Art Honor Society students to collaborate on community arts initiatives, stating, "...the community recognizes the talent...is supportive...they try to work with us." This shows that, despite her school's unwillingness to support her in efforts to meet the needs of HAVA students, Kristi's community seems to encourage her.

When asked if she would like to contribute any additional thoughts about HAVA learners, Kristi concluded by stating, "I would love there to be just courses or studies of focus, you know, how to work with them, how to challenge them, curriculums that really help...I would love to know other things." This continues to support the idea that the need for increased training and availability of resources to secondary art educators regarding the needs of HAVA students exists.

**Jessica.**

Jessica has spent over 20 years teaching middle school art, and she currently works in an urban school district in North Carolina. When asked about her training in the needs of HAVA students, Jessica indicated that she had received none (see Appendix P). She did mention that she had "a great deal of personal experience" regarding high ability learners, as she herself had been formally identified as one during her K-12 educational experience. When asked how she would describe high ability visual artists, Jessica stated that HAVAs are those who "...can take whatever parameters given to them and go beyond that and see that in a very different way than perhaps most of the rest of the room who are seeing it in a very structured [way]." This shows that Jessica believes in the existence of HAVAs who understand the visual arts differently than their peers of average visual arts ability.

Jessica stated that her greatest challenge in working with HAVAs was giving them enough time to complete their projects in a way that realized their vision for the assignment. She went on to describe these students as those who never seem satisfied with the finished product and are constantly trying to make it even better, even when others clearly view it as a superior piece. A benefit that she experienced in working with HAVAs was that they frequently took artistic risks in regard to different artistic media and materials. She felt the most important learning need of her HAVAs were keeping them challenged and ensuring that they were given artistic license and the freedom to create. She pointed out the importance of helping HAVAs master the basics so that they could effectively communicate their artistic visions, or, in her words, “Slow down so you can speed up.” In order to meet these needs, Jessica stated that she employed questioning strategies and individualized instruction.

Jessica felt that social and emotional needs of her HAVA students were largely focused around their need to freely express themselves without limitations. She went on to describe a HAVA who was particularly difficult to work with due to his insistence in creating “dark” and controversial artwork. He got “kicked out” of Jessica’s colleague’s art room, and so he was placed in Jessica’s class. In order to meet his social and emotional needs without stifling his creativity, Jessica had multiple conversations with him regarding censorship, creative freedom, and audience. She stated, “...there were certain things that, yeah, I wouldn’t have put out in the hallway. But, in one’s own sketchbook, that’s an okay, safe place to do things and draw things.” This indicates that Jessica allowed her students a safe outlet for expression, even if it was not within a public space.



When questioned regarding her confidence in meeting the needs of HAVA students, Jessica stated that she was confident. Regarding support from her school culture, she said she sometimes felt supported, citing, "...it all depends on, as I said, more the powers that be, um, and how their feeling is about process and product... The more process oriented they are, the better off those kids are." Within her community, Jessica feels supported by an "artistic flair" that is more present than in other, more rural parts of the state. Generally speaking, however, she stated that the arts are not "...necessarily viewed on equal playing fields with other things here." When asked if she would like to contribute any additional thoughts about HAVA learners, Jessica shared information about experiences she had had with other art teachers who felt "threatened" by HAVA students. Jessica concluded by stating:

I've actually experienced that quite a few educators are, not surprisingly, kind of threatened by this group, or any kind of high achieving kids. Because, and in my experience as a child, and in my experience even as a teacher, um, because they're smarter than their teachers, or more gifted. And that's very threatening...to some adults. It's...an interesting dynamic to watch.

This statement displays that Jessica believes some educators feel intimidated by high ability learners, though she does not include herself in that group. By referencing her childhood experiences as a high ability learner, she indicates that she may have been viewed as threatening by some of her teachers.

**Kelly.**

Kelly has spent 20 years teaching art, and she currently works in a rural middle school in Missouri. When asked about her training in the needs of HAVA students, Kelly indicated that she had received "...really nothing other than, you know, your college classes where they discuss it" (see Appendix Q). She stated that, in those college classes, she and her classmates discussed how to challenge HAVA learners.

When asked how she would describe high ability visual artists, Kelly stated the following:

They're usually pretty...energetic...you know...that's actually... kind of putting them in a box. That's not necessarily true. Because we...get kind of extremes. One extreme or the other. They may be very...inward, almost like a backward sense, where that's how they... can express themselves is through their drawing or their artwork...but then you've got other kids who, um, express themselves in lots of ways, and that includes their artwork. And so you've got...both extremes...even...intellectually...you've got...both extremes. You've got your kids who...make straight As...but then also like there's that well-rounded kid who can do everything. And then you've got the kid who... [is] not super successful academically, um, and art is what they have. It's what they do well. It's the one thing they can hone in on.

This quote shows that Kelly views HAVAs as individuals that lie at different ends of a spectrum, with introverts and extroverts, strong students and poor students, multiply-abled and visual arts specialists, at either end.

Kelly stated that her greatest challenges in working with HAVAs were challenging them adequately and helping them break out of their artistic comfort zones. She mentioned one of her HAVAs who is an excellent anime artist but vehemently resists drawing realistically. A benefit that she experienced in working with HAVAs was that they challenged her to be a better teacher and introduced her to new ideas. She enjoys the fact that they expose her to new artistic ideas and projects that she might not have heard about before. She felt the most important learning need of her HAVAs was needing to understand “how other disciplines relate to their artwork.” Kelly went on to describe how she uses the mathematical concepts of symmetry and the Golden Ratio to make these interdisciplinary connections. She also mentioned that some of her HAVA learners were reluctant to accept guidance, stating, “A lot of your high ability thinking kids, they don’t think they can learn from you sometimes. They think that they’re above you...they don’t understand that they have a lot to learn.” It should be noted that, despite some HAVAs’ unwillingness to learn from Kelly, she later went on to outline her willingness to grow and learn from her HAVA students.

Kelly felt that social and emotional needs of her HAVA students were largely focused around their need to feel accepted. She went on to describe a HAVA who pretended to not seek acceptance but seemed to secretly crave it. She also spoke about other HAVAs who were “bubbly” and wanted to discuss their artwork in depth. In order to meet the social and emotional needs of her HAVAs, Kelly sought to provide them with feedback and support. When questioned regarding her confidence in meeting the needs of HAVA students, Kelly stated that she was confident at the middle school level but might “waver” at the high school level.

Regarding support from her school culture, she said mostly she did not feel supported. Kelly states:

I think there are other, it just seems like there's, I don't want to say more important, but, but like administration puts more importance in other areas. And so they really don't even, I don't think they even think of that. And even if I were to discuss with them, and "Hey look!" and talk to them about it, they would just do the whole, "Oh that's cool." [laughs] And that's all you'd get.

When asked if she would like to contribute any additional thoughts about HAVA learners, Kelly said, "They're challenging. They're...gonna help make you a better teacher in the long run. So, don't ever get frustrated with them, because they could be frustrated with you." This comment demonstrates Kelly's willingness to be challenged and to grow in understandings as an educator, despite her earlier assertion that some HAVA students seem reluctant to learn from her.

After interviewing Kelly in person, observations were conducted in her middle school art classroom. Before the initial observation, Kelly discussed which of her students she considered to be HAVAs and which tended to struggle in the art classroom. Her students were working with watercolors spread around large tables in her sizeable classroom, and they had been given the option to choose where they sat. As I entered the classroom, Kelly was talking to the class, asking about what projects they would like to move onto next, and seeking their feedback. By offering her students choice and seeking feedback via meaningful dialogue, Kelly displayed her understandings of two of Clark

and Zimmerman's (2004) research based best practices when working with HAVA learners.

She circulated throughout the classroom, stopping to speak with many of her students about their use of analogous colors for blending. Kelly did speak briefly with both of the individuals she had identified as HAVA students, though the majority of her time was spent explaining a particular bird element in the artwork to two struggling students who had been loudly joking and "horsing" around the room before she came to work with them one on one. This is mirrored in the data, which reports that 16 respondents (see Appendix I) voiced that they often spend the majority of their classroom time working with struggling students, though they believe that *all* students deserve the opportunity to grow and learn to their fullest potential. Kelly repeated and revised her instructions to the struggling students several times before they seemed to grasp her intentions. Both Victoria (see Appendix L) and Amber (see Appendix N) stated they faced similar difficulties in working in classroom with a wide range of ability levels. More specifically, they struggled to meet individually with HAVAs because the majority of their time in class was spent working with struggling learners.

When engaging with one of her HAVA students, Kelly turned and showed how that student had altered the assignment slightly beyond the original prompt Kelly had given. This alteration had made the project more complex than that which the other students in the classroom were creating. Other respondents reported using these similar strategies in order to meet their HAVAs' academic and affective, with 26 encouraging their HAVAs to move beyond the curriculum (see Appendix H). Kelly frequently used humor in her classroom, which seemed to appeal to the HAVA and non-HAVA learners

alike. She was called away from her instruction on several occasions to answer calls from the office, submit her attendance record, and interact with students who had stopped into the art room for various reasons.

Both of Kelly's HAVA students were working intently at their tables and not participating in surrounding conversations or horseplay. At the conclusion of the observation, Kelly was working again with the two struggling students.

Subsequent trips to observe Kelly's classroom yielded largely similar findings. The two identified HAVA students continued to work diligently on their projects, exhibiting the documented HAVA trait of extended concentration on their art projects (Gardner, 1980; Hurwitz, 1983; Clements & Clements, 1984; Clark & Zimmerman, 2004). Drake and Winner (2012) also identify the behaviors of self-directedness and self-motivation when describing HAVAs. During one of the trips, two of the struggling students were absent from class; during this class period, Kelly was able to circulate more effectively and work with each student in the class individually. Both HAVAs and non-HAVAs were able to receive meaningful individualized instruction.

## Chapter 6: Summary, Conclusions, and Recommendations

### Summary of the Study

The purpose of this study was to better understand, through the experiences and perceptions of secondary art educators, how prepared and confident they were to meet the affective and academic needs of high ability visual artists. The study also collected their perspectives on the benefits, challenges, and existing levels of support with regard to HAVA students and their education.

The review of literature found limited research had been conducted regarding the needs of HAVAs, excepting the extensive work of Dr. Gil Clark and Dr. Enid Zimmerman. Although their writings provided knowledge regarding the identification, needs, and effective teaching strategies of HAVAs, little *current* research had been conducted. Due to the lack of current research and in-depth exploration of the topic, secondary art educators have limited resources from which to draw information and guidance in working with HAVAs. This current mixed methods study expands the research regarding HAVAs by describing the perceptions, experiences, benefits, challenges, and measured confidence of secondary art educators.

The methodology for this study took place in two consecutive phases of quantitative and qualitative data collection. The first phase was necessary in order to establish baseline descriptive data regarding the preparation and practice of secondary art educators. The second phase was necessary in order to expand upon that descriptive data and provide a more holistic, rich, and descriptive data set from which to derive meaning. An observation of one of the teachers who participated in an interview was presented in

conjunction with the five other interview findings. This study focused on these guiding research questions:

1. What types and levels of pre-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?
2. What types and levels of in-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?
3. How confident are secondary art educators in meeting the academic and affective needs of gifted students in their classrooms?
4. How do secondary art educators meet the academic and affective needs of gifted students in their classrooms?
5. How might art educators better prepare to meet the academic and affective needs of gifted learners?
6. What are the types and frequencies of classroom differentiation used by art teachers to meet the needs of gifted learners?

The data found that the preservice and inservice training of this population was insufficient, largely self-directed, and infrequently scheduled and taught by universities or school districts. Despite their general lack of training, survey respondents felt mostly confident in their ability to meet the needs of HAVA learners. They reported meeting these needs in ways that were sometimes congruent with research based best practices. Respondents strongly reported that art educators could better meet the needs of HAVA learners by taking part in more preservice and inservice training.



## Conclusions

### **What types and levels of pre-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?**

The data collected within the quantitative portion of this research suggested that 49% of respondents self-identified as high ability learners. This may indicate that HAVA learners gravitate toward teaching in the visual arts as a direct extension of their strengths and preferences. It is logical that students could learn best from instructors who possess an intimate understanding and high skill level in the discipline they are teaching. Alternatively, it may indicate that respondents do not adequately understand how to define HAVAs, as the National Association for Gifted Children estimates that approximately six to ten percent of the United States' student population has been identified as gifted and talented in one or multiple areas (National Association for Gifted Children, 2014).

It is also possible that, in order to feel qualified as an art educator who teaches HAVAs, respondents felt that they, too, should be high ability learners. Jessica responded that she had a "great deal of personal experience" as a high ability learner. However, it is important to note that the highest response was garnered by an experience that is innately possessed, rather than taught or experienced. If approximately half of preservice art educators are not HAVA learners, they may have limited to no understanding regarding the needs of high ability students. Additionally, identifying as a high ability learner does not necessarily make one proficient at understanding the needs of all high ability learners. Colleges and university teacher training programs must meet the needs of *all* of their art education students--both HAVA and non-HAVA learners.

Two of the highest response rates in reporting preservice training on the needs of HAVAs were via partial college courses (34%) and independent study (41%). Only 11% took an entire course on the needs of HAVA learners. Fully 40% of respondents had *no* preservice teacher training whatsoever on the needs of high ability learners, while 41% had self-directed preservice training. This was mirrored in the interviews conducted with Jessica and Kristi. Kristi stated, “I would love there to be just courses or studies of focus, you know, how to work with them, how to challenge them, curriculums that really help...I would love to know other things.” This data clearly indicates a deficit in preservice teacher training of secondary art educators.

It is the responsibility of colleges and university teacher training programs to prepare their undergraduate students to meet the needs of *all* learners. If six to ten percent of a student population was hard of hearing or visually impaired, it would be appropriate and necessary to provide accommodations in order to help them reach their maximum level of achievement. Indeed, it would be unthinkable and unacceptable not to meet the specialized needs of either of those populations. It is, therefore, similarly unthinkable and unacceptable not to meet the specialized needs of high ability learners within art classrooms. All students deserve to have their needs met so that they may fully realize their learning potential. This cannot be accomplished if the teachers of high ability students do not understand and fail to accommodate the needs of all learners.

Kelly and Dean stated in their interviews that they had some difficulty remembering details regarding their preservice training. For example, when questioned regarding the ideas about HAVAs that were discussed in her preservice teaching courses, Kelly stated, “Oh good Lord, that was, you know, tw- twenty something years ago.

(laughs) I don't know." When asked the same question, Dean also stated, "I would say it's been a (pause) I'm just trying to think. It's been a, it's been a while since I've been in class and it was in, a lot of it I was in um, my, uh, um, art education classes, that's when we talked about it." It is possible that other respondents may have faced similar difficulties remembering their preservice experiences, especially because 41% (n=61) of respondents reported 20 or more years of teaching experience. Therefore, it should be noted that recollections of preservice experiences are only as accurate as the memories of those who responded.

**What types and levels of in-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners?**

Only 1% of respondents answered that their school frequently schedules professional development regarding the needs of high ability learners, while 20% said their schools scheduled it occasionally. Forty-six percent of respondents have not participated in *any* inservice teacher training regarding the needs of high ability learners. All other responses regarding inservice professional development opportunities were self-directed forms of learning. That suggests that over three-fourths of respondents have received no high ability training from their respective school districts. It is understandable that school districts may not *frequently* schedule professional development regarding the needs of approximately six to ten percent of their populations, given the limitless number of possible topics of study. However, it is irresponsible and negligent to never implement any sorts of professional development regarding the needs of high ability learners. Students of *every* ability level deserve to have their needs met according to their relative skill sets.

Amber, Dean, and Victoria mentioned inservice training regarding the needs of high ability learners in general, but did not mention any that catered to the specialized needs of high ability visual artists. If fewer than one-fourth of respondents received *any* school district sponsored professional development training on the needs of high ability learners, it can be reasonably inferred that HAVA training for art educators is even more rare. It is important to note that Amber and Victoria both mentioned that most of their training regarding special education in the art classroom focused on struggling learners rather than high ability learners. This concept was also observed in Kelly's art classroom, as she spent over half of the observed in-classroom time working to meet the needs of two of her struggling learners. It is necessary and appropriate that struggling learners have their academic and affective needs met by their teachers and school districts. To deny them this educational right would be unthinkable. It is equally unthinkable and inappropriate to deny the educational rights of HAVAs.

**How confident are secondary art educators in meeting the academic and affective needs of gifted students in their classrooms?**

When questioned about their level of confidence in meeting the needs of gifted students in the quantitative portion of the survey, 139 of the 150 respondents agreed that they felt confidently prepared to meet the needs of HAVAs. The interviews provided more nuanced descriptions of the respondents' confidence levels. While Jessica felt very confident, Kelly stated that she would feel less confident if she taught high school, and Dean and Kristi's confidence varied from day to day. Amber stated that she felt less confident in meeting HAVAs' needs within mixed ability classrooms, but more confident in homogenously grouped classes. Victoria felt confident that, while she could

*personally* meet their needs, demographic factors prevented her HAVAs' needs from actually being met.

The responding teachers may be enacting what they confidently believe to be best practices with regard to the academic and affective needs of high ability learners. It is possible that the high levels of confidence reported by respondents, despite the marked paucity of preservice training and professional development, are reflections of tradition rather than research. Whether or not their traditional understandings of best practices with HAVAs align to *research based* best practices remains to be established. It is imperative that art educators be exposed to research based strategies for working with HAVAs at both the preservice and professional level. By providing professional development and training in teacher education programs, art educators can be better prepared by relevant research rather than tradition, "hunches," or the varied opinions of different individuals.

**How do secondary art educators meet the academic and affective needs of gifted students in their classrooms?**

Several of the Likert-scaled items gave examples of research based best practices in meeting the academic and affective needs of HAVAs (see Appendix R). In the survey, it was not explicitly stated that these items were best practices. While the vast majority of respondents viewed choice, acceleration, and enrichment opportunities as important practices that they employ within their classrooms, approximately one third of respondents disagreed with the following statement: I sometimes group my HAVA students together in order to enhance their learning. It is possible that, despite the research that suggests ability grouping is an effective way to meet the academic and

affective needs of HAVAs, respondents view academic ability grouping as elitist or exclusionary. It is important to note that not every HAVA may exhibit high ability in every artistic endeavor; a HAVA who excels at drawing may struggle in sculpting. Because of this, it is essential to ability group HAVAs only when it is necessary and appropriate to their given skill sets in a particular element of artistic expression.

Despite their reluctance to ability group HAVA students, many of the art teachers interviewed stressed the importance of creating a “safe space” for their artists to create and thrive on social and emotional levels. For some, this was a formal club or organization; for others, the safe space was an unstructured sense of belonging that students felt in the art classroom. The interviewees’ descriptions of “safe spaces” seemed to attempt to meet the social and emotional needs of HAVAs by creating a place where high ability students can gather to make art together. However, the fact that not all respondents employ the research based best practices of choice, acceleration, and enrichment with their HAVA students means that some high ability students may be continuing through their education without having their affective and academic needs met. It is possible that teachers are not employing these methods due to constraints such as time, resources, or lack of support.

**How might art educators better prepare to meet the academic and affective needs of gifted learners?**

When asked how future art educators could be better prepared to work with HAVAs, respondents were given the opportunity to answer in an open ended format. These answers were coded, and various themes emerged. The two largest responses called for more extensive preservice teacher training and more professional development.

This data indicates that respondents believe more formal training should be offered to secondary art educators. The recorded lack of training, in conjunction with the desire to have more training, suggests that teacher education programs and school districts are not meeting a professional need. Not only are teachers struggling to work without training that they desire, but HAVA students are likely not receiving the appropriate education they require and deserve.

When asked what one piece of advice they would give new art teachers in regard to working with HAVA learners, respondents were given the opportunity to answer in an open ended format. These answers were coded, and various themes emerged indicating that respondents believe secondary art educators should approach working with HAVAs in an interpersonal, flexible manner. This could include one-on-one conversations, projects co-designed by teachers and students, and giving HAVAs creative license to move beyond the curriculum.

**What are the types and frequencies of classroom differentiation used by art teachers to meet the needs of gifted learners.**

The primary ways that respondents wrote that they meet the differentiated needs of HAVA learners are via challenge, individualized instruction, and offering choice and variety. Enrichment opportunities, ability grouping, acceleration, and choice based learning opportunities are all suggested by Clark and Zimmerman (2004) as means by which to meet the needs of high ability visual artists. While the majority of respondents stated that they did implement enrichment opportunities, ability grouping, acceleration, and choice based learning opportunities, a smaller number of respondents did not.

These responses together seem to indicate that some secondary art educators *are* employing research based best practices in working to meet the needs of HAVA students. It is possible that secondary art educators instinctively understand how to meet the needs of HAVAs via research based best practices despite their reported lack of formal training. However, data regarding the frequency and success of these implementations is not available. It is similarly possible that teachers have implemented these research based best practices only once, implemented them unsuccessfully, or implemented them as part of a holistic instructional practice that included the entire class of students.

Throughout the data collection, respondents and interviewees were asked to describe HAVAs and their needs; a frequent response was that “they’re [HAVAs] all different” and it is difficult to generalize their descriptors, behaviors, and needs. However, the research of Clark, Zimmerman, and others has revealed strong commonalities describing HAVA students and their needs. It is possible that ignorance regarding these research based commonalities drives the assertion that all HAVAs are different. It is imperative that ignorance and a near complete lack of training be abandoned in favor of well informed and well prepared art educators.

### **Recommendations for Future Action**

This research is informative in that it offers insight into the preparation, practice, and confidence levels of secondary art educators as they interact with high ability visual artists within their classrooms. This study highlights preparatory deficits in the experiences of practicing art teachers with regard to high ability visual artists.

**The existence of HAVAs who require educational accommodations within art classrooms must be formally acknowledged by the field of art education.** Some art



educators do not acknowledge the existence of HAVAs who require adaptations within the mixed ability art classroom. This may result in educators' negative views or resentment of students who seem to need alternative, challenging guidance. Additionally, students from underserved populations continue to be underrepresented in high ability programs. So long as art educators remain untrained in the alternative needs of high ability learners, as well as inclusive identification procedures, charges of elitism may understandably surround this population. The lack of knowledge amongst art teachers with regard to inclusive identification procedures may cause many unidentified HAVAs to continue with unmet educational needs. If art educators are trained in the specific methods of identifying students in both general and underserved populations, students from these populations may receive the necessary and proper education that they deserve and require. In order to ensure that these students are educationally fulfilled, the field of art education must recognize the existence and varied needs of HAVAs. Art education must also provide ample training and opportunities for art educators to learn about these students.

**The teachers of HAVAs at the primary and elementary levels should be the focus of a comprehensive study that determines whether or not they experience similar levels of preparation, confidence, and experiences in their practice.** This study focuses specifically on secondary art educators working with HAVAs. It is unknown whether or not elementary art educators experience similar levels of preparation, confidence, and experiences in their practices. Indeed, the developmental differences between elementary and secondary HAVA students may influence their art educators in different and meaningful ways. Therefore, it is recommended that a similar

study be conducted that focuses on art teachers in primary and elementary environments working with HAVAs.

**HAVA students must be the subjects of research regarding whether or not they feel their needs are being met.** Secondary art educators felt generally confident in their ability to meet the needs of their high ability visual artists. Similarly, many of them indicated that, despite their overall deficit in formal training regarding HAVA students, they were employing research-based strategies within their classrooms in order to meet the needs of their HAVA learners.

It is unknown, however, whether or not HAVA students feel that their needs are being adequately met. Gathering data directly from the source—the HAVAs themselves—is imperative in order to understand whether or not the needs of these students are *truly* being met. It is also possible that the self-identified needs of HAVA students may not correspond with the needs their instructors believe they have.

**Art educators must work alongside high ability educators from other disciplines in order to advocate for the needs of all high ability students.** It is understood that HAVA students are sometimes high ability in only the visual arts, while others are high ability in more than one area. It is imperative that the needs of high ability learners be recognized and met within *all* educational disciplines. Advocacy at the local, state, and national level is necessary in order to achieve the most appropriate and necessary learning opportunities for *all* types of learners. In order to successfully advocate for the needs of high ability visual artists, and more broadly, all high ability students, the support of communities, administrators, boards of education, and diverse educator groups are necessary. To this end, collaborations involving art educators and

teachers from other disciplines, such as STEAM (Science, Technology, Engineering, Art and Design, and Mathematics) initiatives, should be promoted. Further research should be conducted that correlates and compares high achievers in art and the sciences at the secondary level. Some students may be high achievers in both art and one or more of the sciences, and others may be high achievers in only one. If significant overlap occurs, the findings may serve to reinforce the necessity of advocacy and the efficacy of STEAM over STEM. These cross-curricular marriages of thought endeavor to establish the arts as a necessary and equal academic discipline. This is particularly important within legislative bodies which control funding to high ability education, as well as the realm of educational law.

**Research into the comprehensive educational relationships between HAVAs and their learning environments is necessary in order to establish a complete understanding of the education of high ability visual artists.** This study is limited in its ability to present a comprehensive understanding of HAVAs and the entirety of their educational environments. Further research into the relationships between HAVAs and guidance counselors, their families, administrators, boards of education, teachers from subject areas other than the visual arts, and communities are necessary in order to present a holistic picture of the complete education of high ability visual artists. This study can contribute only the perspectives of secondary art educators working with HAVA students. Additional research should be conducted which seeks to determine correlations between HAVAs' abilities and opportunities to pursue fulfillment of their potentials, and their schools' and communities' economic well-being, racial and ethnic demographics, and gender equity. Such factors might reveal inequities in opportunities for HAVAs to be

identified and nurtured. From this data, larger plans could be made to rectify these inequities. A longitudinal study of HAVAs should be conducted in order to reveal how many go on to pursue art in college, enter art as a career, and assume leadership positions either inside or outside the art world. A more comprehensive body of research should be conducted in order to further understand the broader place that HAVAs hold within the United States educational system.

**Art educators must be provided research based professional development and tools specific to working with HAVAs that will expand their knowledge and skills for providing quality art education.** Professional development for teachers working with HAVA students is limited at best, and compilations of information regarding best practices are dated. While more generalized training and information about high ability students seems to exist, art teachers rarely receive training catered toward their educational niche. Some of the needs of HAVAs can be generalized to the larger population of high ability students, while others are more specific to HAVAs. It is imperative that *art* educators be provided current research and information regarding high ability *visual artists'* needs and how to meet them.

It is only through current research, expanded training, and communication that art educators may finally be aided in meeting the educational and emotional needs of *all* of their young artists. Differently-abled students of all types must be provided an education that gives them the highest possible opportunity for growth and development. Indeed, if we are to pride ourselves on establishing equality of opportunity for every student, regardless of his or her ability level, we must challenge *all* children to achieve at their highest levels.

### References

- Adams, C. M., & Cross, T. L. (2000). Distance learning opportunities for academically gifted students. *Journal of Secondary Gifted Education, 11*(2), 88-96.
- Armstrong, D. (1994). A gifted child's education requires real dialogue: The use of interactive writing for collaborative education. *Gifted Child Quarterly, 38*(3), 136-135.
- Amram, R., & Carr, J. (1991) Session V: Screening procedures to identify visual arts giftedness. *Roeper Review, 13*(2), 91.
- Barber, C., & Mueller, C. T. (2011). Social and self-perceptions of adolescents identified as gifted, learning disabled, and twice-exceptional. *Roeper Review, 33*(2), 109.
- Berman, K., Schultz, R., & Weber, C. (2012). A lack of awareness of emphasis in preservice teacher training: Preconceived beliefs about the gifted and talented. *Gifted Child Today, 35*(18).
- Betts, G., & Kercher, J. (2005). The autonomous learner model. In C. J. Maker, & S. W. Schiever (Eds.), *Teaching models in education of the gifted* (pp. 27-81). Austin, TX: Pro-Ed.
- Castillo, C. (2015). Via personal email with Christie Castillo, Member Services and Database Operations Manager, National Art Education Association. March 4, 2015.
- Callahan, C. M., Moon, T. R., & Oh, S. (2014). *National surveys of gifted programs: Executive summary 2014*. U.S. Department of Education. Retrieved from <http://www.nagc.org/resources-publications/resources/gifted-education-us>

Chan, D. (2011). Characteristics and competencies of teachers of gifted learners: The Hong Kong student perspective. *Roeper Review*, 33, 160-169.

Clark, B. (1979). *Growing up gifted: Developing potential of children at home and at school*. Columbus, OH: Merrill.

Clark, G., & Zimmerman, E. (1983). The Indiana University Summer Arts Institute. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 74-80). Reston, VA: National Art Education Association.

Clark, G., & Zimmerman, E. (1984). *Educating artistically talented students*. Syracuse, NY: Syracuse University Press.

Clark, G., & Zimmerman, E. (1994). *Programming opportunities for students gifted and talented in the visual arts*. Storrs, CT: The National Research Center on the Gifted and Talented.

Clark, G., & Zimmerman, E. (2004). *Teaching talented art students*. New York, NY: Teachers College Press.

Clements, C., & Clements, R. (1984). *Art and mainstreaming: Art instruction for exceptional children in regular school classes*. Springfield, IL: Thomas Books.

Colangelo, N. (2003). Counseling gifted students. In N. Colangelo, & G. Davis (Eds.), *Handbook of gifted education, 3<sup>rd</sup> ed* (pp. 373-387). Boston, MA: Allyn & Bacon.

Colangelo, N., & Davis, G. (2003). *Handbook of gifted education, 3<sup>rd</sup> ed*. Boston, MA: Allyn & Bacon.

- The College Board. (2014). *The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards*. New York: The College Board.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper and Row.
- Cukierkorn, J. R. (2008). Talented young artists: Understanding their abilities and needs. *Gifted Child Today, 31*, 24-33.
- Davidson, J. (1996). Meeting state mandates for gifted and talented: Iowa teacher preparation programs. *Roeper Review, 19*(1), 41.
- Drake, J. E., & Winner, E. (2012). Predicting artistic brilliance. *Scientific American Mind, 23*(5), 42-48.
- Dunn, P., & Hatfield, T. (1983). The South Carolina Governor's School for the Arts. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 101-106). Reston, VA: National Art Education Association.
- Feldhusen, J., & Dai, D. (1997). Gifted students' attitudes and perceptions of the gifted label, special programs, and peer relations. *Journal of Secondary Gifted Education, 9*(1), 15.
- Ford, D. (2003). Equity and excellence: Culturally diverse students in gifted education. In N. Colangelo, & G. Davis (Eds.), *Handbook of gifted education, 3<sup>rd</sup> ed* (pp. 506-520). Boston, MA: Allyn & Bacon.
- Frank, A. A., & McBee, M. T. (2003). The use of *Harry Potter and the Sorcerer's Stone* to discuss identity development with gifted adolescents. *The Journal of Secondary Gifted Education, 15*(1).

- Fritz, C. (1983). Serving the needs of the gifted through the visual arts. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 116-120). Reston, VA: National Art Education Association.
- Gagne, F. (2003). Issues and challenges in the education of gifted students. In N. Colangelo & G. A. Davis (Eds.), *Handbook of gifted education* (pp. 60-74). Boston: Allyn & Bacon.
- Gallagher, J. (2001). Personnel preparation and secondary education programs for gifted students. *Journal of Secondary Gifted Education*, 12(3), 133.
- Gallagher, J. (2015). Political issues in gifted education. *Journal for the Education of the Gifted*, 38(1), 77-89.
- Garces-Bascal, R., Cohen, L., & Tan, L. (2011). Soul behind the skill, heart behind the technique: Experiences of flow among artistically talented students in Singapore. *Gifted Child Quarterly*, 55, 194-207.
- Gardner, H. (1980). *Artful scribbles*. New York, NY: Basic Books.
- Gardner, H. (2011). *Creating minds: An anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. New York: Basic Books.
- Gassett, R. (1983). Seeking the best: Georgia Governor's Honors Program, visual arts. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 89-93). Reston, VA: National Art Education Association.
- Gatty, A. (1976). The Pennsylvania governor's school for the arts. *Gifted Child Quarterly*, 20, 427-432.



- Gay, L., Mills, G., & Airasian, P. (2009). *Educational research: Competencies for Analysis and Applications*. Upper Saddle River, NJ: Pearson.
- Gaztambide-Fernandez, R., Saifer, A., & Desai, C. (2013). "Talent" and the misrecognition of social advantage in specialized arts education. *Roeper Review*, 35, 124-135.
- The Getty Research Institute. (2015). About the research institute: Mission statement. Retrieved from <http://www.getty.edu/research/institute>
- Glaser, B. G., & Strauss, A. (1967). *The discovery of grounded theory*. Chicago: Aldine.
- Gottfredson, L. (2003). The science and politics of intelligence in gifted education. In N. Colangelo, & G. Davis (Eds.), *Handbook of gifted education, 3<sup>rd</sup> ed* (pp. 24-44). Boston, MA: Allyn & Bacon.
- Guskin, S., Zimmerman, E., Okola, C., & Peng, J. (1986). Being labeled gifted or talented: Meanings and effects perceived by students in special programs. *Gifted Child Quarterly*, 30(2).
- Halsted, J. W. (2002). *Some of my best friends are books: Guiding gifted readers from preschool to high school* (2<sup>nd</sup> ed.). Scottsdale, AZ: Great Potential.
- Hanson, L. (1983). Options for the artistically talented. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 33-38). Reston, VA: National Art Education Association.
- Hurwitz, A. (1983). *The gifted and talented in art: A guide to program planning*. Worcester, MA: Davis Publications.
- Jacob K. Javits Gifted and Talented Children and Youth Education Act of 1987, 100 U.S.C. § 543 (1987).

- Johnsen, S. (2004). *Identifying gifted students: A practical guide*. Waco, TX: Prufrock Press.
- Johnsen, S. (2013). Addressing the challenge of administrator support of gifted education programming. *Gifted Child Today*, 36, 221-222.
- Jones, C. (1983). Extra-ordinary art classes. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 51-58). Reston, VA: National Art Education Association.
- Jung, J. (2014). Predictors of attitudes to gifted programs/provisions: Evidence from preservice educators. *Gifted Child Quarterly*, 58, 247-258.
- Kaplan, S. (2012). Alternative routes to teacher preparation: Gifted education and the political scene. *Gifted Child Today*, 35, 37.
- Karpova, S. (2012). A model of an educational institution for working with gifted children. (K. Braithwaite, Trans.) *Russian Education and Society*, 54, 53-64.
- The Kennedy Center. (2015). ArtsEdge educators: Lessons. Retrieved from <http://www.artsedge.kennedy-center.org/educators/lessons>
- Kettler, T., Russell, J., & Puryear, J. (2015). Inequitable access to gifted education: Variance in funding and staffing based on locale and contextual school variables. *Journal for the Education of the Gifted*, 38(2), 99-117.
- Khan Academy. (2015). Arts and Humanities. Retrieved from [www.khanacademy.org](http://www.khanacademy.org)
- Kolloff, P. B. (2003). State-supported residential high schools. In N. Colangelo, & G. Davis (Eds.), *Handbook of gifted education, 3<sup>rd</sup> ed* (pp. 238-246). Boston, MA: Allyn & Bacon.
- Kough, J. (1960). *Practical programs for the gifted*. Chicago, IL: Science Research Associates.

Likert, R. (1932). A technique for the measurement of attitudes. *Archives of Psychology*, 140(4), 1-55.

Lincoln, Y. S., & Guba, E. G. (1985). Paradigmatic controversies, contradictions, and emerging confluences. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2<sup>nd</sup> ed.) (pp. 163-188). Thousand Oaks, CA: Sage.

Lovett, B. (2013). The identification and performance of gifted students with learning disability diagnoses: A quantitative synthesis. *Journal of Learning Disabilities* 46(4), 4-16.

Madeja, S. (Ed.). (1983). *Gifted and talented in art education*. Reston, VA: National Art Education Association.

McCoach, D. B., & Siegle, D. (2007). What predicts teachers' attitudes toward the gifted? *Gifted Child Quarterly*, 51, 246-255.

McGeary, C., & Gatty, A. (1983). The Pennsylvania Governor's School for the Arts. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 93-100). Reston, VA: National Art Education Association.

Merriam, S. (2009). *Qualitative research*. San Francisco, CA: Jossey-Bass.

Milne, H. J., & Reis, S. M. (2000). Using video therapy to address the social and emotional needs of gifted children. *Gifted Child Today Magazine*, 23(1), 24-29.

Missouri Department of Elementary and Secondary Education. (2015). Gifted education programs procedure manual. Retrieved from <http://www.dese.mo/gov/quality-schools/gifted-education>

National Association for Gifted Children & Council for Exceptional Children. (2013).

*Teacher Preparation Standards in Gifted and Talented Education*. Retrieved from <http://www.nagc.org/resources-publications/resources/national-standards-gifted-and-talented-education/nagc-cec-teacher>

National Association for Gifted Children. (2014). *NAGC position statements and white papers*. Retrieved from <http://www.nagc.org/about-nagc/who-we-are/nagc-position-statements-white-papers#July%202014%20arts>

National Association for Gifted Children. (2015). Gifted education in the U.S. Retrieved from <http://www.nagc.org/resources-publications/resources/gifted-education-us>

Netz, H. (2014). Gifted conversations: Discursive patterns in gifted classes. *Gifted Child Quarterly*, 58(4), 149-163.

No Child Left Behind Act, 20 U.S.C. § 7801 (2002).

Nugent, S. A., & Shaunessy, E. (2003). Using film in teacher training: Viewing the gifted through different lenses. *Roeper Review*, 25(3), 128-135.

Olszewski-Kubilius, P. (2003). Special summer and Saturday programs for gifted students. In N.Colangelo, & G. Davis (Eds.), *Handbook of gifted education, 3<sup>rd</sup> ed* (pp. 219-228). Boston, MA: Allyn & Bacon.

Petrilla, A. (1983). Creative art and printmaking program. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 45-50). Reston, VA: National Art Education Association.

Piirto, J. (1991). Why are there so few? (Creative women: Visual artists, mathematicians, musicians). *Roeper Review*, 13(3), 142.

Porath, M. (1993). Gifted young artists: Developmental and individual differences.

*Roeper Review*, 16(1), 29.

Raichle, E. (1983). The artistically talented in an urban community. In S. Madeja (Ed.),

*Gifted and talented in art education* (pp. 10-19). Reston, VA: National Art Education Association.

Reis, S., & Renzulli, J. (2009). Myth 1: The gifted and talented constitute one single

homogenous group and giftedness is a way of being that stays in the person over time and experiences. *Gifted Child Quarterly*, 53, 233-235.

Renzulli, J. (1978). What makes giftedness? Reexamining a definition. *Phi Delta*

*Kappan*, 60, 180-184.

Renzulli, J. S., & Reis, S. M. (1994). Research related to the school-wide enrichment

triad model. *Gifted Child Quarterly*, 38(1), 7-20.

Renzulli, J. S., Reis, S.M., & Smith, L. H. (1981). *The revolving door identification*

*model (RDIM)*. Mansfield Center, CT: Creative Learning.

Rimm, S. (2003). Underachievement: A national epidemic. In N.Colangelo, & G. Davis

(Eds.), *Handbook of gifted education*, 3<sup>rd</sup> ed (pp. 424-443). Boston, MA: Allyn & Bacon.

Salkind, N. (2011). *Statistics for people who think they hate statistics*. Los Angeles:

Sage.

Sensat, L. (1983). Education through art and historic preservation. In S. Madeja (Ed.),

*Gifted and talented in art education* (pp. 21-31). Reston, VA: National Art Education Association.

- Smutney, J. (2002). Integrating the arts into the curriculum for gifted students. Retrieved from ERIC database May 13, 2015. (E631)
- Stember, S. (1983). New York City's Music and Art High School. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 59-64). Reston, VA: National Art Education Association.
- Sutliff, S., & Smith, R. (1983). Project challenge. In S. Madeja (Ed.), *Gifted and talented in art education* (pp. 39-44). Reston, VA: National Art Education Association.
- Terman, L., & Oden, M. (1947). Genetic studies of genius. Vol. 4. *The gifted child grows up: Twenty-five year's follow-up of a superior group*. Stanford, CA: Stanford University Press.
- Tomlinson, C. (1999). *The differentiated classroom: Responding to the needs of all learners*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Tomlinson, C. (2001). *How to differentiate instruction in mixed-ability classrooms, 2<sup>nd</sup> ed.* Upper Saddle River, NJ: Pearson Education.
- Tomlinson, C., Kaplan, S., Renzulli, J., Purcell, J., Leppien, J., & Burns, D. (2009). *The parallel curriculum: A design to develop high potential and challenge high-ability learners*. Thousand Oaks, CA: Corwin Press.
- Torrance, E. P. (1974). *Torrance tests of creative thinking*. Bensenville, IL: Scholastic Testing Service.
- Troxclair, D. (2013) Preservice teacher attitudes toward giftedness. *Roeper Review*, 35, 58-64.

- Tuttle, F., & Becker, L. (1980). *Program design and development for gifted and talented students*. Washington, D.C.: National Education Association.
- U.S. Department of Education. (1972). *Education of the Gifted and Talented: Report to Congress*. Washington, D.C.: Government Printing Office.
- VanTassel-Baska, J. (1994). *Comprehensive curriculum for gifted learners*. Needham Heights, MA: Simon & Schuster.
- VanTassel-Baska, J., & Stambaugh, T. (2006). Arts Curriculum for the Gifted. In *Comprehensive Curriculum for Gifted Learners* (3rd ed., pp. 194-209). Boston, MA: Pearson.
- Wilson, B., & Wilson, M. (1976). Visual narrative and the artistically gifted. *Gifted Child Quarterly*, 20(4), 423-447.
- Winner, E., & Martino, G. (2003). Artistic Giftedness. In N. Colangelo & G. Davis (Eds.), *Handbook of Gifted Education* (pp. 335-349). Boston, MA: Pearson.
- Zimmerman, E. (1991). Rembrandt to Rembrandt: A case study of a memorable painting teacher of artistically talented 13 to 16 year-old students. *Roeper Review*, 13(2), 76.
- Zimmerman, E. (1997) Excellence and equity issues in art education: Can we be excellent and equal too?. *Arts Education Policy Review*, 98(4), 20.
- Zimmerman, E., & Clark, G. (2015, May 29). Interview by J. Fisher [iPhone recording].

Appendix A

**Informed Consent Form for Survey Participants**

**Research Study Title:** HIGH ABILITY VISUAL ARTISTS: A NATIONAL MIXED METHODS STUDY OF SECONDARY ART TEACHER TRAINING AND PRACTICE

**Informed Consent Form for Web Based Survey**

**Purpose of the Study:** Participants are invited to participate in this research study if they teach, or have taught, secondary art. If individuals currently work with high ability visual artists (HAVAs), or have worked with HAVAs at some point in their teaching careers, this study seeks their perceptions and experience to better understand how prepared, confident, and able secondary art educators are to meet the needs of HAVAs. A high ability visual artist is described in this study as a secondary student who exhibits behaviors or produces artwork that you believe displays a visual artistic aptitude that is well above average.

**The questions guiding this study include:**

What types and levels of pre-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners? What types and levels of in-service training do secondary art educators receive in order to meet the academic and affective needs of gifted learners? How confident are secondary art educators in meeting the academic and affective needs of gifted students in their classrooms? How do secondary art educators meet the academic and affective needs of gifted students in their classrooms? How might art educators better prepare to meet the academic and affective needs of gifted learners? What are the types and frequencies of classroom differentiation



used by art teachers to meet the needs of gifted learners.

**What the study will include:** This study will use an on-line survey, in-depth interviews, and classroom observations to describe the practice and preparedness of secondary art educators to meet the needs of HAVA learners. The survey includes general questions about your HAVA teaching practices and will focus on the topics of teacher training, confidence, differentiation practices, and identification procedures. Other questions will identify challenges and benefits of working with HAVA learners. It is estimated the on-line survey will take 20 minutes to complete.

In- depth interviews will also be a part of this study and will be used to complement survey data for a full and rich description of the preparedness and practice of secondary art educators working with HAVA students. Individuals who would like to be considered as a participant for a 40-60 minute in-depth interview may include their contact information at the end of the survey. These participants will remain anonymous to all except the researcher, and pseudonyms will be used in all documentation.

**Benefits of this Study:** Little current research exists regarding the preparedness and practice of secondary art educators in working with high ability visual artists in their classrooms. This study seeks to determine how prepared, confident, and able secondary art teachers are to meet the needs of this population of students.

**Confidentiality:** Responses will be kept completely confidential. Addresses will not be stored with data from the survey. Instead, individuals will be assigned a participant number, and only the participant number will appear with survey responses. At the end of the survey, participants have the option of providing contact information if they would like to be considered for the interview phase of the study. The names and email addresses

of possible interview participants will be stored electronically in a password-protected folder; a hard copy will be stored in a locked filing cabinet. At the end of this survey, we will ask your permission to use quotations from your responses for professional presentations and publications. If participants agree to let us use quotations, no identifiers will be included. Pseudonyms will be used in all documentation, and no one except the researcher will know the identities of those who volunteer to participate in interviews and/or observations.

**Decision to quit at any time:** Participation is voluntary; individuals are free to withdraw their participation from this study at any time. Participants who do not want to continue can simply leave the survey website.

**How the findings will be used:** The results of the study will be used for scholarly purposes only. The results from the study may be presented in educational settings and at professional conferences, and the results may be published in a professional journal in the fields of art and/or gifted education. Any publication, presentation or write-up from this research will protect the identity of the participants and pseudonyms will be used.

**Contact information:** Individuals with concerns or questions about this study may contact primary researcher Jennifer Fisher at richardsjc@missouri.edu. This research has been approved by the University of Missouri- St. Louis IRB procedures for research involving human subjects. By beginning the survey, participants acknowledge that they have read this information and agree to participate in this research.

**Electronic Consent:** Clicking on the "agree" button below indicates that: the participant has read the above information, voluntarily agreed to participate, and are at least 18 years

of age. If participants do not wish to take part in the research study, please decline participation by clicking on the "disagree" button.

## Appendix B

**HAVA Identifiers**

Theme	Response(s)
“They’re all different” (10)	<p>-The answers above are general...I will that I will have students that are all of the other things listed. Including odd, antisocial, awkward, emotionally unstable, etc.</p> <p>-Many fall into two categories: hard working, well adjusted, high aptitude for everything kids, or on the autistic spectrum</p> <p>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</p> <p>-All students are different while some maybe emotionally unstable all are not, while some maybe socially awkward all are not. I checked the boxes that applied to the in general category however some students may fit all of the categories listed.</p> <p>-From athletes to your typical “Art Kid” – What I observed is the common element of curiosity [sic] and challenge-seeking</p> <p>-They are very different hard working to lazy, emotional to stable, focused to distracted, social to anti-social</p> <p>-Different identifiers do not apply to all students. Some may have only a few traits.</p> <p>-I cannot "generally" describe my high ability visual artists. They all have different aspects to their personality [sic] and their personality does not necessarily determine the quality of artwork. I feel this question unnecessarily labels [sic] an artist. All that matters is motivation to produce artwork, the rest will fall into place, no matter what level of skill the artist has.</p> <p>-My HAVA students were all over the map. Some had the traditional stereotypical "oddball, unmotivated" qualities while others were top students.</p> <p>-high ability artists identifiers can range at both ends of the spectrum</p>
Driven (5)	<p>-Inner self motivated with a different mindset</p> <p>-Driven, curious, procrastinator</p> <p>-Curious, experimental, driven, focused, thoughtful,</p> <p>-Driven but sometimes unsure of themselves so are slow starters (to some that may appear ‘lazy’)...’ it is that they sometimes procrastinate.</p> <p>-Self-starter, initiative</p>
Thoughtful or contemplative (3)	<p>-Thoughtful</p> <p>-Curious, experimental, driven, focused, thoughtful,</p> <p>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</p>
Risk takers (3)	<p>-Courageous, brave</p>

	<ul style="list-style-type: none"> <li>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</li> <li>-Curious, experimental, driven, focused, thoughtful,</li> </ul>
Curious or observant (3)	<ul style="list-style-type: none"> <li>-Driven, curious, procrastinator</li> <li>-Curious, experimental, driven, focused, thoughtful,</li> <li>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</li> </ul>
Problem Solvers (3)	<ul style="list-style-type: none"> <li>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</li> <li>-able to communicate complex ideas/problems through visual means</li> <li>-detail oriented, use of color depth, use of space depth, can follow multiple sequential steps, problem solver, able to draft ideas</li> </ul>
Procrastinators or easily distracted (3)	<ul style="list-style-type: none"> <li>-Driven but sometimes unsure of themselves so are slow starters (to some that may appear 'lazy')...' it is that they sometimes procrastinate.</li> <li>-Driven, Curious, Procrastinator</li> <li>-While I feel that many of your descriptors are apt, I also think they are pejorative. "Lazy"? Perhaps, but unmotivated would be a better descriptor. I just don't care for what some of these words imply.</li> </ul>
Focused (2)	<ul style="list-style-type: none"> <li>-Curious, experimental, driven, focused, thoughtful,</li> <li>-Focused</li> </ul>
Sense of humor/charismatic (2)	<ul style="list-style-type: none"> <li>-Good sense of humor, playful</li> <li>-Charismatic</li> </ul>
Divergent thinkers (2)	<ul style="list-style-type: none"> <li>-Divergent thoughts processes</li> <li>-Risk takers, problem solvers, thoughtful, contemplative, keen observation skills, understands complex thinking, quiet, loud, extroverted, introverted</li> </ul>
Diligent (2)	<ul style="list-style-type: none"> <li>-Many fall into two categories: hard working, well adjusted, high aptitude for everything kids, or on the autistic spectrum</li> <li>-Diligent</li> </ul>
Lost (2)	<ul style="list-style-type: none"> <li>-I have had students who exhibit high aptitude exhibit the opposite of these traits, but they invariably fail to follow through on their innate abilities and shut down despite all attempts at nurturing.</li> <li>-Lost...they quiet often do not know where to go or what to do with their ability!</li> </ul>
Independent (2)	<ul style="list-style-type: none"> <li>-Independent</li> <li>-Independent, original, mature</li> </ul>
Detailed (1)	<ul style="list-style-type: none"> <li>-detail oriented, use of color depth, use of space depth, can follow multiple sequential steps, problem solver, able to draft ideas</li> </ul>
Introverted (1)	<ul style="list-style-type: none"> <li>-Often interverted [sic]</li> </ul>
Articulate (1)	<ul style="list-style-type: none"> <li>-Articulate, discerning</li> </ul>
Discerning (1)	<ul style="list-style-type: none"> <li>-Articulate, discerning</li> </ul>

Dedicated (1)	-Dedicated
Empathetic (1)	-Empathetic
Passionate (1)	-focused, passionate
Original (1)	-Independent, original, mature
Mature (1)	-Independent, original, mature
Condescending (1)	-Condisending [sic]
Experimental (1)	-Curious, experimental, driven, focused, thoughtful,
Afraid of Failure (1)	-Fear of failure

## Appendix C

**HAVA Behaviors**

Theme	Response(s)
Seeks and accepts constructive critique (3)	-obsessive, rigorous [sic], self-critical -willingness to rework, sees criticism as a tool to grow -seeks criticism from artists they look up to
“They’re all different” (3)	-each person is different -All high ability visual artists have some of these characteristics, No high ability visual artists display all of these characteristics all the time. -high ability artists identifiers can range at both ends of the spectrum
Need extended time for projects (2)	-early evidence for those exposed to materials, dislike deadlines...but need them to thrive, other above options occur in lower rate -Need extended time for projects
Like to discuss art (2)	-Like to dialogue about their art making, problem-solving, artistic intentions -Works under pressure, self reflection, able to participate in group critiques constructively.
Intuitive understandings (2)	-intuitive understanding of visual/spatial concepts. Acute interpersonal understanding to evoke empathetic response in their work. --Many – if not most – of the artistically gifted kids I work with tend to be enamored with an early ability to do something their peers cannot. This is frequently attributed to “natural talent” or ability, but more often than not is actually a heightened awareness of their surroundings, an ability to translate more accurate observation into design or drawing.
Acute interpersonal understandings (1)	-intuitive understanding of visual/spatial concepts. Acute interpersonal understanding to evoke empathetic response in their work.
Flexibility (1)	-flexibility
Works under pressure (1)	-Works under pressure, self reflection, able to participate in group critiques constructively.
Self reflective (1)	-Works under pressure, self reflection, able to participate in group critiques constructively.
Prefers choice (1)	-prefer to chose own topic and media
Self-motivated (1)	-Inner self motivated with a different mindset-Inner self motivated with a different mindset
Obsessive (1)	-obsessive, rigorous [sic], self-critical
Rigorous (1)	-obsessive, rigorous [sic], self-critical
High ability in other areas (1)	-The HAVA is often also HA is other areas...

Goes beyond what is expected (1)	-usually think outside the box and are not afraid to deviate beyond what is expected in regards to lessons and projects
Frustrated if visual arts are not viewed as being as valuable as other fine arts (1)	-Can become frustrated if other fine arts areas get far more attention or are considered more valuable than [sic] their visual talents
Dedication to their own style (1)	-Dedicated to their own artistic style
Problem solving (1)	-Like to dialogue about their art making, problem-solving, artistic intentions
All identifiers (1)	-all
Unaware of limits (1)	-unaware of limits



## Appendix D

**Preservice Training**

Theme	Response(s)
College Board AP Studio Art instructors (7)	<p>-I entered the profession as a trained artist with no educational background. The training I sought to aid in teaching advanced placement has been the most influential to my instruction of HAVA learners.</p> <p>-I am certified to teach the College Board AP Studio Art course, which is designed for the High Achieving Visual Artist</p> <p>-I not only teach Advanced Placement Studio Art, I also teach AP teachers to teach APSA.</p> <p>-Attended several college board trainings for AP Studio Art teachers</p> <p>-I have attended AP Art and IB institutes</p> <p>-College Board AP Studio Art course, MFA degree in Visual Art</p> <p>-Attended one-day AP Studio Art workshop, one-week AP Studio Art summer institute, and several sessions at state and national art educ [sic] assoc' conferences and conventions.</p>
Degree(s) in visual arts (4)	<p>-I have a MFA in visual arts as well as a MA in art education. The MFA program is filled with HAVA students.</p> <p>-I have a BFA and MA in studio Art, I work as a professional artist, and am a member of the local art community</p> <p>-College Board AP Studio Art course, MFA degree in Visual Art</p> <p>-I was a visual arts major.</p>
Attending trainings about HAVAs (3)	<p>-We had some inservice presentations on high ability learners</p> <p>-Attended one-day AP Studio Art workshop, one-week AP Studio Art summer institute, and several sessions at state and national art educ [sic] assoc' conferences and conventions.</p> <p>-I am identified (by certified professionals) as a high ability learner, attended regional peer led trainings</p>
identifying as visual artist (2)	<p>-I self- identify as a visual artist</p> <p>-I have a BFA and MA in studio Art, I work as a professional artist, and am a member of the local art community</p>
Identified by professionals as high ability (2)	<p>-I was a student in one of the first "gifted" programs to exist in the 70's...so i am abundantly familiar with the needs and the shortcomings in working with high ability learners in multiple disciplines</p> <p>-I am identified (by certified professionals) as a high ability learner, attended regional peer led trainings</p>
Worked in high ability classrooms for a short time (2)	<p>-I volunteered in a G&amp;T class for a year.</p> <p>-I substitute taught a gifted class for several weeks.</p>
Took college courses on high	<p>-I took a course on the "exceptional child" in college which touched base with the high ability learner.</p>

ability students (2)	-I took one class classified as special education but it was for gifted students in general – not in a specialized field/focus.
Advising gifted students (1)	-Advisor for Talented and Gifted students
Receiving one-on-one guidance (1)	-Teachers in the education department recognized by abilities and ‘outside the box’ problem solving skills, so took me aside and developed those traits and explained to me what I should do if I was to be faced with teaching exceptional art students.
National Board Certified in Art (1)	-National Board Certified in EAYA Art
Degree focusing on the needs of high ability students (1)	-I have the HA licensure in my school district. Visual Arts High Ability was my specific area of study. For the past three years I have been the HA director of our school corporation. Unfortunately, I am not allowed to do anything with the corp [sic] and visual arts high ability as our state level HA only tests for Math and English HA.
Wrote a master’s thesis on the artistically talented (1)	-I wrote a master’s degree thesis on the artistically talented
(other) (1)	-I hope I am open to identifying those students who are especially creative and self motivated

## Appendix E

**Inservice Professional Development**

Theme	Response(s)
College Board AP Studio Art instructors (4)	<p>-AP Drawing Studio Teacher training, Vertical team teacher course. Outside of school trainings and experiences include being selected for and participating in such programs as Educators ArtLab at Kansas City Art Institute, Teacher Institute of Contemporary Art (TICA) at the school of the Art Institute of Chicago (2 summers) and much art coursework at KCAI and other universities plus 3-4 workshops a summer with professional artists. Most of my training is outside of school experiences. I have never been on a vacation...I put my saved up funds toward workshops and coursework. We do not have gifted/talented specialists in our high school (see no. 5).</p> <p>-I completed a training course for teaching AP Studio Art to high school students</p> <p>-I teach and have taught Advanced Placement art courses for college credit.</p> <p>-I have taken a graduate class for AP students.</p>
(other) (3)	<p>-None of the above</p> <p>-See above comments</p> <p>-see above</p>
Conducting research online (2)	<p>-social media posts with articles</p> <p>-I constantly research online advances in all levels of art education.</p>
Working with, and learning from, individual students (2)	<p>-I identify the ability level of each of my students individually and work with them to improve their skill, think creatively, and help them visually communicate their interests and concerns [sic] in their artwork.</p> <p>-I think each student must help me teach them in the ways they learn best!</p>
Learning from other teachers (2)	<p>-I have a mentor who teaches many high-ability students, and she has taught me how to push high ability students</p> <p>-I networked with other teachers and we bounced off what we did with HAVA students.</p>
Teaching at a school without a high ability specialist (2)	<p>-AP Drawing Studio Teacher training, Vertical team teacher course. Outside of school trainings and experiences include being selected for and participating in such programs as Educators ArtLab at Kansas City Art Institute, Teacher Institute of Contemporary Art (TICA) at the school of the Art Institute of Chicago (2 summers) and much art coursework at KCAI and other universities plus 3-4 workshops a summer with professional artists. Most of my training is outside of school experiences. I have never been on a vacation...I</p>

	<p>put my saved up funds toward workshops and coursework. We do not have gifted/talented specialists in our high school (see no. 5). -my school district has been naughty and does not have a gifted and talented specialist</p>
Completing university coursework on the needs of high ability learners (2)	<p>-AP Drawing Studio Teacher training, Vertical team teacher course. Outside of school trainings and experiences include being selected for and participating in such programs as Educators ArtLab at Kansas City Art Institute, Teacher Institute of Contemporary Art (TICA) at the school of the Art Institute of Chicago (2 summers) and much art coursework at KCAI and other universities plus 3-4 workshops a summer with professional artists. Most of my training is outside of school experiences. I have never been on a vacation...I put my saved up funds toward workshops and coursework. We do not have gifted/talented specialists in our high school (see no. 5). -University coursework directly related to high ability learners</p>
Attending seminars (1)	<p>-AP Drawing Studio Teacher training, Vertical team teacher course. Outside of school trainings and experiences include being selected for and participating in such programs as Educators ArtLab at Kansas City Art Institute, Teacher Institute of Contemporary Art (TICA) at the school of the Art Institute of Chicago (2 summers) and much art coursework at KCAI and other universities plus 3-4 workshops a summer with professional artists. Most of my training is outside of school experiences. I have never been on a vacation...I put my saved up funds toward workshops and coursework. We do not have gifted/talented specialists in our high school (see no. 5).</p>
Teaching at a summer institute for high ability learners (1)	<p>-I taught in a summer program specifically for high ability learners-I received training there.</p>
Working at a gifted and talented magnet school (1)	<p>-Our school is a public, magnet, GaT school. All of our students are gifted in some way, though not necessarily visual art. Many of our staff meetings etc. are focused on gifted needs and staff here are gifted certified.</p>
Many years of experience (1)	<p>I have many years experience teaching high ability students.</p>
Making personal art (1)	<p>-I spent time making art so that I can model my insights for my high ability students</p>

## Appendix F

**Other Challenges**

Theme	Response(s)
Give students choices and challenges (7)	<p>-I have found that my HAVA students do much better if I allow them to have input with choosing projects.</p> <p>-Even though I have not been trained to work with HAVAs, I try to encourage my students to try new techniques and media, My high needs students work more independently, but are given goals to work toward.</p> <p>-What is an appropriate challenge for them is overwhelming for other students, therefore I have to design curriculum projects that can be modified for a wide range of abilities.</p> <p>-HAVA students need challenges beyond the curriculum and beyond what their peers are often doing. They also need to be constantly stimulated.</p> <p>-I really focused on challenging them on an individual basis and developing the character needed to get the most out of their abilities.</p> <p>-Like all the work I do there is a need for constant differentiation of instruction- it is part of teaching and teaching well.</p> <p>-I work well with HAVA students by planning curriculum that challenges the student's independent artistic behaviors.</p>
HAVAs are a positive challenge (6)	<p>-My HAVA students are wonderful to have in the classroom, they help show what is possible with each project and help the other students problem solve and think outside the box.</p> <p>-My HAVA students allow me to expand my teaching horizon. They challenge me to create "more challenging" projects for them! I enjoy working with them. Most of the time they work well on their own with little direction.</p> <p>-I love working with my HAVAs.</p> <p>-I love my HAVA students.</p> <p>-I totally enjoy working with the HAVA students! They challenge me to continue learning new levels.</p> <p>-They challenge me in a GOOD way.</p>
Not enough time to devote to HAVAs (5)	<p>-Again, this is a theme with me.....maintaining my productivity as an artist presents difficulties because of time constraints</p> <p>-time is an issue most times I am spread too thin</p> <p>-Scheduling conflicts and teacher shortfalls do not allow us to expand our visual arts curriculum offerings to our students.</p> <p>-Personalized learning scheduled in for HAVA studio time is minimal if at all at some grade levels.</p> <p>-I sometimes can't give HAVA learners the attention they deserve [sic], but I let them know that I expect great things from them</p>
Classes are too large and	<p>-Classes are maxed out often over capacity</p> <p>-While I am busy daily with the needs of all my artists within our</p>

<p>teachers spend most time focused on struggling students (5)</p>	<p>studio, I feel my HAVA artists are often the ones who receive [sic] the least amount of my attention as a whole.</p> <p>-I can't express enough how difficult it is to spend [sic] time with HAVA learners because I need to reallocate resources (time, energy, materials) to students with little effort, attention or interest.</p> <p>-The HAVA students are mixed in the same classroom with learners of varying abilities and skill levels, from beginning to special needs to those who are taking course as a graduation requirement.</p> <p>-I have put thousands of dollars of personal funds into art resources [sic]—books, tapes, materials, etc. So I guess the biggest challenge is that in a rural setting many do not realize what it takes to truly develop the top visual art students. I could always use more resources [sic], but my room is filled with my own. Helping the IEP or struggling students does take up a lot of time—time away from the more advanced students.</p>
<p>Learning from HAVAs how to teach to their individual needs (4)</p>	<p>-I try to find ways to challenge my HAVA learners that is unique to their interests and abilities.</p> <p>-I really focused on challenging them on an individual basis and developing the character needed to get the most out of their abilities.</p> <p>-I work individually with students who exhibit extraordinary gifts in visual art</p> <p>-I learn from them how to teach to their needs</p>
<p>Feeling underprepared in knowledge of current art methods and research (3)</p>	<p>-i [sic] am not uptodate [sic] with current art trends, PS and other technology so i feel inadequate but i dobt [sic] let that stop me from directing HSVA</p> <p>-i have not had recent formal instruction in the development and instruction of HAVA students so feel that i [sic] may not be helping them enough to challenge them in the directions they need to be.</p> <p>-Additional training would be very helpful.</p>
<p>Spending personal money on supplies for HAVAs (2)</p>	<p>-I often encourage HAVA's to work and practice their art outside of school and often provide them extra supplies that are needed.</p> <p>-I have put thousands of dollars of personal funds into art resources [sic]—books, tapes, materials, etc. So I guess the biggest challenge is that in a rural setting many do not realize what it takes to truly develop the top visual art students. I could always use more resources [sic], but my room is filled with my own. Helping the IEP or struggling students does take up a lot of time—time away from the more advanced students.</p>
<p>Colleagues and administrators do not recognize the existence of HAVAs 2)</p>	<p>-colleagues and administrators do not always recognize that HAVA exist (there is no crying in baseball)</p> <p>-My school doesn't recognize that they are HAVA learners and does not like that I differentiate instruction for them.</p>
<p>Helping HAVAs find their own "truth" as artists</p>	<p>-The "challenge" is getting them past the academic to finding their own "truth" as artists.</p>

(1)	
Pushing HAVAs beyond their comfort levels (1)	-I find that HAVA students sometimes ‘rest on their laurels’ and I need to push them to go beyond their comfort levels with tecxhniques [sic] and media
Having a HAVA learner who is a poor listener, disorganized, and forgetful (1)	-The main challenges I face is [sic] that one of my HAVA learners is disorganized, not a good listener, and is forgetful.
Working in a district that does not recognize visual artists in its high ability program (1)	-I work with gifted students but we do not identify or serve high ability visual artist in our program. I am working toward this end in our state because I feel that talented students in poverty and of minority groups will need public support to achieve their leadership potential in the arts.
Not having any HAVAs that stand out enough to need widely adapted or modified lessons (1)	-I think that HAVA students are present as you see students with natural abilities and some that excel in the arts, but I don’t have any that stand out so much that I have to adapt or modify lessons to keep them challenged.
No challenges (1)	-None of the above

## Appendix G

**Other Benefits**

Theme	Resource(s)
HAVAs are complex and do not always bring benefits (5)	<ul style="list-style-type: none"> <li>-some are hard workers, some are not, those who are not are frustrating [sic] they take their gift for granted</li> <li>-While some HAVA students had the qualities described above, others took a tremendous amount of “encouragement” to mature.</li> <li>-each are unique and no characteristics apply to all.</li> <li>-The selections above are “mostly”.....HAVA learners also teach me new approaches and provide different insights</li> <li>-I hesitate to identify any of those responses – ALL of them are applicable to some students some of the time, but never all students or even the majority.</li> </ul>
They inspire me to be a better teacher (3)	<ul style="list-style-type: none"> <li>-Their insights have helped me grow as an artist and a teacher.</li> <li>-They inspire me to extend my teaching in ways that nurture and challenge them.</li> <li>-The selections above are “mostly”.....HAVA learners also teach me new approaches and provide different insights</li> </ul>
They set the bar high for other students (3)	<ul style="list-style-type: none"> <li>-By their example, other students are challenged to higher achievement</li> <li>-they contribute to the learning environment by opening eyes to different view that other students may have not looked at or raise the bar for students to see potential in projects and pieces.</li> <li>-They motivate and set strong examples for other students</li> </ul>
Sometimes HAVAs can be twice-exceptional or on the autism spectrum (1)	<ul style="list-style-type: none"> <li>-Sometimes, students who are considered “special needs” can also be gifted such as autistic students.</li> </ul>
Working at a school where every student is high ability ensures that all students are challenged (1)	<ul style="list-style-type: none"> <li>-Having a multiplicity of gifted learners, they challenge [sic] and push each other [sic]. No one is an island when the entire school is gifted.</li> </ul>
They keep class interesting (1)	<ul style="list-style-type: none"> <li>-They bring a whole new set of challenges and ideas to each unit.</li> </ul>
They are difficult to motivate in projects that they find uninteresting	<ul style="list-style-type: none"> <li>-It can be very difficult to get them to focus on artwork or projects that they view as uninteresting.</li> </ul>



(1)	
Feeling like he or she could make a difference in the lives of HAVAs (1)	-It is a special way that I actually feel that I ‘make a difference’ in the lives of these art students.
Enjoying exposing HAVAs to art history and professionally made art (1)	-like exposing them to professional art or art from art history
HAVAs make their schools look good (1)	-Their talent shines, making the whole school look good. For example when their art is exhibited, positive news about our school results.
HAVAs should be challenged with higher order thinking and not more work (1)	-HA students can be challenging and are often misunderstood. Extra work is not the answer, more in-depth work and higher order thinking skills are important to get into.
Worked in a self-designed program in Iowa (1)	-I teach one of the most unique programs in Iowa. I designed the program.

## Appendix H

**How to Meet Academic and Affective Needs**

Theme	Response(s)
Challenging HAVAs (34)	<p>-I research a lot of high level creative projects for my HAVA students. I try to teach these students Art History as a part of DBAE (discipline based art education) that I think would specifically aid them in their projects and creative endeavors.</p> <p>-I try and challenge the HAVA students or show them professional [sic] work. We talk about their inspiration for their projects. I usually check in with them less than my struggling students.</p> <p>-In AP art history class, I had the same expectations of all students in the class, and even non-hig [sic] achievers often did amazingly well. Challenging all students to research and share something they had learned with the class was part of it.</p> <p>-I try to implement challenging and self-directed studies. We have student led critiques and project development. The rubric is consistent with comments and justification from students.</p> <p>-I offer a basic assignment as I have students in class who have never had art before, but then I extend the assignment with more options to students who I know can, or who feel they are qualified to do one of the extended assignments. Then I give an intro assignment to see who can and cannot handle the accelerated assignment. Those who can not do the scaled down assignment, those who can move on to the advanced assignment</p> <p>-I teacher a College Board, AP Studio Art course, and that class specifically identifies students whom are high achieving visual artists. They are given the opportunity to pursue personal interests in their work, they are given every opportunity to choose the media, scale and often the subject matter of their work. In addition, they are required to create a series of pieces that focus on a concentrated idea which is continued through multiple pieces. The rigor and expectations are higher, and they are also required to interact with their peers for peer reviews/critiques.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the</p>

	<p>bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <ul style="list-style-type: none"> <li>-My HAVA students are given more choices as to how to complete assignments. These students are put in a position of mentor or peer tutor. These students are given the opportunity to repeat my classes. These students are challenged to build a strong, diverse portfolio.</li> <li>-My projects in my class are broad enough to meet the needs of all students. My HAVA students can make any project more difficult to meet their level of frustration. If they are not meeting that level, I push them to that level with modifications to their project to cause them to struggle. If they finish projects early there are other projects to work on. They are also given the time to create art on their own.</li> <li>-Nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li> <li>-Open-ended, experiential curriculum supported by sensitive but demanding pedagogy.</li> <li>-Provide enrichment opportunities whenever possible. Encourage extended time on projects, modify course requirements to allow for these extensions.</li> <li>-Since I would consider a large portion of my students as artistically gifted, I teach projects that are more challenging than projects that I would give to a typical 7th or 8th grade student. I push all students to work extremely hard and I stress detail orientation, but I go slightly easier on the average students. I push for more sophistication in gifted students. My students are not socially or behaviorally challenged, for the most part. They are very eager to work.</li> <li>-Provide projects that will allow for a deeper involvement and intellectual challenge if the student wishes to push it that far.</li> <li>-Providing more challenging [sic] projects.</li> </ul>
--	--

	<ul style="list-style-type: none"><li>-Providing [sic] challenging art assignments that expand their skills.</li><li>-Standards are high, college, AP, etc. Student choice is an option after meeting certain criteria. This school only has 1200 students however it has 5 visual art teachers all with strengths we teach to. Students are allowed to explore many areas or focus on certain media, techniques, or artistic concepts with knowledgeable [sic] teachers. All 5 teachers are working artists as well and they all hold teaching certificates. For this areas [sic] of the state we are unique in this fashion.</li><li>-The curriculum is set up to teach artistic behaviors and then allow time for students to explore multiple solutions both independently and collaboratively. Through organization of time and space, students are guided in a climate of high quality expectations.</li><li>-The course work allows for the "push" or extensions that my students need to elaborate not only in their work but about the pieces they produce.</li><li>-They have the same basic assignment as other students, but I allow them more time and increase the difficulty/expectations of my HAVA students. They also become more engaged in art by participating in my after school art club activities. I take them to art contests and send their work to be displayed at various venues to encourage them.</li><li>-We have a program that goes from Art I to Art V, Ceramics I and II and a sculpture class. This year we added AP 2-D design and AP Drawing. The students have room to grow in our school in the Visual Arts. The class sizes are smaller in our upper level classes. This year we also gave our AP students two hours instead of one so that they had more time to work on their portfolios. As a teacher, I talk to the students individually to push them in the direction which would be best for the student.</li><li>-I don't feel like I necessarily "meet their needs" but rather attempt to get them to produce top-quality artwork that other students may not be able to achieve, and that is the artwork I tend to put in art shows.</li><li>-I don't feel I meet their needs all the time. I do not have enough resources and time in class to accomplish this task. When I do meet all their needs, it is when I have spent plenty of time with them in one-on-one academic/production conversation and have offered them a much more in-depth challenge than the rest of my students.</li><li>-I do my best to meet my students where they are and push them beyond their comfort zone. I find that most of my HAVA students want that push and look for someone to force them beyond what is easy for them, into a place where they can really discover their capabilities. This takes very different approaches based on each student and their needs.</li><li>-Depending on the student; if they can handle a more challenging lesson, I will create something specific for them. Something close to</li></ul>
--	--

	<p>what other students are working on, I will just challenge them in other ways with other materials or mediums.</p> <p>-HAVA students are not officially defined in my classroom. I push all students as much as I can.</p> <p>-I do my best to challenge my students. Sometimes that means trying something and not knowing how it will end to see if it will work. I research and develop new projects. I push them past half assing [sic] something "easy" in their eyes.</p> <p>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college / Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students and parents.</p> <p>-Academically, all students in my school, HAVA and otherwise, are encouraged to meet the state university requirements for incoming college freshmen. In addition, my school has a VAPA Scholars Award in which students who take 5 VAPA classes may earn a medallion and sit together at graduation. I also sponsor a chapter of the National Art Honor Society. Affectively,all teaching is also about the "whole child." I begin the school year with community building. It's like the theme song from the old television show Cheers – "...you want to go where everybody knows your name." Students are willing to take risks in a friendly environment where they feel known and accepted. Students have different learning styles, skill levels and personal preferences and I want them involved in the decision making process. I make "choice and voice" central to an arts education.</p> <p>-Advanced projects, integration of social issues that require intellectual responses, variety of media and fluid timelines. Field trips and exposure to other artists, and artworks.</p>
--	--

	<p>-Challenge them</p> <p>-Challenging projects...individualized teaching</p> <p>-I always give them ways to make each project more advanced than the other students. I sometimes give them more time to complete their more advanced projects as well</p>
<p>Giving HAVAs creative license to move beyond the curriculum (26)</p>	<p>-I teach in a very process oriented choice based manner, thus allowing for the HAVA students to delve as deeply as they choose into the particular media or subject</p> <p>-I offer my high achieving students an opportunity to write proposals for independent study projects that teach to the same goals as the general project.</p> <p>-In my heterogeneous classes, most of the projects offer choices and are open-ended within the criteria presented to students. One/one conversations between teacher and students are at a level that suits their needs. I offer an after-school class for the artistically talented.</p> <p>-I learn as much as I can about what their long term goals, interests, hobbies, and what they would like to study in college or at a trade school. I leave the projects open enough that all of my students can personalize and create it based on their interests or enduring theme. I connect the importance of the assignments to the class, their intellectual growth, prospective careers, and to their own visual literacy.</p> <p>-I try to keep the projects open enough to differentiate between the new artists and the gifted artists. I am very open to giving HAVA students creative freedom in the direction they take their projects as long as they are still meeting the learning objective.</p> <p>-I teach with very open ended projects. So skills and criteria are given then students have freedom to meet the standard the best way they can. My HAVA students will intrinsically challenge themselves when given the freedom. I mentor other teachers to do this in other classroom settings as will. The fewer limitations the better for cultivating creativity in students.</p> <p>-I give them assignments that require thinking and give them a lot of freedom.</p> <p>-In my classroom, HAVA and other HA students have creative license with projects. This alleviates many of the affective issues that come up with HA students. As long as they are following minimum requirement, they can run with it. Time constraints are sometimes also extended; however, I found with all students they tend to WASTE time, so deadlines, sometimes, are really deadlines. I am also a certified Mindfulness/Yoga teacher. I use the Mindfulness in class and offer after or sometimes before school sessions for stressed out teens. These sessions are often occupied by at least 50 percent HA students.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give</p>

	<p>assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <p>-In my level 1 classes, my lessons are open-ended enough that students are encouraged to apply their own creative expressions within the lesson directives. In my upper level classes, students are given more opportunities to choose their own subject matter, media and techniques, and are far more self-directed. I take advantage of a lot of studio-based professional development opportunities. It's been many years since I attended art school and I feel that these studio based workshops and classes introduce me to new techniques, technologies and media that I can take back to my classroom.</p> <p>-I give the assignment and encourage them to expand on the project. I also encouraged them to tackle other projects that weren't assigned to everyone so they could use their creativity and it encourages other students as well.</p> <p>-I try to provide diversity in assignments with an open-ended approach to creative problem solving. Creative and talented students work much better in an atmosphere when there is a set criteria but, are allowed to get to the find that solution through experimentation and application of proper techniques. Creative challenges are of great importance to the student to hold their interest and to expand their knowledge.</p> <p>-Luckily, I teach an upper level, mostly junior/senior</p>
--	--

	<p>Portfolio/Advanced Placement class that has prerequisites including strong grades and teacher recommendations, so the group I get tends to be HAVA students. Most are actively pursuing goals of art college or are passionate about art making so they are already geared for high expectations and high stakes assignments that push their skills. Since the goal is a college ready portfolio and scholarships, etc. motivation is usually not an issue. However, when I do get students transferred in or who are unrealistic about the course expectations, I find it rare to impossible to get them sufficiently motivated to bring their work up to the Implicit level of the class. Usually, these I are the students labelled, [sic] "Artistic" by counselors or others and come with all kinds of baggage (funny hair, socially remote, etc.). Rarely do they demonstrate any innate artistic ability. As my program has an extensive sequential/tiered system, most students are well prepared for the rigor and self-discipline required. Assignments are multi-layered, requiring multiple effective use of elements and principles along with creativity. All class work is observation based and journal work is thematic and mixed media. The goal is always personal expression .</p> <ul style="list-style-type: none"> <li>-My classroom is very choice-based, so HAVA students have the opportunity to go above and beyond basic assignments. I encourage them to stretch themselves through individual conferencing, group critiques, and by providing resources that they can connect to.</li> <li>-My projects in my class are broad enough to meet the needs of all students. My HAVA students can make any project more difficult to meet their level of frustration. If they are not meeting that level, I push them to that level with modifications to their project to cause them to struggle. If they finish projects early there are other projects to work on. They are also given the time to create art on their own.</li> <li>-I feel the nature of teaching a studio course lends itself to meeting the needs of all learners. Presenting problems and additional techniques allows students to make choices based on their abilities and desires. I find many HAVA students go above and beyond naturally. They want to succeed and will research and explore topics they like on their own time, enriching the outcome of their final product.</li> <li>-Open-ended, experiential curriculum supported by sensitive but demanding pedagogy.</li> <li>-The curriculum is set up to teach artistic behaviors and then allow time for students to explore multiple solutions both independently and collaboratively. Through organization of time and space, students are guided in a climate of high quality expectations.</li> <li>-I expect my students to use high level vocabulary when discussing or critiquing artwork. I assign research and reflective writing assignments such as artist statements with every unit. My units are highly conceptual and allow for individual creative problem solving</li> </ul>
--	--



	<p>and personal reflection and expression with every assignment.</p> <p>-All my students write their own challenges and describe the materials needed to accomplish their goals. They also suggest the time needed to do the work. I agree or talk with them if I do not agree and we talk and come to an understanding.</p> <p>-As I identify the HAVA students i [sic] make sure to give them more information and guidance [sic] on their projects. I make sure all materials and ideas are open for them. I also do this for all of my students.</p> <p>-Books , magazines, visual sites and art resources (examples shown on screen in classroom, demonstrate with materials of my own...allow them to experiment with, attend workshops, get ideas from conferences such as Missouri art Education conference (although it has been several years since I have been able to attend). Networking with other arts educators at such art experiences as Educators ArtLab and TICA, Art workshops---through universities or professional artists, Allow the students' 'permission' to go crazy--</p> <p>-think outside the box. Encourage outside of school art experiences such as Art Academies, Summer arts programs, drawing groups, College art days, Portfolio days, Ask speakers from art schools to come and present to students. Ask former students to come and speak to art classes. Ask art professors for nearby university to come and speak.</p> <p>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their work as much as possible and get them involved with the show preparation. I smile at them!</p> <p>-Give them extra time if needed. Give them extra activities if finished sooner. Extend their projects to add more detail or deeper thinking. Create open-ended art that gives them the opportunity to be creative and elaborate with their work. Grade them more critically to help them improve even though their skills are above that of their peers. Have an art club for HAVA students.</p> <p>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic</p>
--	--

	<p>freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators, visiting galleries in NY,etc. [sic]</p>
Offering choice and variety (26)	<p>-I teach in a very process oriented choice based manner, thus allowing for the HAVA students to delve as deeply as they choose into the particular media or subject</p> <p>-I run a TAB or a "choice-based art studio" so students have the opportunity to reach their own highest ability level at all times.</p> <p>-I teach a choice based project classroom. Subject matter and medium choice (once learned) are up to student. There is also much self directed learning that helps students at all levels to differentiate learning</p> <p>-In my heterogeneous classes, most of the projects offer choices and are open-ended within the criteria presented to students. One/one conversations between teacher and students are at a level that suits their needs. I offer an after-school class for the artistically talented.</p> <p>-I try to give them more options and feedback on lessons.</p> <p>-I teach a College Board, AP Studio Art course, and that class specifically identifies students whom are high achieving visual artists. They are given the opportunity to pursue personal interests in their work, they are given every opportunity to choose the media, scale and often the subject matter of their work. In addition, they are required to create a series of pieces that focus on a concentrated idea which is continued through multiple pieces. The rigor and expectations are higher, and they are also required to interact with their peers for peer reviews/critiques.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my HAVA students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism</p>

	<p>Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <p>-In my level 1 classes, my lessons are open-ended enough that students are encouraged to apply their own creative expressions within the lesson directives. In my upper level classes, students are given more opportunities to choose their own subject matter, media and techniques, and are far more self-directed. I take advantage of a lot of studio-based professional development opportunities. It's been many years since I attended art school and I feel that these studio based workshops and classes introduce me to new techniques, technologies and media that I can take back to my classroom.</p> <p>-I give them many more choices than other students in my classes. They are usually the students who have stayed with me 6th, 7th and 8th grade. By the time they are in my 8th grade art class, they know what is available [sic] in the art room. I attempt to run the class as a studio. After discussion with me, the students may use whatever materials they feel will enable [sic] them to complete an artwork. Unfortunately this year, through scheduling problems in my school, only about half my students returned from last year. I need to alter projects to accommodate [sic] those 8th graders who are new to art class. I find myself repeating the rituals and routines for new students daily, that my HAVA complete as second nature. I am planning a trip to The "new" Whitney Museum and as much as I want to just take the students who have worked with me over three years, HAVA or not, I need to also consider taking my "newest" art students. I teach 75 eighth graders in two classes and must only pick 40 for this trip (Whitney's constraints [sic]).</p> <p>-I give my students open-ended prompts that makes student choice and intrinsic motivation an essential part of each project. I use authentic assessments, mainly portfolio shows and contests a regular part of the curriculum. I encourage and support students in taking advantage of advanced art opportunities in the area at local museums and gallery spaces. I consistently take students to exhibitions at various arts organizations in the area, and connect them with visiting artists.</p> <p>-In my school we had individual art classes such as Drawing I and Drawing II rather than Art 1 and Art 2 classes. The culminating</p>
--	---

	<p>class was AP Studio which was year long and could be repeated. Students had to have Drawing I and II and Painting to be in the class by the time they were a junior. Some students only took it senior year. The goal was to develop portfolio quality works that would be competitive for scholarships at the art schools. This was regardless if they were pursuing a post secondary degree or not. Everyone in the class individually selected a theme that they were going to concentrate on for all their art work during the course of the year. From that, everyone had to complete six to seven works each semester so there was twelve to fourteen pieces completed by the end of the school year. Each semester there were four or five assignments that emphasized a particular medium, process, or stylistic approach that were tailored to individual concentrations and had deadlines to be met. There was also two "home series" pieces each semester that were in the students concentration but other than that had freedom as how to execute. This structure had several purposes. One was to develop a quantity of quality works that would be acceptable for the AP Studio Exam submission. It was also designed to challenge and develop the discipline necessary to succeed in art. Third, my program was designed to expose the students to different media and approaches to creating art. Much time was spent with the students to develop their thinking. Students that excelled beyond others had further individualization. Students that had AP Studio for a second year were given greater freedom and could direct themselves within a concentrated theme. They had to submit their program of what they were going to do or they had to continue in the class format. Often students don't know what they need to know so my program was designed to give them the structure [sic] they needed and could then branch out from their when they were ready</p> <ul style="list-style-type: none"> <li>-I give choices to all my students on use of medium, size, and style when completing projects.</li> <li>-My classroom is very choice-based, so HAVA students have the opportunity to go above and beyond basic assignments. I encourage them to stretch themselves through individual conferencing, group critiques, and by providing resources that they can connect to.</li> <li>-My HAVA students are given more choices as to how to complete assignments. These students are put in a position of mentor or peer tutor. These students are given the opportunity to repeat my classes. These students are challenged to build a strong, diverse portfolio.</li> <li>-my students are given assignments based on a big idea where they get to choose the media and technique used to create and achieve the requested outcome.</li> <li>-Nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of</li> </ul>
--	--

	<p>varied mediums</p> <p>-I feel the nature of teaching a studio course lends itself to meeting the needs of all learners. Presenting problems and additional techniques allows students to make choices based on their abilities and desires. I find many HAVA students go above and beyond naturally. They want to succeed and will research and explore topics they like on their own time, enriching the outcome of their final product.</p> <p>-Standards are high, college, AP, etc. Student choice is an option after meeting certain criteria. This school only has 1200 students however it has 5 visual art teachers all with strengths we teach to. Students are allowed to explore many areas or focus on certain media, techniques, or artistic concepts with knowledgeable [sic] teachers. All 5 teachers are working artists as well and they all hold teaching certificates. For this areas of the state we are unique in this fashion.</p> <p>-Students have choice in regards to direction, material and depth in art production Opportunities to go deeper with research and discussion, gallery, studio, museum visits. Presentations on emerging visual fields and impact of visual culture.</p> <p>-The curriculum is set up to teach artistic behaviors and then allow time for students to explore multiple solutions both independently and collaboratively. Through organization of time and space, students are guided in a climate of high quality expectations.</p> <p>-I allow my HAVA students to help choose the projects, but they are expected to do all the lessons that every student completes.</p> <p>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there [sic] own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college / Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students</p>
--	---

	<p>and parents.</p> <p>-Academically, all students in my school, HAVA and otherwise, are encouraged to meet the state university requirements for incoming college freshmen. In addition, my school has a VAPA Scholars Award in which students who take 5 VAPA classes may earn a medallion and sit together at graduation. I also sponsor a chapter of the National Art Honor Society. Affectively, all teaching is also about the “whole child.” I begin the school year with community building. It’s like the theme song from the old television show Cheers – “...you want to go where everybody knows your name.” Students are willing to take risks in a friendly environment where they feel known and accepted. Students have different learning styles, skill levels and personal preferences and I want them involved in the decision making process. I make "choice and voice" central to an arts education.</p> <p>-By using TAB (Teaching Artistic Behaviors) or modified TAB, Other independent courses, after school art team competing at the regional and state levels.</p>
<p>“All kids are different” and/or individualized instruction (23)</p>	<p>-I research a lot of high level creative projects for my HAVA students. I try to teach these students Art History as a part of DBAE (discipline based art education) that I think would specifically aid them in their projects and creative endeavors.</p> <p>-In my heterogeneous classes, most of the projects offer choices and are open-ended within the criteria presented to students. One/one conversations between teacher and students are at a level that suits their needs. I offer an after-school class for the artistically talented.</p> <p>-It really depends on the individual student, I cater to each students needs individually and am flexible in project requirements or allow them to expand their horizons to fit their need. It is important to foster that creativity and excitement so I allow myself to be flexible for all my students varying abilities - high achieving and low achieving - but don't let my standards fall for either type of student, I still have very high expectations for all students so definitely do not compromise on that. I just adjust for various learners.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics,</p>

finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.

-I try to meet individually with all my students in every class to encourage and suggest the best materials for their visual ideas.

-In my AP Studio Art Class the expectation is that all students will work at a high level. Students in that class have elected to be there, and are willing to accept the rigor of the curriculum. However, I understand that some of these students have emotional needs that cause me to alter my approach to them. I do everything I can to accommodate their needs, while being straight with them about the overall expectations of the class. The students need to know that I can be flexible and that I care about them. With HAVA students in other classes, I tend to be more hands-off, because I am sensitive about singling them out for extra praise (most of the other students know they are gifted and are looking to me to be even-handed in how I talk about their work in comparison with others.) I mostly talk privately with HAVA students about their work in process. I also privately encourage them to enter competitions, or sign up for more advanced classes, etc. I stress objectivity with the whole class where we look at characteristics of excellence in all the artwork, and how to improve our work no matter what our skill level is.

-I taught secondary art and special needs for 13 years 70's-90's. I have also taught inner city and rural, pre-school, university, public and private schools through to 2014. I have not been a success in every venture but I have seen a lot of changes in educational philosophy and have met many talented students. Over-crowded classrooms and teacher-student ratios were a problem in many experiences. In my personal case, I had problems with my own ideas of classroom discipline. However what I found has worked has been my own enthusiasm, listening to others, and remaining teachable myself. Ideally what I would do in education is to have every student, not just "special needs" have an IEP (Individual educational plan) in which the parent/s, student, all the student's

	<p>teachers, and administrator/s meet together to form a consensus. It was wonderful to be a part of and see the results. This was done 3-4 times a year.</p> <p>-In my school we had individual art classes such as Drawing I and Drawing II rather than Art 1 and Art 2 classes. The culminating class was AP Studio which was year long and could be repeated. Students had to have Drawing I and II and Painting to be in the class by the time they were a junior. Some students only took it senior year. The goal was to develop portfolio quality works that would be competitive for scholarships at the art schools. This was regardless if they were pursuing a post secondary degree or not. Everyone in the class individually selected a theme that they were going to concentrate on for all their art work during the course of the year. From that, everyone had to complete six to seven works each semester so there was twelve to fourteen pieces completed by the end of the school year. Each semester there were four or five assignments that emphasized a particular medium, process, or stylistic approach that were tailored to individual concentrations and had deadlines to be met. There was also two "home series" pieces each semester that were in the students concentration but other than that had freedom as how to execute. This structure had several purposes. One was to develop a quantity of quality works that would be acceptable for the AP Studio Exam submission. It was also designed to challenge and develop the discipline necessary to succeed in art. Third, my program was designed to expose the students to different media and approaches to creating art. Much time was spent with the students to develop their thinking. Students that excelled beyond others had further individualization. Students that had AP Studio for a second year were given greater freedom and could direct themselves within a concentrated theme. They had to submit their program of what they were going to do or they had to continue in the class format. Often students don't know what they need to know so my program was designed to give them the structure [sic] they needed and could then branch out from their when they were ready</p> <p>-Kids needs [sic] change dramatically from one year to the next and I am constantly reinventing myself, my classroom, and my approach. This is especially true working with high functioning artistic learners - the one constant is reinvention.</p> <p>-Luckily our school is small so I can often give HAVA students one on one time during class or between classes. I try to work with the gifted teacher as much as possible as well.</p> <p>-My classroom is very choice-based, so HAVA students have the opportunity to go above and beyond basic assignments. I encourage them to stretch themselves through individual conferencing, group critiques, and by providing resources that they can connect to.</p>
--	---



	<p>-We have a program that goes from Art I to Art V, Ceramics I and II and a sculpture class. This year we added AP 2-D design and AP Drawing. The students have room to grow in our school in the Visual Arts. The class sizes are smaller in our upper level classes. This year we also gave our AP students two hours instead of one so that they had more time to work on their portfolios. As a teacher, I talk to the students individually to push them in the direction which would be best for the student.</p> <p>-When I spot the talent/interest I work with them one on one.</p> <p>-I don't feel I meet their needs all the time. I do not have enough resources and time in class to accomplish this task. When I do meet all their needs, it is when I have spent plenty of time with them in one-on-one academic/production conversation and have offered them a much more in-depth challenge than the rest of my students.</p> <p>-I do my best to meet my students where they are and push them beyond their comfort zone. I find that most of my HAVA students want that push and look for someone to force them beyond what is easy for them, into a place where they can really discover their capabilities. This takes very different approaches based on each student and their needs.</p> <p>-All learners are individuals, and to that end, each receive what is necessary to succeed. Students receive the attention they need for "discovery learning" in the visual arts. HAVA students receive as much or as little instruction as necessary. I show technique and allow students to experience art.</p> <p>-Challenging projects...individualized teaching</p> <p>-By maintaining the structure in the art curriculum that addresses the "big idea". This allows the students of all capabilities the opportunity to create and express according to their cognitive and technical ability.</p> <p>-Currently I teach elementary level, but some projects are customized to the individual student (PBL). When I taught at a different level I would offer support, guidance and encouragement to make HAVA student's art be what they want their project to be.</p> <p>-Depending on the student; if they can handle a more challenging lesson, I will create something specific for them. Something close to what other students are working on, I will just challenge them in other ways with other materials or mediums.</p> <p>-Emphasis on small class sizes for Advanced Placement students (AP Studio and AP Art History). Try and direct more attention toward specialized projects or interests for HAVA students; however large class sizes for non-AP classes often prevent this approach.</p> <p>-Every HAVA student is different and has different needs. I try to learn about each student so that I can make those changes to allow each student to move forward.</p> <p>-For my HAVA students, just trying to get them to complete an</p>
--	---

	<p>assignment was a challenge. May of them did not care about their grades or overall school performance. I would try to encourage them to participate in community art events, giving them opportunities to focus on their own art style. Also, I would meet with them regularly to look at their sketchbooks, give them feedback, and generally encourage them to continue developing their skills. I would bring or share with them any news or career potentials that required HAVA, and we would explore what sort of other (academic) skills were required for these positions as well.</p>
<p>Providing Advanced Placement courses or ability grouped classes (16)</p>	<p>-In AP art history class, I had the same expectations of all students in the class, and even non-hig [sic] achievers often did amazingly well. Challenging all students to research and share something they had learned with the class was part of it.</p> <p>-I have these students in my AP studio art class, to benefit their needs. The AP class allows these students to be together and to enrich their learning.</p> <p>-I have a a [sic] rather large classroom that allows me to provide individual workspace for advanced students. As well there is ample time during and after school for the students to work independently. We have many advanced placement courses in our school and the expectation is that all students will take advanced courses. Art courses are varied with prereqs [sic] and offered annually. In addition our students can dual enroll in college while taking advanced courses in art at the high school level.</p> <p>-I teacher a College Board, AP Studio Art course, and that class specifically identifies students whom are high achieving visual artists. They are given the opportunity to pursue personal interests in their work, they are given every opportunity to choose the media, scale and often the subject matter of their work. In addition, they are required to create a series of pieces that focus on a concentrated idea which is continued through multiple pieces. The rigor and expectations are higher, and they are also required to interact with their peers for peer reviews/critiques.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history,</p>

and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.

-In my AP Studio Art Class the expectation is that all students will work at a high level. Students in that class have elected to be there, and are willing to accept the rigor of the curriculum. However, I understand that some of these students have emotional needs that cause me to alter my approach to them. I do everything I can to accommodate their needs, while being straight with them about the overall expectations of the class. The students need to know that I can be flexible and that I care about them. With HAVA students in other classes, I tend to be more hands-off, because I am sensitive about singling them out for extra praise (most of the other students know they are gifted and are looking to me to be even-handed in how I talk about their work in comparison with others.) I mostly talk privately with HAVA students about their work in process. I also privately encourage them to enter competitions, or sign up for more advanced classes, etc. I stress objectivity with the whole class where we look at characteristics of excellence in all the artwork, and how to improve our work no matter what our skill level is.

-In my school we had individual art classes such as Drawing I and Drawing II rather than Art 1 and Art 2 classes. The culminating class was AP Studio which was year long and could be repeated. Students had to have Drawing I and II and Painting to be in the class by the time they were a junior. Some students only took it senior year. The goal was to develop portfolio quality works that would be competitive for scholarships at the art schools. This was regardless if they were pursuing a post secondary degree or not. Everyone in the class individually selected a theme that they were going to concentrate on for all their art work during the course of the year. From that, everyone had to complete six to seven works each semester so there was twelve to fourteen pieces completed by the end of the school year. Each semester there were four or five assignments that emphasized a particular medium, process, or stylistic approach that were tailored to individual concentrations and

	<p>had deadlines to be met. There was also two "home series" pieces each semester that were in the students concentration but other than that had freedom as how to execute. This structure had several purposes. One was to develop a quantity of quality works that would be acceptable for the AP Studio Exam submission. It was also designed to challenge and develop the discipline necessary to succeed in art. Third, my program was designed to expose the students to different media and approaches to creating art. Much time was spent with the students to develop their thinking. Students that excelled beyond others had further individualization. Students that had AP Studio for a second year were given greater freedom and could direct themselves within a concentrated theme. They had to submit their program of what they were going to do or they had to continue in the class format. Often students don't know what they need to know so my program was designed to give them the structure [sic] they needed and could then branch out from their when they were ready</p> <p>-Luckily, I teach an upper level, mostly junior/senior Portfolio/Advanced Placement class that has prerequisites including strong grades and teacher recommendations, so the group I get tends to be HAVA students. Most are actively pursuing goals of art college or are passionate about art making so they are already geared for high expectations and high stakes assignments that push their skills. Since the goal is a college ready portfolio and scholarships, etc. motivation is usually not an issue. However, when I do get students transferred in or who are unrealistic about the course expectations, I find it rare to impossible to get them sufficiently motivated to bring their work up to the Implicit level of the class. Usually, these I are the students labelled, [sic] "Artistic" by counselors or others and come with all kinds of baggage (funny hair, socially remote, etc.). Rarely do they demonstrate any innate artistic ability. As my program has an extensive sequential/tiered system, most students are well prepared for the rigor and self-discipline required. Assignments are multi-layered, requiring multiple effective use of elements and principles along with creativity. All class work is observation based and journal work is thematic and mixed media. The goal is always personal expression .</p> <p>-Standards are high, college, AP, etc. Student choice is an option after meeting certain criteria. This school only has 1200 students however it has 5 visual art teachers all with strengths we teach to. Students are allowed to explore many areas or focus on certain media, techniques, or artistic concepts with knowledgeable [sic] teachers. All 5 teachers are working artists as well and they all hold teaching certificates. For this areas of the state we are unique in this fashion.</p> <p>-We have an art major program that is progressive and culminates in</p>
--	--

	<p>Portfolio Preparation which is for senior art majors. Students have to have completed the first three courses to be considered for this course. It is art teacher recommendation only so only those students who excel in art and/or are planning on majoring in art in college are considered for enrollment.</p> <p>-I cannot say that I specifically have or do anything for HAVA students. At the high school level we do not have gifted classes but we do have advanced art classes. In the advanced art classes students who do well in the lower levels choose to take the advanced classes which due to their interest they often have a high level of achievement - regardless if they have ever been labeled as gifted or not. So at the level where I teach due to not having identified HAVA learners I don't feel that some of these questions fully apply.</p> <p>-I apply for grants for extra funding for specialized projects at the elementary level. I schedule some time to have students dismissed a asa [sic] group to come down to the art classroom and work on a special project that is different and more advanced than their peers. I try to schedule eight different days between December and May. I then showcase their artwork at the end of the year art show with descriptions and names of the students. For high school students mostly juniors and seniors I offer an Advanced Placement class that is scheduled into their schedule for the full year. The class is guided by the College Board of Advanced Placement Studio Arts. The students propose a concentration area of study and I leave a studio area open from 7:00 am to 4:30 pm everyday for them to work. The students come and go freely as their school schedule allows.</p> <p>-Emphasis on small class sizes for Advanced Placement students (AP Studio and AP Art History). Try and direct more attention toward specialized projects or interests for HAVA students; however large class sizes for non-AP classes often prevent this approach.</p> <p>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there [sic] own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college /</p>
--	---

	<p>Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students and parents.</p>
<p>Exposing HAVAs to the art world at large (16)</p>	<p>-I try and challenge the HAVA students or show them professional [sic] work. We talk about their inspiration for their projects. I usually check in with them less than my struggling students.</p> <p>-I try to direct them to information or demonstrations that will enhance what they are doing in class, in and out of the classroom.</p> <p>-I give them many more choices than other students in my classes. They are usually the students who have stayed with me 6th, 7th and 8th grade. By the time they are in my 8th grade art class, they know what is available [sic] in the art room. I attempt to run the class as a studio. After discussion with me, the students may use whatever materials they feel will enable [sic] them to complete an artwork. Unfortunately this year, through scheduling problems in my school, only about half my students returned from last year. I need to alter projects to accommodate [sic] those 8th graders who are new to art class. I find myself repeating the rituals and routines for new students daily, that my HAVA complete as second nature. I am planning a trip to The "new" Whitney Museum and as much as I want to just take the students who have worked with me over three years, HAVA or not, I need to also consider taking my "newest" art students. I teach 75 eighth graders in two classes and must only pick 40 for this trip (Whitney's constraints [sic]).</p> <p>-I give my students open-ended prompts that makes student choice and intrinsic motivation an essential part of each project. I use authentic assessments, mainly portfolio shows and contests a regular part of the curriculum. I encourage and support students in taking advantage of advanced art opportunities in the area at local museums and gallery spaces. I consistently take students to exhibitions at various arts organizations in the area, and connect them with visiting artists.</p> <p>-I work to provide them with materials to work with and opportunities to interact with art and artists that I feel can benefit them. I provide them with in depth feedback about the progress of their work and give them opportunities to hone their criticism skills by engaging them in critique activities. Often, I am able to provide them with technical advice because their needs have motivated me to figure out something that I would not previously made the effort to discover. I encourage them to reflect on ways to find personal motivation for moving forward in the visual arts and to seek outlets to exhibit their work. I encourage them to seek the advice of others who are in the arts and humanities and to discover connections between all of the arts in order to inform the content of their own</p>

	<p>work. I encourage them to make connections between subjects that may be giving them difficulty and the visual arts in an attempt to discover mutual understanding.</p> <ul style="list-style-type: none"> <li>-Students have choice in regards to direction, material and depth in art production Opportunities [sic] to go deeper with research and discussion, gallery, studio, museum visits. Presentations on emerging visual fields and impact of visual culture.</li> <li>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators, visiting galleries in NY, etc. [sic]</li> <li>-Classic and academic lessons</li> <li>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there [sic] own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college / Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students and parents.</li> <li>-Advanced projects, integration of social issues that require intellectual responses, variety of media and fluid timelines. Field trips and exposure to other artists, and artworks.</li> <li>-Beyond teaching in the classroom I encourage students to take classes at local galleries and art guilds to broaden the experience.</li> <li>-Books , magazines, visual sites and art resources (examples shown on screen in classroom, demonstrate with materials of my own...allow them to experiment with, attend workshops, get ideas</li> </ul>
--	--

	<p>from conferences such as Missouri art Education conference (although it has been several years since I have been able to attend). Networking with other arts educators at such art experiences as Educators ArtLab and TICA, Art workshops---through universities or professional artists, Allow the students' 'permission' to go crazy--think outside the box. Encourage outside of school art experiences such as Art Academies, Summer arts programs, drawing groups, College art days, Portfolio days, Ask speakers from art schools to come and present to students. Ask former students to come and speak to art classes. Ask art professors for nearby university to come and speak.</p> <p>-For my HAVA students, just trying to get them to complete an assignment was a challenge. May of them did not care about their grades or overall school performance. I would try to encourage them to participate in community art events, giving them opportunities to focus on their own art style. Also, I would meet with them regularly to look at their sketchbooks, give them feedback, and generally encourage them to continue developing their skills. I would bring or share with them any news or career potentials that required HAVA, and we would explore what sort of other (academic) skills were required for these positions as well.</p>
<p>Allowing HAVAs to work at different paces, more quickly or slowly (13)</p>	<p>-I have a a [sic] rather large classroom that allows me to provide individual workspace for advanced students. As well there is ample time during and after school for the students to work independently. We have many advanced placement courses in our school and the expectation is that all students will take advanced courses. Art courses are varied with prereqs [sic] and offered annually. In addition our students can dual enroll in college while taking advanced courses in art at the high school level.</p> <p>-In my classroom, HAVA and other HA students have creative license with projects. This alleviates many of the affective issues that come up with HA students. As long as they are following minimum requirement, they can run with it. Time constraints are sometimes also extended; however, I found with all students they tend to WASTE time, so deadlines, sometimes, are really deadlines. I am also a certified Mindfulness/Yoga teacher. I use the Mindfulness in class and offer after or sometimes before school sessions for stressed out teens. These sessions are often occupied by at least 50 percent HA students.</p> <p>-I follow the college board require ments [sic] as best I can. I'm not good at Not accepting late work...I usually do. I have not reached out to the college board teacher forum for support not taken additional college board training so this survey is a good time out to reflect on what I can do to be a better teacher</p> <p>-My projects in my class are broad enough to meet the needs of all students. My HAVA students can make any project more difficult to</p>



	<p>meet their level of frustration. If they are not meeting that level, I push them to that level with modifications to their project to cause them to struggle. If they finish projects early there are other projects to work on. They are also given the time to create art on their own.</p> <p>-Nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</p> <p>-Provide enrichment opportunities whenever possible. Encourage extended time on projects, modify course requirements to allow for these extensions.</p> <p>-I always give them ways to make each project more advanced than the other students. I sometimes give them more time to complete their more advanced projects as well</p> <p>-We have a program that goes from Art I to Art V, Ceramics I and II and a sculpture class. This year we added AP 2-D design and AP Drawing. The students have room to grow in our school in the Visual Arts. The class sizes are smaller in our upper level classes. This year we also gave our AP students two hours instead of one so that they had more time to work on their portfolios. As a teacher, I talk to the students individually to push them in the direction which would be best for the student.</p> <p>-Advanced projects, integration of social issues that require intellectual responses, variety of media and fluid timelines. Field trips and exposure to other artists, and artworks.</p> <p>-All my students write their own challenges and describe the materials needed to accomplish their goals. They also suggest the time needed to do the work. I agree or talk with them if I do not agree and we talk and come to an understanding.</p> <p>-Extended deadlines for projects if needed, individual conversations at a higher level, encouragement and permission to see how far they can take their artwork, make suggestions of resources students might find motivating to pursue on their own</p> <p>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." [sic] I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their</p>
--	---

	<p>work as much as possible and get them involved with the show preparation. I smile at them!</p> <p>-Give them extra time if needed. Give them extra activities if finished sooner. Extend their projects to add more detail or deeper thinking. Create open-ended art that gives them the opportunity to be creative and elaborate with their work. Grade them more critically to help them improve even though their skills are above that of their peers. Have an art club for HAVA students.</p>
<p>Communicating well with HAVAs at an interpersonal level (12)</p>	<p>-I meet the academic and affective needs of HAVA students in your classroom by relating to them taking an interest in the things that mean something to them. I also show that I care about my kiddos deeply through my actions and to the way that I speak to them. I let them know that I am a human just like them that is not perfect!</p> <p>-I learn as much as I can about what their long term goals, interests, hobbies, and what they would like to study in college or at a trade school. I leave the projects open enough that all of my students can personalize and create it based on their interests or enduring theme. I connect the importance of the assignments to the class, their intellectual growth, prospective careers, and to their own visual literacy.</p> <p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I [sic] think that a warm, encouraging relationship is a big motivator. Smaller class size</p>

	<p>would help in this.</p> <ul style="list-style-type: none"> <li>-Through rigorous efforts and allowing student to find their artistic voice through an exploration of conceptual art as well as aesthetics. Studio collaborations between teacher and students</li> <li>-Academically, all students in my school, HAVA and otherwise, are encouraged to meet the state university requirements for incoming college freshmen. In addition, my school has a VAPA Scholars Award in which students who take 5 VAPA classes may earn a medallion and sit together at graduation. I also sponsor a chapter of the National Art Honor Society. Affectively, all [sic] teaching is also about the “whole child.” I begin the school year with community building. It’s like the theme song from the old television show Cheers – “...you want to go where everybody knows your name.” Students are willing to take risks in a friendly environment where they feel known and accepted. Students have different learning styles, skill levels and personal preferences and I want them involved in the decision making process. I make "choice and voice" central to an arts education.</li> <li>-All my students write their own challenges and describe the materials needed to accomplish their goals. They also suggest the time needed to do the work. I agree or talk with them if I do not agree and we talk and come to an understanding.</li> <li>-As I identify the HAVA students i [sic] make sure to give them more information and guidance [sic] on their projects. I make sure all materials and ideas are open for them. I also do this for all of my students.</li> <li>-Every HAVA student is different and has different needs. I try to learn about each student so that I can make those changes to allow each student to move forward.</li> <li>-Extended deadlines for projects if needed, individual conversations at a higher level, encouragement and permission to see how far they can take their artwork, make suggestions of resources students might find motivating to pursue on their own</li> <li>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their work as much as</li> </ul>
--	---

	<p>possible and get them involved with the show preparation. I smile at them!</p> <p>-We have received State and National recognition. Kids who wanted to kill themselves before they met me no longer want because of this program.</p> <p>-The sensitivity of talented artists can be a problem. I have found overall, listening to everyone and not taking a side works best. Meds get skipped, personalities clash, and hormones are raging. Sometimes, they just need someone to listen. Very often getting them to do all of the steps can be a problem when the obvious talent flows so effortlessly from a brush or pencil.</p>
Encouraging self-directedness (12)	<p>-I teach a choice based project classroom. Subject matter and medium choice (once learned) are up to student. There is also much self directed learning that helps students at all levels to differentiate learning</p> <p>-I try to implement challenging and self-directed studies. We have student led critiques and project development. The rubric is consistent with comments and justification from students.</p> <p>-I teach with very open ended projects. So skills and criteria are given then students have freedom to meet the standard the best way they can. My HAVA students will intrinsically challenge themselves when given the freedom. I mentor other teachers to do this in other classroom settings as will. The fewer limitations the better for cultivating creativity in students.</p> <p>-In my level 1 classes, my lessons are open-ended enough that students are encouraged to apply their own creative expressions within the lesson directives. In my upper level classes, students are given more opportunities to choose their own subject matter, media and techniques, and are far more self-directed. I take advantage of a lot of studio-based professional development opportunities. It's been many years since I attended art school and I feel that these studio based workshops and classes introduce me to new techniques, technologies and media that I can take back to my classroom.</p> <p>-I give them many more choices than other students in my classes. They are usually the students who have stayed with me 6th, 7th and 8th grade. By the time they are in my 8th grade art class, they know what is available in the art room. I attempt to run the class as a studio. After discussion with me, the students may use whatever materials they feel will enable [sic] them to complete an artwork. Unfortunately this year, through scheduling problems in my school, only about half my students returned from last year. I need to alter projects to accommodate [sic] those 8th graders who are new to art class. I find myself repeating the rituals and routines for new students daily, that my HAVA complete as second nature. I am planning a trip to The "new" Whitney Museum and as much as I want to just take the students who have worked with me over three</p>

	<p>years, HAVA or not, I need to also consider taking my "newest" art students. I teach 75 eighth graders in two classes and must only pick 40 for this trip (Whitney's constraints [sic]).</p> <p>-In my AP Studio Art Class the expectation is that all students will work at a high level. Students in that class have elected to be there, and are willing to accept the rigor of the curriculum. However, I understand that some of these students have emotional needs that cause me to alter my approach to them. I do everything I can to accommodate their needs, while being straight with them about the overall expectations of the class. The students need to know that I can be flexible and that I care about them. With HAVA students in other classes, I tend to be more hands-off, because I am sensitive about singling them out for extra praise (most of the other students know they are gifted and are looking to me to be even-handed in how I talk about their work in comparison with others.) I mostly talk privately with HAVA students about their work in process. I also privately encourage them to enter competitions, or sign up for more advanced classes, etc. I stress objectivity with the whole class where we look at characteristics of excellence in all the artwork, and how to improve our work no matter what our skill level is.</p> <p>-I give the assignment and encourage them to expand on the project. I also encouraged them to tackle other projects that weren't assigned to everyone so they could use their creativity and it encourages other students as well.</p> <p>-In my school we had individual art classes such as Drawing I and Drawing II rather than Art 1 and Art 2 classes. The culminating class was AP Studio which was year long and could be repeated. Students had to have Drawing I and II and Painting to be in the class by the time they were a junior. Some students only took it senior year. The goal was to develop portfolio quality works that would be competitive for scholarships at the art schools. This was regardless if they were pursuing a post secondary degree or not. Everyone in the class individually selected a theme that they were going to concentrate on for all their art work during the course of the year. From that, everyone had to complete six to seven works each semester so there was twelve to fourteen pieces completed by the end of the school year. Each semester there were four or five assignments that emphasized a particular medium, process, or stylistic approach that were tailored to individual concentrations and had deadlines to be met. There was also two "home series" pieces each semester that were in the students concentration but other than that had freedom as how to execute. This structure had several purposes. One was to develop a quantity of quality works that would be acceptable for the AP Studio Exam submission. It was also designed to challenge and develop the discipline necessary to succeed in art. Third, my program was designed to expose the</p>
--	---

	<p>students to different media and approaches to creating art. Much time was spent with the students to develop their thinking. Students that excelled beyond others had further individualization. Students that had AP Studio for a second year were given greater freedom and could direct themselves within a concentrated theme. They had to submit their program of what they were going to do or they had to continue in the class format. Often students don't know what they need to know so my program was deigned to give them the strutter [sic] they needed and could then branch out from their when they were ready</p> <p>-My projects in my class are broad enough to meet the needs of all students. My HAVA students can make any project more difficult to meet their level of frustration. If they are not meeting that level, I push them to that level with modifications to their project to cause them to struggle. If they finish projects early there are other projects to work on. They are also given the time to create art on their own.</p> <p>-I feel the nature of teaching a studio course lends itself to meeting the needs of all learners. Presenting problems and additional techniques allows students to make choices based on their abilities and desires. I find many HAVA students go above and beyond naturally. They want to succeed and will research and explore topics they like on their own time, enriching the outcome of their final product.</p> <p>-All learners are individuals, and to that end, each receive what is necessary to succeed. Students receive the attention they need for "discovery learning" in the visual arts. HAVA students receive as much or as little instruction as necessary. I show technique and allow students to experience art.</p> <p>-Enrichment from me is for all students that push themselves! All students are responsible for "teaching" me how to teach them...this then engages students in communication with me as to where they want to go and how we will get them there!</p>
<p>Giving HAVAs feedback and critiques (10)</p>	<p>-I try to give them more options and feedback on lessons.</p> <p>-I try to implement challenging and self-directed studies. We have student led critiques and project development. The rubric is consistent with comments and justification from students.</p> <p>-I teacher a College Board, AP Studio Art course, and that class specifically identifies students whom are high achieving visual artists. They are given the opportunity to pursue personal interests in their work, they are given every opportunity to choose the media, scale and often the subject matter of their work. In addition, they are required to create a series of pieces that focus on a concentrated idea which is continued through multiple pieces. The rigor and expectations are higher, and they are also required to interact with their peers for peer reviews/critiques.</p> <p>-I try to integrate chore subjects to my projects, such as social study</p>

	<p>and writing. I invite students to reflect on their learning experience in self-evaluation [sic] essays and group critiques. My classroom is a studio setting which [sic] leaves room for students to interact, share their feelings and experience, and give feedback to each others.</p> <p>-I work to provide them with materials to work with and opportunities to interact with art and artists that I feel can benefit them. I provide them with in depth feedback about the progress of their work and give them opportunities to hone their criticism skills by engaging them in critique activities. Often, I am able to provide them with technical advice because their needs have motivated me to figure out something that I would not previously made the effort to discover. I encourage them to reflect on ways to find personal motivation for moving forward in the visual arts and to seek outlets to exhibit their work. I encourage them to seek the advice of others who are in the arts and humanities and to discover connections between all of the arts in order to inform the content of their own work. I encourage them to make connections between subjects that may be giving them difficulty and the visual arts in an attempt to discover mutual understanding.</p> <p>-I work with students with academic talent, but none of them are currently identified as high potential visual artists. I used to teach art at elementary and secondary level. I support diverse academic needs of students with high academic potential using a variety of curricula, some of which overlap with visual arts pedagogy, such as socratic seminar (critique) [sic], creative and critical thinking exercise, reflection and journalling, [sic] interpreting thematic guidelines for individual work, planning creative projects, evaluating creative projects, etc.</p> <p>-My classroom is very choice-based, so HAVA students have the opportunity to go above and beyond basic assignments. I encourage them to stretch themselves through individual conferencing, group critiques, and by providing resources that they can connect to.</p> <p>-I expect my students to use high level vocabulary when discussing or critiquing artwork. I assign research and reflective writing assignments such as artist statements with every unit. My units are highly conceptual and allow for individual creative problem solving and personal reflection and expression with every assignment.</p> <p>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." [sic] I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their</p>
--	--

	<p>classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their work as much as possible and get them involved with the show preparation. I smile at them!</p> <p>-Give them extra time if needed. Give them extra activities if finished sooner. Extend their projects to add more detail or deeper thinking. Create open-ended art that gives them the opportunity to be creative and elaborate with their work. Grade them more critically to help them improve even though their skills are above that of their peers. Have an art club for HAVA students.</p>
<p>Providing HAVAs with opportunities to enter art shows (8)</p>	<p>-In my AP Studio Art Class the expectation is that all students will work at a high level. Students in that class have elected to be there, and are willing to accept the rigor of the curriculum. However, I understand that some of these students have emotional needs that cause me to alter my approach to them. I do everything I can to accommodate their needs, while being straight with them about the overall expectations of the class. The students need to know that I can be flexible and that I care about them. With HAVA students in other classes, I tend to be more hands-off, because I am sensitive about singling them out for extra praise (most of the other students know they are gifted and are looking to me to be even-handed in how I talk about their work in comparison with others.) I mostly talk privately with HAVA students about their work in process. I also privately encourage them to enter competitions, or sign up for more advanced classes, etc. I stress objectivity with the whole class where we look at characteristics of excellence in all the artwork, and how to improve our work no matter what our skill level is.</p> <p>-I give my students open-ended prompts that makes [sic] student choice and intrinsic motivation an essential part of each project. I use authentic assessments, mainly portfolio shows and contests a regular part of the curriculum. I encourage and support students in taking advantage of advanced art opportunities in the area at local museums and gallery spaces. I consistently take students to exhibitions at various arts organizations in the area, and connect them with visiting artists.</p> <p>-They have the same basic assignment as other students, but I allow them more time and increase the difficulty/expectations of my HAVA students. They also become more engaged in art by participating in my after school art club activities. I take them to art contests and send their work to be displayed at various venues to encourage them.</p> <p>-I apply for grants for extra funding for specialized projects at the elementary level. I schedule some time to have students dismissed a asa [sic] group to come down to the art classroom and work on a</p>



	<p>special project that is different and more advanced than their peers. I try to schedule eight different days between December and May. I then showcase their artwork at the end of the year art show with descriptions and names of the students. For high school students mostly juniors and seniors I offer an Advanced Placement class that is scheduled into their schedule for the full year. The class is guided by the College Board of Advanced Placement Studio Arts. The students propose a concentration area of study and I leave a studio area open from 7:00 am to 4:30 pm everyday for them to work. The students come and go freely as their school schedule allows.</p> <p>-By using TAB (Teaching Artistic Behaviors) or modified TAB, Other independent courses, after school art team competing at the regional and state levels.</p> <p>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their work as much as possible and get them involved with the show preparation. I smile at them!</p> <p>-I don't feel like I necessarily "meet their needs" but rather attempt to get them to produce top-quality artwork that other students may not be able to achieve, and that is the artwork I tend to put in art shows.</p> <p>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators, visiting galleries in NY, etc. [sic]</p>
<p>Encouraging cross curricular learning (7)</p>	<p>-I try to integrate chore subjects to my projects, such as social study and writing. I invite students to reflect on their learning experience in self-evaluation [sic] essays and group critiques. My classroom is a studio setting which [sic] leaves room for students to interact, share their feelings and experience, and give feedback to each others.</p> <p>-I provide basic background information and lots of choices for</p>

	<p>students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I [sic] think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <p>-Students have choice in regards to direction, material and depth in art production Opportunities [sic] to go deeper with research and discussion, gallery, studio, museum visits. Presentations on emerging visual fields and impact of visual culture.</p> <p>-I expect my students to use high level vocabulary when discussing or critiquing artwork. I assign research and reflective writing assignments such as artist statements with every unit. My units are highly conceptual and allow for individual creative problem solving and personal reflection and expression with every assignment.</p> <p>-Advanced projects, integration of social issues that require intellectual responses, variety of media and fluid timelines. Field trips and exposure to other artists, and artworks.</p> <p>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators,</p>
--	---

	<p>visiting galleries in NY,etc. [sic]</p> <p>-I work to provide them with materials to work with and opportunities to interact with art and artists that I feel can benefit them. I provide them with in depth feedback about the progress of their work and give them opportunities to hone their criticism skills by engaging them in critique activities. Often, I am able to provide them with technical advice because their needs have motivated me to figure out something that I would not previously made the effort to discover. I encourage them to reflect on ways to find personal motivation for moving forward in the visual arts and to seek outlets to exhibit their work. I encourage them to seek the advice of others who are in the arts and humanities and to discover connections between all of the arts in order to inform the content of their own work. I encourage them to make connections between subjects that may be giving them difficulty and the visual arts in an attempt to discover mutual understanding.</p>
<p>Giving HAVAs encouragement (7)</p>	<p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Googie Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student.I [sic] think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <p>-In my AP Studio Art Class the expectation is that all students will work at a high level. Students in that class have elected to be there, and are willing to accept the rigor of the curriculum. However, I</p>

	<p>understand that some of these students have emotional needs that cause me to alter my approach to them. I do everything I can to accommodate their needs, while being straight with them about the overall expectations of the class. The students need to know that I can be flexible and that I care about them. With HAVA students in other classes, I tend to be more hands-off, because I am sensitive about singling them out for extra praise (most of the other students know they are gifted and are looking to me to be even-handed in how I talk about their work in comparison with others.) I mostly talk privately with HAVA students about their work in process. I also privately encourage them to enter competitions, or sign up for more advanced classes, etc. I stress objectivity with the whole class where we look at characteristics of excellence in all the artwork, and how to improve our work no matter what our skill level is.</p> <ul style="list-style-type: none"><li>-Nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li><li>-Currently I teach elementary level, but some projects are customized to the individual student (PBL). When I taught at a different level I would offer support, guidance and encouragement to make HAVA student's art be what they want their project to be.</li><li>-Extended deadlines for projects if needed, individual conversations at a higher level, encouragement and permission to see how far they can take their artwork, make suggestions of resources students might find motivating to pursue on their own</li><li>-First, I listen to them. If I can help, I provide feedback as soon as possible. Sometimes I have to dig around for resources or supplies that they want to use. I encourage them to email me with their ideas, questions, or concerns so that I have time to think about what to say back. I need to be positive, so I rarely say "no, you can't." I let them work ahead and I give them extended time. I encourage them to ask questions, and I avoid sarcasm and quick judgments. I try NOT to put them on a pedestal or hold their artwork up during class, as this singles them out and seems to embarrass them (their classmates have already noticed how good their artwork is). They do not need me gushing about their work: they want to improve! So, I try to be very honest about their assessment and what they can do to improve their artwork piece. I try to publicly exhibit their work as much as possible and get them involved with the show preparation. I smile at them!</li><li>-For my HAVA students, just trying to get them to complete an assignment was a challenge. Many of them did not care about their grades or overall school performance. I would try to encourage them to participate in community art events, giving them opportunities to focus on their own art style. Also, I would meet</li></ul>
--	---

	<p>with them regularly to look at their sketchbooks, give them feedback, and generally encourage them to continue developing their skills. I would bring or share with them any news or career potentials that required HAVA, and we would explore what sort of other (academic) skills were required for these positions as well.</p>
<p>Offering art clubs or Art Honor Society (6)</p>	<p>-They have the same basic assignment as other students, but I allow them more time and increase the difficulty/expectations of my HAVA students. They also become more engaged in art by participating in my after school art club activities. I take them to art contests and send their work to be displayed at various venues to encourage them.</p> <p>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there [sic] own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college / Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students and parents.</p> <p>-Academically, all students in my school, HAVA and otherwise, are encouraged to meet the state university requirements for incoming college freshmen. In addition, my school has a VAPA Scholars Award in which students who take 5 VAPA classes may earn a medallion and sit together at graduation. I also sponsor a chapter of the National Art Honor Society. Affectively, all [sic] teaching is also about the "whole child." I begin the school year with community building. It's like the theme song from the old television show Cheers – "...you want to go where everybody knows your name." Students are willing to take risks in a friendly environment where they feel known and accepted. Students have different learning styles, skill levels and personal preferences and I want them involved in the decision making process. I make "choice and voice" central to an arts education.</p>

	<p>-Give them extra time if needed. Give them extra activities if finished sooner. Extend their projects to add more detail or deeper thinking. Create open-ended art that gives them the opportunity to be creative and elaborate with their work. Grade them more critically to help them improve even though their skills are above that of their peers. Have an art club for HAVA students.</p>
<p>Providing HAVAs with current art media and literature (5)</p>	<p>-I provide basic background information and lots of choices for students to pursue their interests, to work in groups or alone. I give assignments with just enough structure to motivate and plenty of room for individual expression. I give lots of individual attention to nudge students to improve and to challenge them intellectually. Most of my hava students are part of a highly gifted magnet. They have been encouraged to cram information. They may have an isolated skill such as drawing and feel safe in that and cautious about trying something new and failing at it. I coax them into new fields and provide supportive instruction. Many of them are loathe to make a decision at first. I require them to make small ones and raise the bar over time. I encourage thought and discussion on aesthetics, finding connections between their previous knowledge, art history, and their interests. My magnet art history class has just finished a research project. Groups and individuals have researched subjects as diverse as set design, Roman and Greek sculpture, French Realism Google Architecture, Monet, Ming Ware, and Dada. They have presented their findings to the class and made objects in the style of their topic. Students can choose whether to emphasize history or making. In my larger, more diverse mainstream classes, aesthetics is at a beginning level. As students' gifts emerge, I encourage them. When a student stumbles onto something great, I go to google [sic] images and show them precedents and let them know that they are on a good path. I rely heavily on individual attention, using my intuition to figure out what's next for each student. I [sic] think that a warm, encouraging relationship is a big motivator. Smaller class size would help in this.</p> <p>-My classroom is very choice-based, so HAVA students have the opportunity to go above and beyond basic assignments. I encourage them to stretch themselves through individual conferencing, group critiques, and by providing resources that they can connect to.</p> <p>-Books , [sic] magazines, visual sites and art resources (examples shown on screen in classroom, demonstrate with materials of my own...allow them to experiment with, attend workshops, get ideas from conferences such as Missouri art Education conference (although it has been several years since I have been able to attend). Networking with other arts educators at such art experiences as Educators ArtLab and TICA, Art workshops---through universities or professional artists, Allow the students' 'permission' to go crazy--</p>

	<p>-think outside the box. Encourage outside of school art experiences such as Art Academies, Summer arts programs, drawing groups, College art days, Portfolio days, Ask speakers from art schools to come and present to students. Ask former students to come and speak to art classes. Ask art professors for nearby university to come and speak.</p> <p>-I am constantly looking for new resources and media options for my students. I read about new artists, new media, and new ideas and forward these to my students to enhance what the whole class get [sic] from mein [sic] the classroom. I am availavle [sic] for extea [sic] work before and after school, during my lunch and prep, and via e-mail outside of school hours.</p>
<p>Giving HAVAs a separate studio space to work in (5)</p>	<p>-I have a a rather large classroom that allows me to provide individual workspace for advanced students. As well there is ample time during and after school for the students to work independently. We have many advanced placement courses in our school and the expectation is that all students will take advanced courses. Art courses are varied with prereqs [sic] and offered annually. In addition our students can dual enroll in college while taking advanced courses in art at the high school level.</p> <p>-a. Written text on principle/media/art history/ criticism - We often work in more advanced levels of textbook or text is supplemented with teacher-made materials from a variety of professional sources. Students also make and present to peers a research project on art history. Project choice and topic is there [sic] own. b. Projects and media - we work a year or more ahead on GLE's for grade level. Additionally, whenever possible we attempt to branch out to professional media and techniques. c. Supplemental time/work space - Studios are always open and students are encouraged to come to art room to put in extra time before or after school and during down times in other classes. Teachers of other subjects are aware of this policy and frequently allow students to come to art when their classwork [sic] is completed. It is a motivational tool and reward. Additionally, we have built a separate ceramics studio space and a separate studio work space for those students who are exceptionally advanced or pursuing AP studio submission. d. Internship/ college / Honors programs - We are a member of National Art Honor Society. We work closely with several local arts institutions that offer trips, visits, or internships for our students in the arts. Opportunities like portfolio reviews and college days are broadly advertised to students and parents.</p> <p>-I apply for grants for extra funding for specialized projects at the elementary level. I schedule some time to have students dismissed a asa [sic] group to come down to the art classroom and work on a special project that is different and more advanced than their peers. I try to schedule eight different days between December and May. I</p>

	<p>then showcase their artwork at the end of the year art show with descriptions and names of the students. For high school students mostly juniors and seniors I offer an Advanced Placement class that is scheduled into their schedule for the full year. The class is guided by the College Board of Advanced Placement Studio Arts. The students propose a concentration area of study and I leave a studio area open from 7:00 am to 4:30 pm everyday for them to work. The students come and go freely as their school schedule allows.</p>
<p>Collaborating with other teachers (5)</p>	<p>-I teach with very open ended projects. So skills and criteria are given then students have freedom to meet the standard the best way they can. My HAVA students will intrinsically challenge themselves when given the freedom. I mentor other teachers to do this in other classroom settings as will. The fewer limitations the better for cultivating creativity in students.</p> <p>-Luckily our school is small so I can often give HAVA students one on one time during class or between classes. I try to work with the gifted teacher as much as possible as well.</p> <p>-Books , magazines, visual sites and art resources (examples shown on screen in classroom, demonstrate with materials of my own...allow them to experiment with, attend workshops, get ideas from conferences such as Missouri art Education conference (although it has been several years since I have been able to attend). Networking with other arts educators at such art experiences as Educators ArtLab and TICA, Art workshops---through universities or professional artists, Allow the students' 'permission' to go crazy--</p> <p>-think outside the box. Encourage outside of school art experiences such as Art Academies, Summer arts programs, drawing groups, College art days, Portfolio days, Ask speakers from art schools to come and present to students. Ask former students to come and speak to art classes. Ask art professors for nearby university to come and speak.</p> <p>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators, visiting galleries in NY,etc. [sic]</p>
<p>Attending or seeking professional development (5)</p>	<p>-I would like to. explore more learning materials to upgrade on what I know</p> <p>-In my level 1 classes, my lessons are open-ended enough that students are encouraged to apply their own creative expressions within the lesson directives. In my upper level classes, students are given more opportunities to choose their own subject matter, media</p>



	<p>and techniques, and are far more self-directed. I take advantage of a lot of studio-based professional development opportunities. It's been many years since I attended art school and I feel that these studio based workshops and classes introduce me to new techniques, technologies and media that I can take back to my classroom.</p> <p>-I went through the National Board process. It provided great feedback for my own personal growth as well as give me a great experience in critical thinking.</p> <p>-Books , [sic] magazines, visual sites and art resources (examples shown on screen in classroom, demonstrate with materials of my own...allow them to experiment with, attend workshops, get ideas from conferences such as Missouri art Education conference (although it has been several years since I have been able to attend). Networking with other arts educators at such art experiences as Educators ArtLab and TICA, Art workshops---through universities or professional artists, Allow the students' 'permission' to go crazy and think outside the box. Encourage outside of school art experiences such as Art Academies, Summer arts programs, drawing groups, College art days, Portfolio days, Ask speakers from art schools to come and present to students. Ask former students to come and speak to art classes. Ask art professors for nearby university to come and speak.</p> <p>-This would take weeks to describe, so just a few things: Guest artists and speakers from nearby universities Considerable artistic freedom...projects that are based on enduring ideas instead of just technical facility Ungraded projects to encourage risk-taking Assignments that require global thinking, connecting diverse disciplines and/or abandoning past paradigms Showing student work in professional exhibits Continuing my own professional development through reading, talking to exceptional Art Educators, visiting galleries in NY,etc. [sic]</p>
<p>HAVAs tutor and model the creation of their work for peers (3)</p>	<p>-Since these are the most interested students, the other students want to create like them. If I teach lessons or teach techniques that my HAVA students will like, then my others want to try after them. I ask them what they want and let them explore new things. I still give them guidance, and help as needed, but I let them guide their learning as well.</p> <p>-My HAVA students are given more choices as to how to complete assignments. These students are put in a position of mentor or peer tutor. These students are given the opportunity to repeat my classes. These students are challenged to build a strong, diverse portfolio.</p> <p>-I give the assignment and encourage them to expand on the project. I also encouraged them to tackle other projects that weren't assigned to everyone so they could use their creativity and it encourages other students as well.</p>

Appendix I

**How to Better Prepare Future Art Educators**

Theme	Response(s)
<p>Preservice Training (38)</p>	<ul style="list-style-type: none"> <li>-Training or in-service.</li> <li>-I think it would be helpful if all teachers were provided a class on managing their art rooms. This class should include things such as ways to store art, working with different media, and working with children of different abilities.</li> <li>-I do think we need more classes available for the HAVA students, both at the University and in Inservices at our school.</li> <li>-More teacher prep at university level, more inservice opportunities</li> <li>-Taking a class that gives good ideas for how to help HAVA succeed and do more advanced projects with out singling them out.</li> <li>-I think it needs to be taught to students in college studying to be art educators. The earlier the training the better for the teacher. Teachers should be engaging in Professional Development that teaches these needs as well.</li> <li>-A college course dedicated to teaching HAVA learners would be of the utmost help in preparing educators. If this is not possible, a specific unit on teaching HAVA learners in a more general "Exceptional Child" course would be helpful. My district has never offered professional development on HAVA students, but we have had PD on working with students with special needs and middle range students. Even though my school is high-achieving and heavily focuses on AP courses, we don't focus on how to best teach and challenge those students.</li> <li>-I think that future educators need to meet and dialogue with successful and experienced teachers of HAVA students. It is better than theory. There is no better training than personal experience.</li> <li>-Attend a university that has a cutting edge art education program.</li> <li>-Classes, mentor with experience working with these students</li> <li>-It might be useful to learn about different types of HAVA learners. In school I learned about gifted children having behavioral issues, but in my practical experience it has been most useful to watch my mentor work with her students, many of whom are gifted. She suggests and points out things that I would not have previously noticed, and this has helped to train my eye to look for how students can make their projects outstanding.</li> <li>-More pre-service, in-service, and self led training. A budget allocated for supplying resources and staff to help while I teach HAVA learners.</li> <li>-A college class that helps you so it's not just flying by the seat of your pants but gives ideas on how to help them. Also being able to work with students that are HAVA while you are in school or</li> </ul>

	<p>student teaching or having a mentor that knows how to work with those students would be good.</p> <ul style="list-style-type: none"> <li>-Being trained how to spot them and how to take their projects to the next level</li> <li>-teach in college or have PD available on it.</li> <li>-Classes that help to build other options of information on teaching students of this caliber.</li> <li>-All educators need to learn how to best set up their classroom for differentiated instruction. This is important professional development that will improve teaching for all students. It's also important to provide resources beyond the classroom such as information about summer college art programs for high school students, competitions, advanced courses at their school, art honors programs, information about college and careers, internships with art professionals, and community service opportunities.</li> <li>-I believe there should be formal instruction and PD for educators to be aware of the latest techniques in this area of education... I personally would appreciate that.</li> <li>-I would have really appreciated classes in my credential program or professional development workshops offered to help me be the best teacher I can be for my HAVA learners. SO much of my programs and what is offered through my district focuses on the needs of English Language Learners and under-performing students. This is, of course, needed and important, but the push with No Child Left Behind, I feel there was a huge shift away from the Gifted and Talented students. Our GATE program has been cut completely and three years ago when I applied for a fellowship at Sonoma State University, I was not accepted because I didn't serve an enough underprivileged students. Due to the high achieving level of my students, I feel that often both my students and I are viewed as privileged or elitist. I spend a lot of my time outside of the classroom educating people about why the HAVA learners I teach need just as much time, attention and passion from me as an educator as any other student in the arts and core classes.</li> <li>-Take a class on giftedness and talented students. Read books and articles. Participate in a national professional group that speak of HAVA students to share strategies.</li> <li>-They must become fine artists and have a very good foundation in media so that they can help with technique. I find many of my interns do not have enough technique courses themselves so they lack versatility in their ability to teach the advanced student. I fortunately have a very background with multiple media under my belt so that I can teach a lot of different subjects. Take as many courses [sic] you can so that you are able to teach technique not just projects.</li> <li>-In preservice, have one or two classes devoted to the gifted child.</li> </ul>
--	--

	<p>More continuing education programs and workshops should feature the topic of the HAVA student. Encourage student teachers and professionals to subscribe to gifted student newsletters, specifically for art.</p> <ul style="list-style-type: none"> <li>-Exposure to working with HAVA students during practicums, course work in school dealing specifically with advanced learners.</li> <li>-pre-service training/sensitivity national convention online webinars</li> <li>-Include as part of their pre-service training in the classroom.</li> <li>-There should be required classes, yet I do not wish to have HAVA students removed from my class and put in their own class as I believe they help challenge and push the other students to do better work.</li> <li>-I think an emphasis needs to be placed on conceptual assignments rather than skill based assignments. It is harder to create those types of lessons. Preservice teachers need to be taught how to do that.</li> <li>-Having a course taught in college training and as professional development workshops and conferences.</li> <li>-Coursework at the college level is important and also visitations and/or internships with programs for the gifted are beneficial.</li> <li>-In the Art Ed. courses provided in college, every teacher should be required to take at least one course on how to effectively teach HAVA students.</li> <li>-All educators, whether they are art teachers or not, need to have a basic knowledge of HA. The HAVA students need to be recognized and have allowances to work on their specialty skills. In a district without ANY elementary art specialists this would be extremely difficult.</li> <li>-College programs tend to focus on special needs learners and not on gifted students so their should be an added piece to teacher training about those students.</li> <li>-Instruction on the needs and personality traits of the HAVA/gifted student in the regular classroom</li> <li>-I wold [sic] like more education regarding teaching HAVA learners in a mixed classroom. I have never witnessed an art class that was [sic] not fully inclusion/mainstreamed, and we need to teach future educators how to best teach in that setting.</li> <li>-More preservice training or professional development training for those teachers already employed as educators.</li> <li>-I would recommend a class especially devoted to the subject of working with HAVA learners, with discussion among student-teachers as an an [sic] important portion of the class.</li> <li>-It would be good to have at least some training in grant writing. Develop their own skills and ideas. Read , get ideas, network, take art classes...even if they don't fulfill an advanced degree. Get a large variety of art experiences...not just from the university that you</li> </ul>
--	--

	<p>received your undergrad art degree. Have pre-service art teachers (especially high school teachers) have at least one block 1,2,3 or 4 teaching experience with high achieving or gifted students. Some should realize that there is a big difference between elementary art teachers and High school art teachers. There may be the very best elementary art teacher alive...put into a high school art setting and it not work out so well. It is very important for part of the pre-service training be some HONEST evaluation of the proper 'fit' (level) for each prospective teacher. High school teachers need a much higher skill set (hopefully that doesn't sound wrong).... Sometimes when a teacher is going into an interview...the interviewer has no idea what kind of skill set that might be. Looking at grades on a transcript at various universities , does not always tell the story.</p> <p>-Teacher education programs need to do a better job of preparing prospective teachers for working with high achievers.</p>
<p>Professional Development (32)</p>	<p>-I would love to participate in professional development opportunities related to teaching HAVA students. I think more training from teachers who can demonstrate best practices for HAVA students would be very helpful.</p> <p>-Mentors, collaboration and networking with other art educators, and training during the first few years of teaching.</p> <p>-PD</p> <p>-More resources, and inservices</p> <p>-I think it would be helpful to have a class or Professional Development on ways to challenge students. either will alternative advanced add-ons or with easy extras that can just be in a teacher's bag of tricks. HAVA's rarely finish early so extra things to do usually are for lower ability students.</p> <p>-Training and professional opportunities are essential. Ways to identify them and letting administrators know what needs these students need.</p> <p>-Knowledge of students to meet their individual needs as learners, research and professional developments with colleagues .</p> <p>-More preservice training or professional development training for those teachers already employed as educators.</p> <p>-Materials written about this population for art educators should be updated with more recent research findings. Sessions beyond AP Studio should be offered at national art education conferences.</p> <p>-I wold [sic] like more education regarding teaching HAVA learners in a mixed classroom. I have never witnessed an art class that wass [sic] not fully inclusion/mainstreamed, and we need to teach future educators how to best teach in that setting.</p> <p>-I have received general gifted training, not specifically for art. it would be great to have that.</p> <p>-All educators, whether they are art teachers or not, need to have a basic knowledge of HA. The HAVA students need to be recognized</p>

	<p>and have allowances to work on their specialty skills. In a district without ANY elementary art specialists this would be extremely difficult.</p> <ul style="list-style-type: none"> <li>-Regional in-service meetings.</li> <li>-Be open to new ideas, be prepared with new tools, and stay up to date on new technology and ideas by attending conferences</li> <li>-Having a course taught in college training and as professional development workshops and conferences.</li> <li>-pre-service training/sensitivity national convention online webinars</li> <li>-All educators need to learn how to best set up their classroom for differentiated instruction. This is important professional development that will improve teaching for all students. It's also important to provide resources beyond the classroom such as information about summer college art programs for high school students, competitions, advanced courses at their school, art honors programs, information about college and careers, internships with art professionals, and community service opportunities.</li> <li>-I believe there should be formal instruction and PD for educators to be aware of the latest techniques in this area of education... I personally would appreciate that.</li> <li>-I would have really appreciated classes in my credential program or professional development workshops offered to help me be the best teacher I can be for my HAVA learners. SO much of my programs and what is offered through my district focuses on the needs of English Language Learners and under-performing students. This is, of course, needed and important, but the push with No Child Left Behind, I feel there was a huge shift away from the Gifted and Talented students. Our GATE program has been cut completely and three years ago when I applied for a fellowship at Sonoma State University, I was not accepted because I didn't serve an enough underprivileged students. Due to the high achieving level of my students, I feel that often both my students and I are viewed as privileged or elitist. I spend a lot of my time outside of the classroom educating people about why the HAVA learners I teach need just as much time, attention and passion from me as an educator as any other student in the arts and core classes.</li> <li>-Take a class on giftedness and talented students. Read books and articles. Participate in a national professional group that speak of HAVA students to share strategies.</li> <li>-In preservice, have one or two classes devoted to the gifted child. More continuing education programs and workshops should feature the topic of the HAVA student. Encourage student teachers and professionals to subscribe to gifted student newsletters, specifically for art.</li> <li>-A mentor is a great asset and I think finding a seasoned art teacher</li> </ul>
--	---

	<p>is an invaluable resource. I think reading art magazines, going to galleries, Museums, checking out art Ed. Magazines and online resources are helpful. I learn the most taking courses with other art teachers.</p> <ul style="list-style-type: none"> <li>-Being trained how to spot them and how to take their projects to the next level</li> <li>-teach in college or have PD available on it.</li> <li>-More pre-service, in-service, and self led training. A budget allocated for supplying resources and staff to help while I teach HAVA learners.</li> <li>-Keep interested in their own art too, have mentors, be given the time to renew in workshops and other educational opportunities, and to have input from previous HAVA learners on what worked for them.</li> <li>-A college course dedicated to teaching HAVA learners would be of the utmost help in preparing educators. If this is not possible, a specific unit on teaching HAVA learners in a more general "Exceptional Child" course would be helpful. My district has never offered professional development on HAVA students, but we have had PD on working with students with special needs and middle range students. Even though my school is high-achieving and heavily focuses on AP courses, we don't focus on how to best teach and challenge those students.</li> <li>-More teacher prep at university level, more inservice opportunities</li> <li>-I think it needs to be taught to students in college studying to be art educators. The earlier the training the better for the teacher. Teachers should be engaging in Professional Development that teaches these needs as well.</li> <li>-In-service trainings on working with VISUAL ARTS high ability students specifically. This could be done together with an outreach program from local visual arts institutions with opportunities available to these students.</li> <li>-I do think we need more classes available for the HAVA students, both at the University and in Inservices at our school.</li> <li>-Training or in-service.</li> </ul>
<p>Recognize the needs of <i>all</i> students (16)</p>	<ul style="list-style-type: none"> <li>-I was taught how to help those who struggle, not those who excel. It would be good to give future art educators some basic ideas as to what to do with these students. For example, I use sketchbooks with open-ended drawing prompts for students who finish early. This was suggested to me by a veteran art teacher, but would have been good to know before my first year teaching.</li> <li>-I think it would be helpful to have a class or Professional Development on ways to challenge students. either will alternative advanced add-ons or with easy extras that can just be in a teacher's bag of tricks. HAVA's rarely finish early so extra things to do usually are for lower ability students.</li> </ul>

	<p>-There is absolutely NO preparation for HAVA learners--all education is focused on the students who have difficulty learning for one reason or another.</p> <p>-I wold [sic] like more education regarding teaching HAVA learners in a mixed classroom. I have never witnessed an art class that was [sic] not fully inclusion/mainstreamed, and we need to teach future educators how to best teach in that setting.</p> <p>-Training in how to be flexible with your expectations as well as with how you interact and talk with students within a classroom setting that contains literally ALL levels of learners.</p> <p>-Each HAVA should have an IEP just as any other SPED student does, so that they are not being held back from developing their full potential.</p> <p>-I believe any project gives an opportunity for a HAVA student to excel and create unusual work, but figuring out lesson plans and projects where students work simultaneously [sic] at different levels in the same space is difficult, and can be an organisational [sic] nightmare. I would enjoy learning how to create such a class space without loosing [sic] some of the students [sic] attention and motivation on the way, and feeling overwhelmed by responding to different needs at once.</p> <p>-We definitely need education on all types of learners - the highly motivated and the highly unmotivated. I feel that education programs do not teach us how to teach either type - they only teach us how to teach the "average - normal" type student.</p> <p>-I've been oiut [sic] of school a long time. I graduated from the graduate art education program at Rhode Island School of Design. I believe their program is an excellent one because of the atmosphere of the school itself. I felt more than prepared to work with students of all abilitites. [sic]</p> <p>-I would have really appreciated classes in my credential program or professional development workshops offered to help me be the best teacher I can be for my HAVA learners. SO much of my programs and what is offered through my district focuses on the needs of English Language Learners and under-performing students. This is, of course, needed and important, but the push with No Child Left Behind, I feel there was a huge shift away from the Gifted and Talented students. Our GATE program has been cut completely and three years ago when I applied for a fellowship at Sonoma State University, I was not accepted because I didn't serve an enough underprivileged students. Due to the high achieving level of my students, I feel that often both my students and I are viewed as privileged or elitist. I spend a lot of my time outside of the classroom educating people about why the HAVA learners I teach need just as much time, attention and passion from me as an educator as any other student in the arts and core classes.</p>
--	--



	<p>-Until the public school system changes in its entirety, the regular classroom curriculum will continue to be diluted or simplified to meet the governmental requirements for IEP and other special needs students. High achievers and average achievers will continue to be subjected to a curriculum that does not meet their needs, but rather makes it possible for the teacher to "leave no child behind."</p> <p>-All teachers need to be able to reach all learners. HAVA students are no different than students with lower special needs.</p> <p>-All students are unique, treat them as such! Expect them to show, express and create from their own uniqueness!</p> <p>-learn to develop high expectations for all students, adjusting expectations for low-achieving students leaves students that are interested and skilled out on their own.</p> <p>-A college course dedicated to teaching HAVA learners would be of the utmost help in preparing educators. If this is not possible, a specific unit on teaching HAVA learners in a more general "Exceptional Child" course would be helpful. My district has never offered professional development on HAVA students, but we have had PD on working with students with special needs and middle range students. Even though my school is high-achieving and heavily focuses on AP courses, we don't focus on how to best teach and challenge those students.</p> <p>-To be educated in various educational learning styles, have hands-on experience with HAVA learners.</p>
<p>Mentorships or working with other teachers (13)</p>	<p>-Keep interested in their own art too, have mentors, be given the time to renew in workshops and other educational opportunities, and to have input from previous HAVA learners on what worked for them.</p> <p>-Personal experiences supported by meaningful educational dialog.</p> <p>-I think that future educators need to meet and dialogue with successful and experienced teachers of HAVA students. It is better than theory. There is no better training than personal experience.</p> <p>-Classes, mentor with experience working with these students</p> <p>-It might be useful to learn about different types of HAVA learners. In school I learned about gifted children having behavioral issues, but in my practical experience it has been most useful to watch my mentor work with her students, many of whom are gifted. She suggests and points out things that I would not have previously noticed, and this has helped to train my eye to look for how students can make their projects outstanding.</p> <p>-A college class that helps you so it's not just flying by the seat of your pants but gives ideas on how to help them. Also being able to work with students that are HAVA while you are in school or student teaching or having a mentor that knows how to work with those students would be good.</p> <p>-A mentor is a great asset and I think finding a seasoned art teacher</p>

	<p>is an invaluable resource. I think reading art magazines, going to galleries, Museums, checking out art Ed. Magazines and online resources are helpful. I learn the most taking courses with other art teachers.</p> <p>-Better connections to the art world. I think the art world is a fertile place for gifted minds of all learning styles, but HAVA students need mentors who know what is out there to encourage exploration.</p> <p>-See videos of teachers and visit classrooms of art teachers who have been identified as good HAVA teachers. T.A.B. teachers are a good place to start.</p> <p>-I was taught how to help those who struggle, not those who excel. It would be good to give future art educators some basic ideas as to what to do with these students. For example, I use sketchbooks with open-ended drawing prompts for students who finish early. This was suggested to me by a veteran art teacher, but would have been good to know before my first year teaching.</p> <p>-Mentors, collaboration and networking with other art educators, and training during the first few years of teaching.</p> <p>-I would love to participate in professional development opportunities related to teaching HAVA students. I think more training from teachers who can demonstrate best practices for HAVA students would be very helpful.</p> <p>-Collaboration with other teachers who work with such students is helpful if not a necessity. One thing I have discovered to be essential and is the key to the success that I have had working with gifted students : [sic] You have to be confident of your abilities as an artist before you are able to communicate the subtleties of being an artist to those who seek your guidance.</p>
Flexibility (9)	<p>-HAVA students are not easy to prepare for, it's something that comes natural with teaching. You can spot HAVA learners pretty quickly and depending on their attitudes they may enjoy being challenged. You just have to work with those students individually to figure out a way to expand their horizons.</p> <p>-Future art educators will need to be open-minded, flexible, risk takers, and passionate to become better prepared to meet the academic and affective needs of HAVA learners.</p> <p>-Research, be willing to grow and experiment</p> <p>-Be open to new ideas, be prepared with new tools, and stay up to date on new technology and ideas by attending conferences</p> <p>-Teachers should not teach only the medium they are comfortable [sic] with. All medium [sic] should be used. Students should be allowed to explore and learn not taught the teachers style. They will receive [sic] enough of this in college or upper level art classes.</p> <p>-Training in how to be flexible with your expectations as well as with how you interact and talk with students within a classroom setting that contains literally ALL levels of learners.</p>

	<p>-Having done this for over twenty years, I guess that what is fundamentally important is recognizing and providing room for individual expression within the guidelines of the assignment. I see art educators who supposedly are well educated themselves creating what they claim are art assignments where what they are grading are the parameters and limitations of the assignment, not the creativity or inventiveness. There is still too much cookie cutter art and efforts among teachers to always have art look a certain way. I have been lucky to help many students finally break free of all these constraints and apply their skills to work that is intensely personal and defines them as artists.</p> <p>-By looking to the art industry and seeing what skill sets are need teachers can help council their students towards a well rounded education. Also, learning to be flexible as a teacher and seeing the HAVA student as more than just a talented artist is important.</p> <p>-nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</p>
<p>Continue growing and learning (8)</p>	<p>-Keep interested in their own art too, have mentors, be given the time to renew in workshops and other educational opportunities, and to have input from previous HAVA learners on what worked for them.</p> <p>-I think it is essential to have a very wide knowledge base of art production techniques and skills, and art history: modern and ancient.</p> <p>-They must become fine artists and have a very good foundation in media so that they can help with technique. I find many of my interns do not have enough technique courses themselves so they lack versatility in their ability to teach the advanced student. I fortunately have a very background with multiple media under my belt so that I can teach a lot of different subjects. Take as many courses [sic] you can so that you are able to teach technique not just projects.</p> <p>-All educators need to learn how to best set up their classroom for differentiated instruction. This is important professional development that will improve teaching for all students. It's also important to provide resources beyond the classroom such as information about summer college art programs for high school students, competitions, advanced courses at their school, art honors programs, information about college and careers, internships with art professionals, and community service opportunities.</p> <p>-Many high functioning artistic learners are frustrated when an art educator doesn't have experience with a particular medium or technique. I'd suggest that a studio background is a necessity. Also, I personally feel that a strong foundation in art aesthetics,</p>

	<p>contemporary and historical precedents are vital. Teaching has to be a lot more than simply learning "good technique." Learners grow when they understand the connections they have to past artistic achievements and what is happening in the world around them.</p> <p>-Be more encouraged to be artists themselves. There is no better PD for an art teacher than having their own art-making practice. This is not emphasized in any of my education courses at all.</p> <p>-Personally I believe that one must have a strong visual arts background, I have a MFA in drawing and painting. I continue to create my own art and this is important to bring to the table as an art educator.</p> <p>-Always teach what you know best how to do... Then when engaged in learning something you are not great at learn together!</p>
<p>Student teaching and training directly with HAVAs (8)</p>	<p>-It would be good to have at least some training in grant writing. Develop their own skills and ideas. Read , get ideas, network, take art classes...even if they don't fulfill an advanced degree. Get a large variety of art experiences...not just from the university that you received your undergrad art degree. Have pre-service art teachers (especially high school teachers) have at least one block 1,2,3 or 4 teaching experience with high achieving or gifted students. Some should realize that there is a big difference between elementary art teachers and High school art teachers. There may be the very best elementary art teacher alive...put into a high school art setting and it not work out so well. It is very important for part of the pre-service training be some HONEST evaluation of the proper 'fit' (level) for each prospective teacher. High school teachers need a much higher skill set (hopefully that doesn't sound wrong).... Sometimes when a teacher is going into an interview...the interviewer has no idea what kind of skill set that might be. Looking at grades on a transcript at various universities , does not always tell the story.</p> <p>-I would recommend a class especially devoted to the subject of working with HAVA learners, with discussion among student-teachers as an an [sic] important portion of the class.</p> <p>-Like most teaching it must be seen in action. Observations, interviews, and excellent student teacher placement is key to success as any type of teacher never mind teacher of high achievers.</p> <p>-Student teaching with a master teacher in this situation.</p> <p>-Coursework at the college level is important and also visitations and/or internships with programs for the gifted are beneficial.</p> <p>-Exposure to working with HAVA students during practicums, course work in school dealing specifically with advanced learners.</p> <p>-A college class that helps you so it's not just flying by the seat of your pants but gives ideas on how to help them. Also being able to work with students that are HAVA while you are in school or student teaching or having a mentor that knows how to work with those students would be good.</p>

	<p>-To be educated in various educational learning styles, have hands-on experience with HAVA learners.</p>
<p>Stay up to date with current information (8)</p>	<p>-Stay ahead of current trends yet do not forget the basics. I find that new art teachers want to do all the considered cool projects yet our students are frustrated because they do not know how to start even simple drawings. We have got to maintain a sense of wonder not only for our future artists... bujt [sic] our future citizens who love art.</p> <p>-Research, be willing to grow and experiment</p> <p>-A mentor is a great asset and I think finding a seasoned art teacher is an invaluable resource. I think reading art magazines, going to galleries, Museums, checking out art Ed. Magazines and online resources are helpful. I learn the most taking courses with other art teachers.</p> <p>-Take a class on giftedness and talented students. Read books and articles. Participate in a national professional group that speak of HAVA students to share strategies.</p> <p>-In preservice, have one or two classes devoted to the gifted child. More continuing education programs and workshops should feature the topic of the HAVA student. Encourage student teachers and professionals to subscribe to gifted student newsletters, specifically for art.</p> <p>-Take advantage of opportunities to read and network with parents, colleagues, and university personnel.</p> <p>-Materials written about this population for art educators should be updated with more recent research findings. Sessions beyond AP Studio should be offered at national art education conferences.</p> <p>-It would be good to have at least some training in grant writing. Develop their own skills and ideas. Read , get ideas, network, take art classes...even if they don't fulfill an advanced degree. Get a large variety of art experiences...not just from the university that you received your undergrad art degree. Have pre-service art teachers (especially high school teachers) have at least one block 1,2,3 or 4 teaching experience with high achieving or gifted students. Some should realize that there is a big difference between elementary art teachers and High school art teachers. There may be the very best elementary art teacher alive...put into a high school art setting and it not work out so well. It is very important for part of the pre-service training be some HONEST evaluation of the proper 'fit' (level) for each prospective teacher. High school teachers need a much higher skill set (hopefully that doesn't sound wrong).... Sometimes when a teacher is going into an interview...the interviewer has no idea what kind of skill set that might be. Looking at grades on a transcript at various universities , does not always tell the story.</p>
<p>Challenge (7)</p>	<p>-Being trained how to spot them and how to take their projects to the next level</p> <p>-nurture student gifts, offer variety and opportunity, don't try to</p>

	<p>make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</p> <ul style="list-style-type: none"> <li>-I don't feel this is something you have to prep for. HAVA learners just need bigger challenges....</li> <li>-always have an extension lesson or a challenging appendix to their daily lesson, not necessarily "extra" work, but have an approach like "So the rest of the class is doing [2pt cityscapes], but you already know this skill. Would you like to alter your assignment to make it more fun for you or would you like me to show you how to [draw in 3pt perspective]?"</li> <li>-Push the boundaries of what is expected.</li> <li>-Challenge them always.</li> <li>-Opportunities for enrichment and skill development.</li> </ul>
<p>Creativity and exploration over technique (6)</p>	<ul style="list-style-type: none"> <li>-Create projects that are based around the meaning of art rather than elements and principles and techniques. Those should be secondary, creative thinking and the big idea should be first and foremost when creating projects.</li> <li>-Students should be taught to develop their artistic behaviors based upon intrinsic motivation rather than extrinsically pleasing the teacher to make an A. Develop rubrics based upon artistic behaviors rather than a list of checks. Encourage purposeful exploration of the concept through goal setting, originality, reflection, collaboration, problem solving, observation skills, risk taking, and global awareness.</li> <li>-Having done this for over twenty years, I guess that what is fundamentally important is recognizing and providing room for individual expression within the guidelines of the assignment. I see art educators who supposedly are well educated themselves creating what they claim are art assignments where what they are grading are the parameters and limitations of the assignment, not the creativity or inventiveness. There is still too much cookie cutter art and efforts among teachers to always have art look a certain way. I have been lucky to help many students finally break free of all these constraints and apply their skills to work that is intensely personal and defines them as artists.</li> <li>-I believe any project gives an opportunity for a HAVA student to excel and create unusual work, but figuring out lesson plans and projects where students work simultaneously [sic] at different levels in the same space is difficult, and can be an organisational [sic] nightmare. I would enjoy learning how to create such a class space without loosing [sic] some of the students [sic] attention and motivation on the way, and feeling overwhelmed by responding to different needs at once.</li> <li>-I think an emphasis needs to be placed on conceptual assignments rather than skill based assignments. It is harder to create those types</li> </ul>

	<p>of lessons. Preservice teachers need to be taught how to do that.</p> <ul style="list-style-type: none"> <li>-Future teachers need to keep an open mind to ALL forms of art and present them as equal importance. Find out what the student's interests are and find the favorite artists they haven't been introduced to yet.</li> </ul>
<p>Choice (5)</p>	<ul style="list-style-type: none"> <li>-Choice based has helped bridge any learning gaps</li> <li>-more opportunity for choice-based learning</li> <li>-See videos of teachers and visit classrooms of art teachers who have been identified as good HAVA teachers. T.A.B. teachers are a good place to start.</li> <li>-I find that newer art teachers are afraid to give students choices, as well as use materials other than color pencils and markers. I am not sure how to encourage them to give their students more choices. To a certain extent it comes with time and very efficient classroom management. Some times it looks like chaos in my room, but the students know and I know who is in control. The other art teacher in my school, said to me, "I let you test the project or new product out first and then I might try it".</li> <li>-nurture student gifts, offer variety and opportunity, don't try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li> </ul>
<p>Provide more/extend high ability programs (5)</p>	<ul style="list-style-type: none"> <li>-It's difficult in public school to service gifted or HAVA learners. Since we have a "one size fits all" mentality about education, our more creative students seem out of line with the norm. Schools need more "gifted" programs to accommodate the more creative thinkers in all disciplines. Until we have the hope of that, there will not be the classes or pre-service opportunities in place to support them.</li> <li>-HAVA learners should be recognized and encouraged. Artists and art educators must always be advocating for themselves and their students.</li> <li>-I would have really appreciated classes in my credential program or professional development workshops offered to help me be the best teacher I can be for my HAVA learners. SO much of my programs and what is offered through my district focuses on the needs of English Language Learners and under-performing students. This is, of course, needed and important, but the push with No Child Left Behind, I feel there was a huge shift away from the Gifted and Talented students. Our GATE program has been cut completely and three years ago when I applied for a fellowship at Sonoma State University, I was not accepted because I didn't serve an enough underprivileged students. Due to the high achieving level of my students, I feel that often both my students and I are viewed as privileged or elitist. I spend a lot of my time outside of the classroom educating people about why the HAVA learners I teach need just as much time, attention and passion from me as an educator as any</li> </ul>

	<p>other student in the arts and core classes.</p> <p>-Drawing on the research and literature supporting academic talent development among students, much of this could be applied to visual art talent development.</p> <p>-More pre-service, in-service, and self led training. A budget allocated for supplying resources and staff to help while I teach HAVA learners.</p>
Other/NA (2)	<p>-See Q.20</p> <p>-Don't know.</p>



## Appendix J

**One Piece of Advice for Future Art Educators**

Theme	Response(s)
Creative license and flexibility (23)	<ul style="list-style-type: none"> <li>-Allow them to experiment and to teach themselves and to help each other.</li> <li>-Let creativity lead the projects. (See where HAVA students can take your project idea and make it their own. Try not to have pre-conceived notions of what the end result should look like.)</li> <li>-Give freedom and choices but set deadlines and be consistent with expectations for all students.</li> <li>-Dont [sic] set so many limits. Say yes to their ideas and ways they come up with to change a project.</li> <li>-Give them room to explore. If you have the resources, give them the resources to explore as well.</li> <li>-Do not use restrictive and closed-ended criteria.</li> <li>-Acknowledge and encourage those students who are high achieving visual artists. Encourage them to speak for themselves, not only in their artwork, but in sharing their ideas and expertise with other students. Allow, as much as possible, those students the autonomy to develop their own ideas and experiment with a variety of techniques for expressing those ideas.</li> <li>-Set up the foundation, but let them do the rest. Compliment work ethic and creativity, not raw technique. If they don't know how to generate ideas, the work becomes stagnant.</li> <li>-Watch them work and modify or encourage based on their approach to a challenge.</li> <li>-Make connections. As I indicated in Q21, learners grow when they understand the connections they have to past artistic achievements and what is happening in the world around them.</li> <li>-Try not to limit them, try to inspire them to push boundaries.</li> <li>-Let them choose and explore what they want to learn. Covering all the traditional things like still life, etc. are not going to get your kids interested.</li> <li>-I find with HAVA's there needs to be deadlines or many will never finish the project because they want it to be perfect. Possibly allowing the student to resubmit the project if needed before the end of the quarter if the project did not meet the students expectations. Allowing students to design some or all of there own projects using project proposals and reflections and artist statements</li> <li>-Your main job as a teacher is not to teach them skills, but to offer them guided opportunities and experiences so they can develop their own skills, and discover their own strengths.</li> <li>-Give them space to show you in their work who they are or want/hope to be. Give them or help them find topics / themes that</li> </ul>

	<p>matter to them and teach them how to integrate and transfer their observational skills, knowledge of the elements and principles, and their understanding of media to express those ideas.</p> <ul style="list-style-type: none"> <li>-Encourage exploration. Within capabilities give them room to explore. Prompts</li> <li>-Allow these students room to grow. Let them know they can always expand on a lesson and take it beyond what is expected. Encourage them to explore art outside of school whether its through private lessons, on their own or a community program.</li> <li>-Take away the limitations. if [sic] you have certain Grade Level Standards that have to be met. Start teaching the assignment with those. Tell students that they have to prove they know those set things, then give suggestions on how they could achieve that goal. But don't force art students to do "cookie-cutter" projects. It will ALWAYS lead to rebellion and boredom from your students.</li> <li>-Get creative!</li> <li>-If you put down certain stipulations and they would like to bend them, let them do that. Those stipulations are usually for the students who will not go above and beyond and since these students already do that, they need to be able to think "outside the box" and try out things other students may not think of.</li> <li>-Be flexible, allow the students to take your starting point and run with it, try not to apply a lot of strict limitations.</li> <li>-Have high achieving students "discover" how to work in the visual arts through experiences.</li> <li>-Work towards discovering through your own work, the concepts that you want to communicate to your students. Then, be willing to release control and allow your students to work beyond your own limitations.</li> </ul>
Challenge (23)	<ul style="list-style-type: none"> <li>-Perfectionism is a real thing with gifted learners. Push them to finish what they start, use mistakes, go other directions etc. Don't let them quit out of frustration.</li> <li>-Treat all students as if they are HAVA students. If the other students notice that a certain student is getting special attention, the other students could doubt their own abilities and give up. Always reinforce the idea that NO ONE person is born an artist, we all are. To create is to be human, to be human is to create, it is our birthright. Technical skill comes with practice, Every time you create you get better at it. If you notice that a students [sic] work looks more skilled, it is probably because that student has had more exposure to art, and the other student just needs more practice. Paper, canvas, clay all look boring until we put our mark on it, all are marks are suppose to look different!</li> <li>-Ask HAVA learners their interests and goals (both short-term and long-term) in order to challenge them and help them accomplish their goals.</li> </ul>

	<p>-Never assume the students are motivated and will work on their own. Some may exhibit this maturity, most will not. Plan what you want them to do and how to get them there. Challenge them but do not be unreasonable. Individualize as necessary.</p> <p>-You may not want to challenge them due to not having the time to create a different lesson for them. Take the time! They're worth it! They appreciate you more than you know! When you challenge them, you challenge yourself. In my opinion that's good!</p> <p>-Push them.</p> <p>-Don't presume you know their limits of ability. Keep pushing them till they cannot handle any more, and back off slightly.</p> <p>-To push them hard because they will love challenges and find creative ways to problem solve. Also, to be flexible with an art schedule (in upper level art courses) but not to skimp any media, because everyone has different strengths.</p> <p>-Expect as much as you can imagine and accept good effort!</p> <p>-Push them in all ways to be the best they can but understand that they are still human and can break and will need you to be there when they do.</p> <p>-Expect original work and not a copy of someone else's work, teaching about appropriation and copyright issues. Copying a master is an important learning tool and tradition for composition and craftsmanship, but I would like HAVA students to develop a personal style and theme.</p> <p>-Treat every student as an individual and differentiate your instruction accordingly.</p> <p>-Push them! Let the students expand and push them to explore and foster their ideas. Just don't let go of your standards - have high standards for all students to push them all. They all will accomplish great things if they trust in you.</p> <p>-Try not to limit them, try to inspire them to push boundaries.</p> <p>-Challenge them!</p> <p>-Make them work hard with homework, vocabulary, critiques. Keep the artwork mostly realistic and specific.</p> <p>-Set parameters. Do not let the student have too many choices. It can be overwhelming for her/him. They still need guidance.</p> <p>-So many HAVA students' self image is resting on what they already know. Gently stretch them to be open to learning more and more and more, like a good yoga teacher would do.</p> <p>-Challenge them and help them set goals, hold them to those goals.</p> <p>-Listen to those students and don't try to force projects upon them that may be beneath their skill levels.</p> <p>-HAVA students do NOT need extra work! Be aware of their skill level and pretest scores in order to plan an advanced lesson for them. Present this advanced lesson to ANYONE in the class who wants to challenge themselves [sic] or is curious about a new skill/challenge.</p>
--	--

	<p>You will be surprised students will rise to the higher expectations or will at least attempt them! Do not assume they know something or do not need your help. They seek and demand just as much attention as the rest of the students.</p> <ul style="list-style-type: none"> <li>-challenge [sic] them.</li> <li>-nurture [sic] student gifts, offer variety and opportunity, don not try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li> </ul>
Flexibility (18)	<ul style="list-style-type: none"> <li>-nurture [sic] student gifts, offer variety and opportunity, don not try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li> <li>-Let the student have a voice in their learning. A teacher should be flexible and open to the interests of the students.</li> <li>-Be flexible, allow the students to take your starting point and run with it, try not to apply a lot of strict limitations.</li> <li>-Take away the limitations. if you have certain Grade Level Standards that have to be met. Start teaching the assignment with those. Tell students that they have to prove they know those set things, then give suggestions on how they could achieve that goal. But don't force art students to do "cookie-cutter" projects. It will ALWAYS lead to rebellion and boredom from your students.</li> <li>-Give ample room for student choice, provide materials and studio time as freely as possible, encourage student to articulate her ideas as often as possible, encourage the evolution of a project over time.</li> <li>-Be flexible.</li> <li>-Give them options.</li> <li>-Be flexible and provide extended time.</li> <li>-Give them lots of choices and contemporary concepts to work with.</li> <li>-Be flexible.</li> <li>-Do not use restrictive and closed-ended criteria.</li> <li>-Learn to assess student learning by observing and facilitating around student choice. Go with the workshop pedagogy of mini-lessons and allow for student choices about how to meet standards--choice about medium and subject if possible.</li> <li>-Choice</li> <li>-Dont [sic] set so many limits. Say yes to their ideas and ways they come up with to change a project.</li> <li>-To push them hard because they will love challenges and find creative ways to problem solve. Also, to be flexible with an art schedule (in upper level art courses) but not to skimp any media, because everyone has different strengths.</li> <li>-Keep your sense of humor.</li> <li>-Give freedom and choices but set deadlines and be consistent with expectations for all students.</li> </ul>

	-The advice I would give is to be flexible!
Nurture and support (18)	<p>-Embrace their quirkiness.</p> <p>-nurture [sic] student gifts, offer variety and opportunity, don not try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</p> <p>-Give authentic praise and feedback.</p> <p>-Encourage them. Give them extra time to do assignments and create an art club where they can meet after school and excel.</p> <p>-Don't get scared. Don't think that just because they may challenge your ideas, teaching methods, etc. it is not personal. Their brain is just taking them in a different direction....let them lead you sometimes. Be there to laugh , cry, talk about everything under the sun...and especially--- CARE. Something MAJOR that I have learned from the ART Labs and TICA's----being an art teacher means you rarely have the time to even breathe....on the go all the time. I neglected my OWN creativity. When they talked about that at TICA in Chicago...I actually had tears running down my face. That happens to most art teachers...so try to keep that creative spark alive for yourself. Even if it is a short workshop---take advantage of those opportunities....you will learn and grow from even those little pockets of art time for yourself. By growing yourself, you will be able to reach those high achieving artistic kids a lot better.</p> <p>-Encourage, encourage, encourage be there for your students.</p> <p>-Give ample room for student choice, provide materials and studio time as freely as possible, encourage student to articulate her ideas as often as possible, encourage the evolution of a project over time.</p> <p>-Just because a student is a problem or odd, do not discount him/her. They are looking for that ONE person who believes in him/her!</p> <p>-Acknowledge and encourage those students who are high achieving visual artists. Encourage them to speak for themselves, not only in their artwork, but in sharing their ideas and expertise with other students. Allow, as much as possible, those students the autonomy to develop their own ideas and experiment with a variety of techniques for expressing those ideas.</p> <p>-Set up the foundation, but let them do the rest. Compliment work ethic and creativity, not raw technique. If they don't know how to generate ideas, the work becomes stagnant.</p> <p>-These students are people, and have the regular needs of most teens. They just also happen to be very talented artistically. Our job is to teach young people how to learn, how to navigate through the world, and how to channel their talents in a way that will work for them. We are NOT their PR person or manager, and they are not selling a product!</p> <p>-encourage [sic] them to find their own voice in the art they create and support them in not only finding it but developing it.</p>

	<p>-Have a good relationship with the student (talk to them; listen carefully to what they say; observe their body language) so that you can meet their needs and help them grow.</p> <p>-Push them in all ways to be the best they can but understand that they are still human and can break and will need you to be there when they do.</p> <p>-Nothing. I try to encourage all of my students at any ability level. All students have potential and sometimes students not identified as gifted are more talented artistically than others.</p> <p>-Push them in all ways to be the best they can but understand that they are still human and can break and will need you to be there when they do.</p> <p>-Encourage them to do more and go further.</p> <p>-Be patient, encourage, be positive, but provide structure.</p>
Communicate individually with HAVAs (11)	<p>-Listen to them and talk to them, work with them. Find a common ground</p> <p>-Don't get scared. Don't think that just because they may challenge your ideas, teaching methods, etc. it is not personal. Their brain is just taking them in a different direction....let them lead you sometimes. Be there to laugh , cry, talk about everything under the sun...and especially--- CARE. Something MAJOR that I have learned from the ART Labs and TICA's----being an art teacher means you rarely have the time to even breathe....on the go all the time. I neglected my OWN creativity. When they talked about that at TICA in Chicago...I actually had tears running down my face. That happens to most art teachers...so try to keep that creative spark alive for yourself. Even if it is a short workshop---take advantage of those opportunities....you will learn and grow from even those little pockets of art time for yourself. By growing yourself, you will be able to reach those high achieving artistic kids a lot better.</p> <p>-Remember that no matter how self directed this student is, he or she [sic] needs as much of your time as every student in your class. Ask questions of them rather than suggest what to do. What do you think it needs next? Can you explain what you were thinking when you did this _____?</p> <p>-Listen to those students and don't try to force projects upon them that may be beneath their skill levels.</p> <p>-Give them time, give them space, and question them often.</p> <p>-Have a good relationship with the student (talk to them; listen carefully to what they say; observe their body language) so that you can meet their needs and help them grow.</p> <p>-Cultivate a mutually beneficial relationship. These students are more than pupils, they can be inspirational. Many aspects of the teaching profession are emotionally exhausting, These students can and will refuel the engine when you allow them.</p> <p>-Teach the student, not the curriculum, meaning find a way to</p>

	<p>authenticate instruction and assessment.</p> <ul style="list-style-type: none"> <li>-Ask HAVA learners their interests and goals (both short-term and long-term) in order to challenge them and help them accomplish their goals.</li> <li>-Individualize the projects</li> <li>-The students need to have goals to work toward other wise, they might not be self motivated to get their work turned it. Some of the students seem to have this natural talent, but they still need to be directed. Even if we as the teacher don't feel our work is as good as some of our most gifted students, they need us to direct them and give them input. It is our responsibility [sic] to critique and advise.</li> </ul>
<p>Provide more or less time (9)</p>	<ul style="list-style-type: none"> <li>-Give those students a lot of time to work on their pieces. I find my students have a hard time meeting the standard time limits.</li> <li>-Give freedom and choices but set deadlines and be consistent with expectations for all students.</li> <li>-Do not teach everything you know the first week. Plan and pace.</li> <li>-I find with HAVA's there needs to be deadlines or many will never finish the project because they want it to be perfect. Possibly allowing the student to resubmit the project if needed before the end of the quarter if the project did not meet the students expectations. Allowing students to design some or all of there own projects using project proposals and reflections and artist statements</li> <li>-Be flexible and provide extended time.</li> <li>-Give them time, give them space, and question them often.</li> <li>-Make time, stop worry about planning and what time the bell rings to go home.</li> <li>-Encourage them. Give them extra time to do assignments and create an art club where they can meet after school and excel.</li> <li>-nurture [sic] student gifts, offer variety and opportunity, don not try to make the HAVA kid stay on the pace as the other students, create challenges for the student, offer independent projects with themes of varied mediums</li> </ul>
<p>Read, grow, and keep learning (8)</p>	<ul style="list-style-type: none"> <li>-Treat them like MFA students by abandoning the old, tired curriculum in your district.</li> <li>-Learn with that student, do your best to provide proper instruction to that student, but grow with them at your own pace.</li> <li>-Utilize your state and national art organizations. Take as many 2D and 3D courses you can continually to expand your ability. Study art history seriously so that you can reference ideas for your students. Keep learning and keep ahead of them. You have to be current with art of the 21st century as well as have a very strong foundation of art history so that you can immediately make ideas relevant to the high schooler [sic] of today.</li> <li>-Be the teacher your students need and deserve.</li> <li>-Read about their needs; ask these students for feedback to do better; enjoy this opportunity</li> </ul>

	<p>-Don't get scared. Don't think that just because they may challenge your ideas, teaching methods, etc. it is not personal. Their brain is just taking them in a different direction....let them lead you sometimes. Be there to laugh , cry, talk about everything under the sun...and especially--- CARE. Something MAJOR that I have learned from the ART Labs and TICA's----being an art teacher means you rarely have the time to even breathe....on the go all the time. I neglected my OWN creativity. When they talked about that at TICA in Chicago...I actually had tears running down my face. That happens to most art teachers...so try to keep that creative spark alive for yourself. Even if it is a short workshop---take advantage of those opportunities....you will learn and grow from even those little pockets of art time for yourself. By growing yourself, you will be able to reach those high achieving artistic kids a lot better.</p> <p>-READ and never be a "packet" teacher. Expand your experiences, evolve, and keep up with your student culture when you can.</p> <p>-Work towards discovering through your own work, the concepts that you want to communicate to your students. Then, be willing to release control and allow your students to work beyond your own limitations.</p>
Learn with HAVAs as intellectual peers (5)	<p>-Learn with that student, do your best to provide proper instruction to that student, but grow with them at your own pace.</p> <p>-Cultivate a mutually beneficial relationship. These students are more than pupils, they can be inspirational. Many aspects of the teaching profession are emotionally exhausting, These students can and will refuel the engine when you allow them.</p> <p>-Allow the HAVA student to challenge you as a teacher and as an artist. It is good for them to see the human side of you.</p> <p>-Learn from your students</p> <p>-Talk to them as an artist, not as a child.</p>
Avoid “taking things personally” (5)	<p>-Don't get scared. Don't think that just because they may challenge your ideas, teaching methods, etc. it is not personal. Their brain is just taking them in a different direction....let them lead you sometimes. Be there to laugh , cry, talk about everything under the sun...and especially--- CARE. Something MAJOR that I have learned from the ART Labs and TICA's----being an art teacher means you rarely have the time to even breathe....on the go all the time. I neglected my OWN creativity. When they talked about that at TICA in Chicago...I actually had tears running down my face. That happens to most art teachers...so try to keep that creative spark alive for yourself. Even if it is a short workshop---take advantage of those opportunities....you will learn and grow from even those little pockets of art time for yourself. By growing yourself, you will be able to reach those high achieving artistic kids a lot better.</p> <p>-Just because a student is a problem or odd, do not discount him/her. They are looking for that ONE person who believes in him/her!</p>



	<p>-Don't be intimidated by a student with natural ability. You will always meet students who are more talented and/or intelligent than you but as a teacher, you have knowledge, education and experience to teach those students effectively. You must trust in your own abilities.</p> <p>-don't feel threatened....feel blessed step outside of your identity as an artist...and transcend to that of teacher/coach.....if you have to....picture yourself as Bill Bellicheck...or John Wooden, great coaches that helped people to do more than they thought they could [sic]</p> <p>-Don't be intimidated.</p>
Take classes (3)	<p>-Take a class now. Read a book in your first year of teaching. Get involved with identifying HAVA students. Make time for them and make time to create and offer motivating curricula.</p> <p>-Utilize your state and national art organizations. Take as many 2D and 3D courses you can continually to expand your ability. Study art history seriously so that you can reference ideas for your students. Keep learning and keep ahead of them. You have to be current with art of the 21st century as well as have a very strong foundation of art history so that you can immediately make ideas relevant to the high schooler [sic] of today.</p> <p>-Take art courses with other art teachers if your needs cannot be met by your colleagues.</p>
Be patient (3)	<p>-Be patient, encourage, be positive, but provide structure.</p> <p>-Realize they are beginners only at a different level.</p> <p>-Patience.</p>
Other (3)	<p>-See question 21!</p> <p>-I would like to year this advice myself!</p> <p>-I would not recommend teaching as a profession until major changes are made (in the public school) which remove the burden of "student success" from teacher's responsibility and make the students and their guardians responsible.</p>
Give HAVAs a voice (2)	<p>-encourage [sic] them to find their own voice in the art they create and support them in not only finding it but developing it.</p> <p>-Let the student have a voice in their learning. A teacher should be flexible and open to the interests of the students.</p>
Let HAVAs take risks (2)	<p>-Allow them to experiment and to teach themselves and to help each other.</p> <p>-Take Risk to allow growth in the studio environment. [sic]</p>
Seek the advice of mentor teachers (2)	<p>-Talk to an experienced teacher about how to challenge a HAVA student within the classroom.</p> <p>-visit and observe more practicing classroom teachers</p>
Start an art club (1)	<p>-Encourage them. Give them extra time to do assignments and create an art club where they can meet after school and excel.</p>

## Appendix K

**Other Thoughts to Contribute**

Theme	Response(s)
Enjoy or love inspiring and working with HAVAs (28)	<p>-I can't think of anything that is as rewarding as the time I have spent nurturing such students. They recognize that and appreciate it. However, devote the same care and nurturing to those who are not as receptive. Every student can be built up by your efforts. Your gifted students will appreciate your sense of equity and will join you in helping to increase the productivity and achievement of all your students.</p> <p>-These are the students that make teaching a joy.</p> <p>-It is always the highlight of my year.</p> <p>-The few HAVA students I have had over the years have made it possible for me to deal with all of the other teaching duties.</p> <p>-It has been some of the most satisfying work of my life (aside from my own work as an artist). To nurture students intent on careers in the visual arts and see them entering and graduating from the best colleges in the country and establishing careers is a remarkable feeling.</p> <p>-Enjoy</p> <p>-It makes teaching worth getting up for when you are totally stressed out, tired beyond exhaustion, and discouraged beyond being able to be reasoned with because of those ""challenging"" "precious snowflakes."</p> <p>-To me it is one of the most rewarding experiences!</p> <p>-I love working with all types of students but of course these are the amazing kids that we all dream of having in our rooms all day!</p> <p>-They are exciting!</p> <p>-I love working with my art major students. It's rewarding to work with students who have the ability to think outside the box. The work my students create is amazing.</p> <p>-HAVA students are awesome to work with.</p> <p>-HAVA students up the level in every classroom. Their insights in discussions bring a different perspective to critiques and other students learn from them. Heck, I learn from them! They can be difficult to teach as they are stubborn, or they can be very teachable- there is no one size fits all. They require the teacher to be flexible, to be an avid observer, and responsive. While challenging, they are also very rewarding to teach.</p> <p>-Over the years I have had a number of very talented students. I've generally found them to be delightful- funny, intelligent, and hard working. Sometimes they make me want to tear my hair out - they stress too much, are too perfectionist, or don't make the effort to push themselves creatively. But they still give me a teacher's</p>

	<p>greatest gift - the chance to see the products of their highly creative minds in the form of original artwork!</p> <p>-HAVA students can brighten any teacher's day. Observe and learn how they learn. What kind of investigations do they gravitate to when they are motivated?</p> <p>-I have been teaching for 45 years and still find it exciting to work with the advanced students. They make me think about new ideas and we dialogue a lot. Conversations daily about their ideas and where they are taking their art is fundamental. [sic] I talk, text, email, instagram, [sic] etc. weekly and over the summer. After graduation I am on facebook and instagram [sic] keeping track of their development as professional artists. Very rewarding.</p> <p>-They are some of the coolest people you will ever meet. Their creativity is amazing. They will push you as a teacher to be better and push you to want more out of your other students too.</p> <p>-There is no way that any definition to HAVA would fit. As many differences that If I do not pass on what I have experienced... how will we [sic] have in fingerprints... is the same with HAVAs. I just feel blessed that some of my art students exhibit the mentioned traits!</p> <p>-These were by far my favorite students and I always felt like my classroom was a safe haven for these outcasts. As the only high school art teacher, I saw several of these students for 2-4 for my art program and wish I could have provided them with more opportunities to learn with modern and good quality equipment. years and was able to develop a very good relationship with them. These students challenged me to be my best everyday as I expected the best out of them. I received very little funding</p> <p>-I have been blessed with many great memories of students and their work.</p> <p>-Love the experience...it balances out the apathetic learner</p> <p>-It is very challenging, but yet rewarding. No matter what year of teaching you are in, challenge yourself and improve each year.</p> <p>-It makes my job worthwhile.</p> <p>-My students learn from each other also. they are a great support to the rest of the group. They inspire other students to push themselves to a high level.</p> <p>-I love working with these students.</p> <p>-they are great to work with, you get a sense of self satisfaction from teaching them</p> <p>-I have taught art for well over 20 years and while I have had many excellent art students who were hardworking and passionate about an area of art I have only had a handful of truly gifted (HAVA) students. These students can be challenging, mainly trying to keep up w/ their ideas and accepting of their unique approaches to visual problem solving. However, in retrospect, I am grateful to have had</p>
--	--

	<p>the opportunity to work with these gifted students.          -I love it. They challenge me and force me to be a stronger, sharper, teacher. I teach my students for multiple levels from Beginning to AP Studio Art in a Magnet program for the Arts within a Public High School. The bonds we form are why I continue to teach. I love the challenge of working with my HAVA learners.</p>
<p>Nurture and support their artistic paths (14)</p>	<p>-My students learn from each other also. they [sic] are a great support to the rest of the group. They inspire other students to push themselves to a high level.          -I can't think of anything that is as rewarding as the time I have spent nurturing such students. They recognize that and appreciate it. However, devote the same care and nurturing to those who are not as receptive. Every student can be built up by your efforts. Your gifted students will appreciate your sense of equity and will join you in helping to increase the productivity and achievement of all your students.          -I have them in an environment where they support and critique each other, I try to encourage them to be critical thinkers and problem solve on their own without too much direction from me.          -Students can be gifted and still lack of ideas or inspiration. We all get stuck sometimes. Have a "list of ideas" or the like to encourage them to always be working even if they don't have an idea. Sometimes ideas come to you just from the pencil moving.          -Though they have much potential HAVA students still have much they can lean and improve on. I believe that the teacher should work to develop their skills and understanding to the highest levels so as to best help the students technically and conceptually.          -Like all students they need personal attention to the development they need. Each is unique and brings strengths and weaknesses... I believe they just need focus and reinforcement that being different is a gift          -I ask HAVA students to participate in local, regional and national art competitions and exhibitions, knowing that a future "real audience" is an important part of the creative process and a work is not done according to any contrived deadline, but done when it's done "well."          -HAVA students often have no outlet for their work. Helping them show their work can be really important fr [sic] their choice of college and life career ater [sic] on. They don't always know how talented they are, and often need positive feedback. They can be dreamers with no conceptions of deadlines, and material requirements. A supportive teacher can help them with paperwork etc. and make them aware of opportunities in their community or at large.          -Help them sell their art. Hang up their art. Help them feel special. Expose them to the local art scene in town.</p>

	<p>-It has been some of the most satisfying work of my life (aside from my own work as an artist). To nurture students intent on careers in the visual arts and see them entering and graduating from the best colleges in the country and establishing careers is a remarkable feeling.</p> <p>-Promote students' identity as artists in every way possible. They need to feel affirmed as a member of a supportive artistic community to work through the self-doubt that every artist endures at some point in her development.</p> <p>-HAVA students often are part of the gifted programs but not all. I always find 2-3 students within the general population of students who exceed in Art. Often these students struggle in other classes but art offers up a different set up classroom expectations and procedures. [sic] These students I try to monitor closely and encourage their artistic abilities.</p> <p>-Avoid saying phrases such as "You are so talented." Instead, say "with your skill level" or give positive feedback and do not be afraid to critique their work at a higher level.</p> <p>-HAVA students are not limited to the studious and easy students. Get to know all of your students on a personal basis. Figure out what they are into. And let students be artistically expressive in their own style. And let them know you want to support their efforts. And you will be surprised at the aptitude or many students. Wether [sic] HAVA or not, their ability will skyrocket when they love what they are doing.</p>
<p>Challenge HAVAs (7)</p>	<p>-Don't limit your students to your experiences or what has been acceptable to you. Have high expectations and believe in your rubric and experience. Remember that you are the teacher, but be willing to learn and explore with your students.</p> <p>-Because a child fails every class does not mean they are unfit to be in advanced art. Let them aspire to greater heights in what they are good at.</p> <p>-Avoid saying phrases such as "You are so talented." Instead, say "with your skill level" or give positive feedback and do not be afraid to critique their work at a higher level.</p> <p>-I tend to be harder on my HAVA students because they can handle being pushed. This surprises many of them because they have always been praised for their drawing ability, but once they understand that I believe enough in their talent to move beyond basic skill, they can produce some very interesting and honest work that take more pride in.</p> <p>-I self-identify as an HAVA learner. I was artistically talented at an early age and won several awards for artwork in high school before attending design school for college. I feel like I wasn't challenged by my teachers until I went to college. My secondary art teachers recognized I was talented and though they helped me develop my</p>

	<p>skills, I wasn't pushed to the level I could have achieved in high school, whereas my peers in design school who went to art centered high schools were. When I teach HAVA learners, I want to teach them things I feel like I wasn't getting in high school that would have better prepared me for college. I would hope high school art teachers would be HAVA learners and reflect on their experiences in college in order to prepare and challenge their students. Each HAVA learner is unique. Some are hard-working and like deadlines for finished artwork. Some are slower-working and spend all their time in the sketchbook, not turning in a lot of finished artwork. They can be introverts or extroverts, athletic or not, easily distracted or highly focused.</p> <p>-I have found most HAVA's are self driven and really quite in my class because they are so intune [sic] with their artwork. They don't ask for a lot of help or guidance but I do go to them and check for understanding of a higher concept and see if they can push artwork further than those around them.</p> <p>-In my experience, some students may exhibit high ability earlier, but 'plateau' at a certain age, whereas others are late bloomers. Do not prejudge a student based on past experience and in some cases, at their current abilities.</p>
Give HAVAs freedom (6)	<p>-I probably learn as much from my HAVA students as I hope they learn from me. I love seeing the projects they create. Not all of their endeavors are completely successful, but the process of experimenting is an integral part of the art making process and when that imagination and experimentation are successful, the results are outstanding.</p> <p>-Remember to have an open mindset yourself, as an artist-educator, when working with HAVA students, especially if you have been in the studio (classroom) teaching for a length of time.</p> <p>-If any student is not thrilled about a certain assignment, help them brainstorm to make it more interesting.</p> <p>-I probably learn as much from my HAVA students as I hope they learn from me. I love seeing the projects they create. Not all of their endeavors are completely successful, but the process of experimenting is an integral part of the art making process and when that imagination and experimentation are successful, the results are outstanding.</p> <p>-Have them list their goals in the class</p> <p>-Providing opportunities for them to have a voice in every step of the process, allows them to have ownership, be self motivated and engaged in the work they are creating.</p>
Advocate for HAVAs (4)	<p>-Administration acts as if these students do not exist. It is left to the teacher to figure out how to work with and encourage these students.</p> <p>-I would tell teachers to have appropriate supplies for them as</p>

	<p>well...not all can afford to go out and purchase a lot of additional supplies or mat their work. It takes a lot of additional work for art competitions, Advanced Placement portfolio preparation, photographing work, and such, but it is worth it---for scholarships, etc.</p> <p>-High visual art ability is shown to be not closely correlated with high intellectual ability as demonstrated by performance on cognitive assessments. I really appreciate Renzulli's discussion of the Creative Productive individual (having above average intellectual ability, high creativity, and high task commitment in a domain) as the type of person gifted education programs should invest in even if IQ tests are below the typical threshold for very superior, because it is this creative productive person that will make significant contributions to society.</p> <p>-These were by far my favorite students and I always felt like my classroom was a safe haven for these outcasts. As the only high school art teacher, I saw several of these students for 2-4 for my art program and wish I could have provided them with more opportunities to learn with modern and good quality equipment.years [sic] and was able to develop a very good relationship with them. These students challenged me to be my best everyday as I expected the best out of them. I received very little funding</p>
Treat HAVAs as intellectual and artistic peers (4)	<p>-Don't limit your students to your experiences or what has been acceptable to you. Have high expectations and believe in your rubric and experience. Remember that you are the teacher, but be willing to learn and explore with your students.</p> <p>-I probably learn as much from my HAVA students as I hope they learn from me. I love seeing the projects they create. Not all of their endeavors are completely successful, but the process of experimenting is an integral part of the art making process and when that imagination and experimentation are successful, the results are outstanding.</p> <p>-HAVA students up the level in every classroom. Their insights in discussions bring a different perspective to critiques and other students learn from them. Heck, I learn from them! They can be difficult to teach as they are stubborn, or they can be very teachable- there is no one size fits all. They require the teacher to be flexible, to be an avid observer, and responsive. While challenging, they are also very rewarding to teach.</p> <p>-It's a great marriage of evolving artist and mentor</p>
Communicate with HAVAs (3)	<p>-I have been teaching for 45 years and still find it exciting to work with the advanced students. They make me think about new ideas and we dialogue a lot. Conversations daily about their ideas and where they are taking their art is fiundamental. [sic] I talk, text, email, instagram, [sic] etc. weekly and over the summer. After</p>

	<p>graduation I am on facebook and instagram [sic] keeping track of their development as professional artists. Very rewarding.</p> <ul style="list-style-type: none"> <li>-Have them list their goals in the class</li> <li>-HAVA students are not limited to the studios and easy students. Get to know all of your students on a personal basis. Figure out what they are into. And let students be artistically expressive in their own style. And let them know you want to support their efforts. And you will be surprised at the aptitude or many students. Wether [sic] HAVA or not, their ability will skyrocket when they love what they are doing.</li> </ul>
<p>HAVAs can be challenging to work with (2)</p>	<ul style="list-style-type: none"> <li>-Most, if not all, of my HAVA students had inflated ego's' when it came to their art skills. This makes them challenging to work with and motive in terms of moving them outside of their "drawing comfort zone". As a teacher it is important to maintain a student's level of confidence but at the same time help them to realize that HAVA skills alone,do [sic] not really amount to much. It's what they do with their skills that can make a difference.</li> <li>-It can be ego deflating because they think more quickly than I do so my direction, advise [sic] appears to be not always well received.</li> </ul>
<p>Ability group them (2)</p>	<ul style="list-style-type: none"> <li>-I am incredibly lucky to work in a district that lets me run a Gifted and Talented Art program at my school (Junior High). We identify our students through an application process where they submit a portfolio of work and write an artist's statement. We take these students on art-based field trips throughout the year, geared toward giving them deeper, richer, more challenging, and more meaningful art experiences than they can get in the classroom. It is invaluable to let these students work with peers who are at their own level, to give them real-life art experiences outside the classroom, and to give them the chance to shine.</li> <li>-Be prepared for untrained eyes to not fully appreciate the developments of your students. If they are producing new and innovative work...it will look WEIRD to some....but give it time....it will prove itself</li> </ul>
<p>Single responses (10)</p>	<ul style="list-style-type: none"> <li>-Least my answer in Q-21be misinterpreted as a displeasure teaching IEP or special needs students, I would like to clarify: Regulations regarding special needs students make it very difficult for teachers to create lessons and assessments that are aligned with the entire class as a group. A teacher that has several special needs students must also create specialized lessons and corresponding assessments. This, along with the new "SLO's (replaces No Child Left Behind-Missouri) have created a huge problem for all teachers burdening them with what actually is a thinly disguised "IEP" for EVERY STUDENT. I enjoy working with all my students, including the many special needs students I have. However, this also makes it more difficult to have time for HAVA and regular students. Many more difficult concepts must be repeated or dropped</li> </ul>



	<p>altogether so that the entire class can grasp a basic concept or technique. Independent reading of class materials (Scholastic Magazine) is also affected making it easier to read aloud to students or skip it altogether.</p> <p>-Work with Special needs students a couple of days a week, let your "gifted" students learn from them! Tell them you expect them to write about what they have learned!</p> <p>-Do you have a week...lol? [sic]</p> <p>-The responses to this survey are all in the past when I worked in South Florida in a public, but high achieving high school. I now teach in higher education but many of the underlying principles remain intact.</p> <p>-students schedules are too busy to focus on one discipline, they are pulled in too many directions in our society</p> <p>-Several of my HAVA students are "gifted" but about half are not classified as "gifted"</p> <p>-Directed a district study in 2013 - 2014 that correlated ACT score results with the total number of Fine Arts courses. Second phase of the study (2014 - 2015) will begin in January 2016.</p> <p>-I have a few brilliant students who start wonderful projects and rarely finish them? How can I get them to bring them into reality? Is that a developmental thing?</p> <p>-HAVA students can brighten any teacher's day. Observe and learn how they learn. What kind of investigations do they gravitate to when they are motivated?</p> <p>-I'm personally curious about the differences that may exist between high functioning artistic learners coming from socially challenged backgrounds (like many of my kids) and those entering private schools.</p>
<p>No (10)</p>	<p>-no                  -No                  -No.                  -no                  -nope                  -no.                  -no                  -no                  -N/A                  -Nope!</p>

Appendix L

**Interview Transcripts With Victoria**

Jennifer: Okay, um, well, if you didn't have any questions, we might go ahead and hop right in if that's okay?

V: Okay, yeah that's fine.

Jennifer: Okay. Uh, so my first question is, what formal, or informal training, have you taken part in regarding the needs of high ability visual artists?

V: Um, we had some, with my last school district, we had some um, inservice trainings that dealt with, like high ability learners, but it, but it wasn't specifically artists. Um, we did have one training where we touched a small amount on just the need to differentiate for the high needs artists, um, but they didn't really go into how to do that. (internet phone call one ends, and V and J reconnect via telephone call approximately 30 minutes later)

V: Hey Jennifer, it's me.

Jennifer: Oh, I'm so sorry this has been so difficult for you.

V: No, it's okay. I'm used to it. I've been living here for a while now.

Jennifer: (laughs) Okay. Okay, if you wanted to, you could uh, I don't know if you were finished or wanted to say more, uh, about, uh, the formal or informal training that you had about those students?

V: Um, yes, so I had mentioned that we had one on um, one inservice training based on high ability learners, but not specifically artists. Um, just some small like techniques. Then we had an inservice training that, I just think it was for art teachers specifically, and just basically they told us to make sure that we were differentiating for our high needs learners, but they didn't tell us how. And then on my own, I took two, um, uh, like they were university master's classes um, through professional development. I don't know if you've heard of the Art of Education? Have you heard of that?

Jennifer: Yeah, mm hmm.

V: Okay, so I took two classes through them, and one was a, um, curriculum development class, and I came up with, just like my own plan as to how I was going to work with my high needs art students. So that's, that's basically, that's the end of my answer.

Jennifer: Okay, that's fine. So, essentially, what I'm kind of hearing, and correct me if I'm wrong, um, what you got was sort of generalized information, but nothing really specific to your own discipline?

V: Yeah, and so I took it upon myself to do it.

Jennifer: Okay, alright. Um, how would you describe high ability visual artists?

V: Um, you said high ability artists?

Jennifer: Yes ma'am.

V: I would say, um, learners who have beyond the typical, um, range of skills in art for their maybe age group, or class that they're in. More I look at like their age group. And also, possibly more curiosity. So maybe certain skills aren't as developed, but they're highly, like, curious and able to—interested in exploring in art.

Jennifer: Sure. That makes a lot of sense. So what challenges did you face when working with students like this?

V: Um, it's always hard when they're not in one class together, because then I'm teaching the regular and special needs students, and like the underperforming students, with them, and they typically need a little bit—uh, I wouldn't say they necessarily need more attention, but they need a different kind of attention. And so, it's hard for them, um, sometimes to be—but they're able to be focused, but they need more um, like verbal attention and instruction, and more freedom as well. So if I try to box them into like, "Okay you have to do this project, with A, B, and C steps," there—that's too constricting for them. So they wanted more like open prompts. Like they were kind of, I would say a lot of them were like at a university level, for with how they were exploring art and the curriculum.

Jennifer: Sure. Would you say that it would be um, preferable to you, or advantageous to you, if they were grouped with students of similar abilities?

V: Yes. And I was able to actually have one class, and this was last year, where I was able to have them grouped. It was a tiny class of like—and it wasn't all of my high ability, um, art students, but there was probably, first semester there might have been six, and second semester there was like four of them in that class, and that, that was definitely um, an easier, an easier class to handle.

Jennifer: Okay. What benefits do you find in working with high ability students?

V: Um, as much as it's hard to juggle, you know, them in a class of, you know, I don't know if I should say *regular* ability artists, um, they, they do inspire the other children because their, their quality and craftsmanship and their ideas are like very advanced, so the other students see what they're doing and they're very interested. And, um, even if

they're not in the class with them, they'll see their artwork in the art room and they'll say like, "Oh! Who did that? Who did that?" And it's constantly the same names, but they, they still see the artwork and they want to try new things. "Oh, I wanna try that. I wanna try that." So, it's like I don't even have to make an example because I have the examples from them.

Jennifer: Sure, okay, almost maybe using their work sometimes as an exemplar?

V: Yeah.

Jennifer: Okay. Um, what do you feel are their most important learning needs? With regard to classroom or academic pursuits?

V: Um, they need a little bit more freedom. They need to be able to, um, experiment. They don't want you to give them um, some of my regular ability learners, they need you to explain *everything* about the project. And that's, and they don't always want to handle such freedom. But my high ability learners need more freedom, um, and kind of like, less, less struct—they're able to function without as much structure.

Jennifer: Okay, would you say, um, perhaps an increased sense of autonomy?

V: Um, say that one more time.

Jennifer: Oh, okay. Um, would you say that maybe they require an increased sense of autonomy? Or sort of just the ability to make decisions for themselves?

V: Yes. I would agree with that.

Jennifer: Okay. Uh, what sort of strategies do, did you use to meet those learning needs? Or um, even those, that increased need for autonomy?

V: Ah, um, okay so with my high ability learners, I one, brought in the um new techniques, and materials that we didn't typically use. Um, maybe the other students weren't as interested, um, and they were interested. So I'd bring in the new techniques, new materials, um, also I developed, like, a little curriculum book. So it gave them kind of open-ended prompts for ideas, there were about, um, around a hundred in there. And then there were some smaller projects. So all in all there were about three to four-hundred ideas in the book. And they were able to, you know, look through, and pick what they wanted rather than like, "Hey guys, we're all gonna do this right now."

Jennifer: Sure. Would you say that choice was an important part of that?

V: Yeah, choice was a very important part.

Jennifer: Okay—

V: And—

Jennifer: Go ahead!

V: --they were getting—oh sure. If they were getting a little bit bored with maybe studio artwork because they're not quite, even though they were able to handle university level, cognitively they weren't all on that, you know, spectrum there. Or, it was more of a spectrum. They weren't all on that level. I would do more differentiation with things like video clips, um, probably than I did with my other classes, because they were able to, you know cognitively handle that. And that was enough to give them a break if they watched like a video on artists creating art, or a short clip on, you know, a performance art, they were able to you know, take that, get inspiration from that, and go back and create. Where, I don't always see that with my regular ability artists.

Jennifer: Sure. Okay, what do you feel are the most important social and emotional needs of these students?

V: Um, I felt like they were, and I don't know if this is just because they liked art, and I'm their art teacher, but they were more willing to share with me like, personal information and personal problems than the, than most of my other students. Um, though it wasn't a hard and fast rule, but they generally were. Um, they wanted to spend more time with me, like they often wanted to join the after school art club or stay if I was having some type of art activity. They would want to stay and help with that. Um, they wanted to be heard, you know when we were speaking. Um, a lot of it was sharing personal information, even if it had nothing to do with art.

Jennifer: Sure. Do you think that they in any way felt a desire to be with like-minded students?

V: Um, I mean, yeah, I don't know if they always expressed it verbally, but I, I, I have some of my students that took art twice a day. And they'd be in the class with the high ability learners, the small class, and then they would be in the class with the general ones. And I noticed that they usually did more work when they were with the high ability learners. Um, they were able to focus a little bit more. Um, and, they felt like there, there wasn't so many people there like staring at them, and they were all doing experimentation with different techniques, so it wasn't so, um, you know just people watching them and copying their artwork.

Jennifer: Sure. What sort of strategies did you use to help meet their social and emotional needs?

V: Um, well, I was lucky enough to have the small class, but even when I taught in a different school with, you know, bigger classes, and some of my scholars were in um, you know, they were in the larger classes mixed in with regular needs students, um, I would talk with them. I'm all about relationship building, um, I was in a low-income school, so a lot of the kids had experienced trauma, and um, they don't always have

somebody to talk through those things with them. So really my thing was, you know, listening, relationship building, um trying to, you know, understand where they're coming from and giving them a, I don't want to use the word punishment, but if they acted out, even my high ability students would act out occasionally, but just giving them a logical consequence to their behavior rather than, um, like hard and fast three-strikes-you're out, um, I mean I don't think that really works so much, you know.

Jennifer: Sure. Do you feel confident in your ability to meet their needs?

V: Um, (pause) with my skills, personally, um, I think that I could meet most of their needs. I do believe, however, that all of the schools that I've taught in were low-income schools, and I do believe that it was hard, not because they were necessarily high ability learners, but I just, just like lack of budget, supplies, and infrastructure with the funding of the school, as well as the highly, um, traumatic background of all of my learners, it would be hard. I feel like if I was in a different setting, then yes I probably could have met their needs. But based on the school that I was teaching in, I, I tried my best.

Jennifer: Sure. I think that's all any of us can really do.

V: Yeah.

Jennifer: So, did you feel supported by your school and community cultures in your efforts to work with these high ability artists?

V: Um, I mean, eventually when the school saw my work as an art teacher, they gave me the ability to start that one class. Granted, not all the students' schedules worked so that they could come into that one class for me. Um, we had initially tried to make it a, um, AP art class, but uh, we were actually, our school's name was [school name omitted] so we had an [school theme omitted] theme--

Jennifer: Mmm hmm.

V:--and a college prep theme together. So, I wanted, I took an AP class on my own, like a little certification through the college board so I could teach it, but they never got their act together enough to help me, like I wrote the syllabus, I did everything and, they never would help me implement the actual part where we could register and have the kids take the class and things like that. So, that part I didn't really feel supported. However, now in my third year they did give me the, we called it like, "Portfolio", like an advanced art class. So I was able to have it and they kept it open for me, even though at one point there was only four students. Which, some English classes in our, in our school had like thirty-five kids, you know, so I got lucky in that they let me keep that class. So I felt somewhat supported, somewhat not supported. Um, sometimes, we had three principals, sometimes they would tell me like, "Oh, you know, you're doing great work. We love what you're doing with the kids. They all wanna come to your classes, you know, you don't have so many behavior problems." Um, and this is in general, but even with the, it could still fit in with the high ability learners. And then on the other hand, and then

they'd come in, they'd see the kids were behaving well, they'd see they were doing their work, we put on an art show. Then on the opposite end of the spectrum they'd come in, um, with their little rubrics from our school district to fill out like, observations and this, that and the third, and it's like, "Oh, well, are you following the curriculum? Are you doing this? Are you doing that?" And it's like, "You, it's not that I'm *not* following the curriculum, but I, I kind of made it my own in order to meet the needs of my students. So you're telling me like, everything is great, you want to keep me at the school, and yet my evaluations could be better because you don't," I don't believe that the administrators under—really understand what an art teacher does, and how an art teacher needs to work in general for *any* of their students. They, they, they want this quantitative data, versus the qualitative data that we work with.

Jennifer: Sure, okay. How about the community? How do you, did you, did you feel supported by your community culture?

V: Um, do you mean community as in school, or community like people surrounding the school, or?

Jennifer: Um, either one.

V: Sure, okay, so yeah, we, I mean, other teachers that generally were involved with school functions, I felt supported, um. There was another teacher, a social studies teacher who asked me to do a, um, interdisciplinary project and brought all his kids down to my room, and we, we paired our classes up and did some like, paper mache art in the style of some American Indian um, artifacts, and we had, you know, a little, a little group project there, a mini-art show. Um, I had another like, social studies teacher consult with me about an African masks project. So I had some people, you know, involving me in things. Um, also I had I, this is due to my fabulous marketing skills—

Jennifer: (laughs)

V: But I had an art show, and I, we really have, like it's typical in a low-income school to have a small turnout, just because of a lot of factors due to like work schedules, money, um, all kinds of things of that nature, and we, the music teacher, me, the band teacher, the choir teacher, the dance teacher and myself, we all got together and put together like a little art festival. And I literally like, designed the poster and sent out a flier to every single parent in the school. Even though that meant that I had to make the copies, I had to fold them, stamp them, write all the addresses myself, but we got it done, and we got everybody to come. So I mean, it was a little bit of marketing, but you know, we got the people out there.

Jennifer: Sure. Absolutely. Okay, well, is there anything else that you'd like to share about your experiences working with high ability kids?

V: Um, I think that they really, they're the ones that I developed like the closest relationships to, so um like, in general, like give or take some, and they really kept me

wanting to come to work. If I didn't have them then I don't know if I could have kept going every day. (laughs)

Jennifer: (laughs) Sure. Absolutely.

V: So really they helped benefit me as well.

Jennifer: Right. Okay, well, um, I think that's kind of all I have. If you have anything else, um, you can feel free to email me or anything like that. I really appreciate your time.



Appendix M

**Interview Transcripts With Dean**

Jennifer: Okay, I will try to kind of let you respond on your own without really interjecting anything on my part, so if it seems like I'm a little quiet on this end, I just want to really make sure that you have all the time you need to share whatever you think is important, okay?

D: Okay.

Jennifer: Okay, cool. Um, so my first question, uh, is what formal or informal training have you taken part in regarding the needs of high ability visual artists?

D: Um, eh, uh it's probably been more informal where it's just been talked about in different types of meetings or classes that I've had—

Jennifer: Okay.

D: --for short periods of time. Uh, that's all I can really remember. Um, and it hasn't specifically been just for, um, art students, it's been for, um, all students.

Jennifer: Sure.

D: That's most of the training that I've had.

Jennifer: Okay.

D: I would say it's been a (pause) I'm just trying to think. It's been a, it's been a while since I've been in class and it was in, a lot of it I was in um, my, uh, um, art education classes, that's when we talked about it. How, how you keep those kids involved and wanting to create. And, but, uh, the, the more recent stuff has been more for the overall student.

Jennifer: Oh, okay. So more maybe like, just kids with sort of general high abilities in a lot of different areas?

D: Yes.

Jennifer: Okay.

D: More recently. Um, I graduated, um, I'm guessing it's like (pause), or when I had those classes it was about twelve years ago.

Jennifer: Mmm hmm.

D: That was part of the things we talked about, back then, was how were we going to get the, uh, the higher, higher, um, achieving students to be able to create and not get bored in class.

Jennifer: Mmm hmm.

D: Or, um, or engage them, because they might not be um, the students who are the more um, I guess you would say “A” and “B” students out in um, the rest of the, the school. So you have to get them to be engaged more in the classroom. Um, and, the class that I’m, I was in, it was all about discussing what we would do in certain instances, and in talking with other art teachers at the time and how they handled situations.

Jennifer: Mmm hmm.

D: So, it, there wasn’t any, mm, like data driven results or anything like that.

Jennifer: Okay, okay. Do you feel like you had any training recently? Like maybe within your own school district?

D: Uh, not within the last year or two. Um, when I first, um, I’ve been at this school district for uh, five years, and um, we’ve had some training, but it was more like a GT training and how are we going to keep those students, um, interested in class, and get them to perform at a higher level, to push them. Uh, because that’s one of the things that my school was um, like tested poorly on, I say poorly, they tested lower than other things. Um, I’m at a, a high performing school, um, our tests are, uh, across the school are higher than normal, higher than state averages.

Jennifer: Mmm hmm.

D: We have an eighty percent graduation rate and things like that, so, um, but when our students have exit interviews it was the things that we scored lower on were things that, to keep those students involved, and um, so we had some training on trying to get those students to buy in to our, our um teaching methods and to get them to work more on their own, so.

Jennifer: Okay, okay. And, could you refresh my memory, it’s been a little while since I was able to look at your survey. Are you teaching currently at a, at a public or a private school?

D: Public school.

Jennifer: Okay. Okay.

D: K-12 public school.

Jennifer: Okay, alright. Okay, well then we’ll, uh—

D: (starts to speak)

Jennifer: Oh, I'm sorry. Go ahead.

D: It's in Arkansas.

Jennifer: Okay. Okay, um, alright, well then we'll go ahead to the next question. Um, how would you personally describe high ability visual artists?

D: There's a wide range, um, for this. Um, I, (pause) I look for, or I notice it if the, the, well there's two ways. The student who has, um, a technique developed at an early age, or um, that is above their peer level of the classroom. Or, someone who doesn't have the technique built up, but they have the grasp of the concepts of art, um, more than the, their peers in the classroom or at their age. Does that make sense?

Jennifer: Yeah, absolutely.

D: Okay. That's how I would classify it. The concept one is harder to teach because those students don't feel that they're successful um, because they don't have the technique built up yet. And, um, as far as getting them to believe in themselves, keep them going, um, so what I try to do with that is, um, pick something that they, that they seem to like, and have them focus on that in all of their projects. Whether it be a subject matter or a specific technique so that it builds up their confidence. And, and just keep giving them positive reinforcement. Um, for example I have one student who, um, I had her in eighth grade, and ninth grade, and she, she understood space and um, um, positive and negative, um, space and—like, just where things needed to be placed. But she wasn't very, um, good at put, um, putting it all together, like, finishing the product. She didn't have the hand eye coordination and, and things like that. And she went through, all the way through an advanced art class, um, at school, and she, I didn't have her in those classes, but she didn't feel like she was getting any better. And she emailed me last year, her first year in college and asked me why, um, why I told her um, like, to keep going. Why I helped her in art and what I saw in her. And, so I told her, you know, "This is what I saw. You've got the hardest part of understanding art and being able to produce art down at an early age. You just needed the time to build your technique up. And, and figure out who you were and what type of artist you wanted to be." And, um, she's in California at some, uh, art college, I can't remember which school it is now, but, and, um, that's like the response I got from that one.

Jennifer: Okay. Very cool. Alright, um, so what, what sort of challenges do you face with working with high ability students?

D: Um, the ones who, see or have been told that they do well, they have the ability because they've been practicing a lot. And they're really in to it, I see that those students don't take instruction very well. They, they think that they're already good enough, and they don't have to try to get better. They, they don't want to take any, any risks, um, they

don't want to learn new, um techniques, or, or, try things that someone else tells them you know might work, just to see if it works. It's, it's all about them just doing whatever they want to because they're an artist and art only has to do with what they want to create. They don't understand the big scheme of art history and understanding where it came from and why you, you know, if you want to put a gigantic dot on a ten foot canvas, uh, with a white background, uh, why is that considered art? Um, so, that's one of the things that is really hard for them. Uh, or hard, an issue or hard to teach.

Jennifer: Sure.

D: The other thing is, is, is like what I was talking about before, getting the ones who have the concepts down, getting them to like, have confidence in what they work. So it's like two ends of the spectrum for that.

Jennifer: Sure. So maybe ones with not enough confidence, and ones with maybe a little too much?

D: Yes.

Jennifer: Okay. Okay, um what benefits do you find in working with these students?

D: For me personally, um, I get to see things that I probably would never think of as far as how they create stuff. So it allows me to gain, um, like more techniques that might work for other students that I would never have thought of, that I don't use. And then techniques that I try out to use to see if they're easier. Cause I'm always looking for techniques that the entire class can use to, for everyone to be successful in the projects that I do with them. Um, so that everyone leaves with an appreciation for it, not just the low students or the high students or the students in between. I want it for everyone, but um, the other thing is, is that I get to, um, it's a challenge for me to try to get those students to understand, um, why they should learn history or why they should learn a new technique and try it out and get outside of their box and understand how the art world is outside of the classroom. And how the art world is outside of a small area, as far as like, um, contests go, or call for entries, those things where when you get outside of your local area it gets a lot harder. And when you go to college you, you, you are there with people who are at your own ability or better, and it doesn't necessarily become a contest, but you're working to get better by being around those people. Or if you decide to go out on your own, the difficulty of trying to build up your own art career, um, without the help of contacts you make in college and things like that.

Jennifer: Sure, maybe just kind of the difficulty in helping them understand the art world at large?

D: Yes, yes.

Jennifer: Okay, um, what do you think are the most important learning needs? With regard to like, classroom or academic pursuits of these high ability kids that should be met?

D: Um, repeat it again, just so I make sure I answer it correctly.

Jennifer: Sure, um, what do you feel are the most important learning needs with regard to like in-classroom or academic pursuits?

D: I think a big thing for high achieving art students, at least from my perspective, my class, or, in my school, is for them to know that there's careers available for them. Uh, cause a lot of the high achieving ones, um, don't feel that they can make money as, in the art field, because they've been told that by their parents or other teachers, um, or coaches or things like that. I really think that that's the biggest thing. Because then they don't continue to pursue art in a way, that, um, they take it a little more serious, they don't get everything they can out of it. Um, it's more of, "Oh, I'm in art class, and I get to paint today." Um, and it's a relaxing class, that type of thing, um, instead of going, "Oh I'm going to prepare for the next stage in my life. And, and, and become a, you know, an architect, or, um, work in the graphic industry, or the filming industry, or something like that.

Jennifer: Okay. What sorts of strategies do you use in order to meet their learning needs in your classroom? Or in academic pursuits?

D: I'm always asking students what they want to do and trying to, um, connect art to the different areas that they want to work. Um, I always will pull a student aside, not, not in the middle of class or where other people can see it, but I'll talk to them about it, um, about what they might want to do, um, after they graduate. I will, um, I will sit down and talk with them at the table, this is two different things. I'll sit down and talk to them at the table about where they can go with their artistic abilities individually, um, and I get other people to come in and talk to them. Um, I have lots of friends in the area, um, who are artists, and I get them come in and talk to them and let them know what's going on and what they need, um, need to start looking for and doing in their life, in their artistic, not their life, but their artistic, um, um, learning. And, um, that seems to help get them to the next level of pretty much everything that I'm trying to get them to see.

Jennifer: Okay, what do you, what do you feel are the most important social and emotional needs of these kids?

D: Well, uh, it seems like there's two different groups in this at my school. There's the school who, I mean there's the group who, um, it's not like they're outcasts, they put themselves into the outcast role, um, they try to like, dress the artist part, um, or, the, like, "I'm a loner" type thing. And they seclude themselves with one or two friends. And then there's the other group who's like, the popular one who is just, a really good artist. And so, they're the ones that don't, like, they do art, all the time, but they don't really have other friends that do it, so.

Jennifer: Um, okay. What sorts of things, or what strategies do you use in order to meet their social and emotional needs?

D: I try to get the, the students to work together outside of their little groups. I try to put them in groups that, not all the time, but I try to put them in groups that, um, make them kind of uncomfortable, where they have to work, where it's more of a real life situation, um, on the job or something like that. Um, but at the same time, they know that, like I let them choose their seating assignment at the beginning, they get to choose who they sit by, so there's a lot of comfort level in my classroom. That when I do ask them to do something that um, may be outside of their, um, their own little box, they, they tend to feed on it, because it's not very much, like, I guess irritation to them. Like, it doesn't bother them very much. Um, because they know that they're gonna go back to their box. I just slowly keep doing that and, and get them to grow. That's, that's what I'm just trying to do in my classroom. Is to get them to, to go past what they think they can do and get better.

Jennifer: Okay, so perhaps like, sometimes like putting ability grouping together, some of your high kids together and then, uh, once they've kind of maybe finished the assignment letting them retreat back to a place where they feel more comfortable?

D: Yes.

Jennifer: Okay.

D: Yes.

Jennifer: Okay, do you feel confident in your ability to meet the needs of these students?

D: Um, some days I do, and some days I don't. Um, there are times when I will leave a classroom and I'm like, "I do *not* know what to do for this student." I will call some of my old professors, or some of my friends who teach, and I'm like, "I have a student who does this, and everything I try, um, it just doesn't work. I can't get them engaged. And they're, they're a really good, um, um artist, and they have lots of potential, but I just can't, I just can't, like they don't relate to me. And I don't know if it's my personality, or someth—something like that. Most of the time I will pull that student out and I'll talk to them and be like, "What am I doing wrong? Um, what could I do differently to help you out?" I turn it on myself. And most of the time it's them, and, and things that are going on in their personal life, they just don't want to go that next step, because, everything that's going on in their life is just more important than, than what's going on in my classroom.

Jennifer: Okay.

D: Um, but, for the most part, the high achieving students, um, either one that I classify as, I typically get them to buy in, um, and, and do what I ask them to do. So.

Jennifer: Okay. Do you feel supported by your school and community cultures in your efforts to work with these students?

D: Um, I'm supported to do whatever I pretty much want to do by my administration, or my school. Um, but, there's still not the value of art that I would like for it to be at at my school. So it's yes and no on that answer as far as the school goes. Um, the community has a really big artist community where I live, so um, there's that community for the students. So the answer for the community is yes. Even though the larger community still doesn't value the arts, um, aspect, um, but there's a, there's a group of people that I can use for that, so.

Jennifer: Okay. Um, well is there anything else you would like to share about your experiences working with these students?

D: Oh, um, let me think for a second. Um (pause), I think that um, it's been a while since I read your, um, survey also, so I'm when you, when you sent me the message I was, I was going back to try to find it. And I couldn't remember exactly what all of my answers were.

Jennifer: (laughs)

D: What the questions were. So, um, I, I, I just think that, you know it's really hard to categorize these students. Like, to lump them in one group. Because they could be all over the spectrum of a classroom, and I don't know if all art teachers see them the same. Um, because some art teachers might only see the students who have great ability, um, technique wise, as their high achieving students, and not notice the ones who have the concepts down, but just can't put it down on paper yet, but they can talk about it. Um, I don't know if they see those as the same high achieving students, or, the reverse. Where the people who think that the ones who have the technique down aren't as advanced as those or, um, be, um, I'm getting tongue-tied, but they see those students as the ones who have just worked and don't understand the concepts of art. So they work more with the ones who understand the concepts.

Jennifer: Sure.

D: So, I don't know, um, if the teachers are answering the questions the same. If they are all, um, the same group of students. That's what I was thinking about as I was answering the questions on the survey—

Jennifer: Mmm hmm.

D:--I teach differently than any other art teacher that I work with. But I have friends who teach the way that I do. Um, some teachers, um, you know, um, well you might not know, but they just will throw out a project where every student has to do the exact same thing. They're all doing a bird. Um, or they're all doing um, a specific, um, item.

Whereas other teachers will let every kid decide what their subject matter is going to be, but they just use the same medium type thing. But—

Jennifer: Mmm hmm.

D: And I think a lot of art teachers, um, at least the ones that I've come in contact with, they have them all do the same subject matter because it's easier than letting the kids try to figure out what they're going to do. Because it takes more time.

Jennifer: Mmm hmm.

D: And so, typically the teachers that have the students doing the same thing only recognize the students who do really well, they don't recognize the students who have the concepts down.

Jennifer: Sure. So would you say that it's important to you to incorporate choice within your lessons?

D: Oh yes. The students choose everything, even when they ask me questions, I always come back to them with, "Well what do *you* think? Can you explain to me what, what it is that you want to do?" Because, I always tell them, "This is your artwork, it's not mine."

Jennifer: Mmm hmm.

D: When I was in college, um, I had professors who would come around and paint on my painting, or draw in red pen on my pen and ink drawing, and I just told myself when I, when I was teaching that I would never do that to a student unless, I always ask them, "Hey, can I show you this on your board?" And I'll show them a little bit of it. And I hardly ever do that because I want it to be, I want *them* to realize and be able to take the instruction and turn into what they think that I'm saying it is.

Jennifer: Mmm hmm.

D: So that I understand that I'm communicating correctly to them, and that they're getting what I'm saying.

Jennifer: Sure. Okay. Well thank you very much!



Appendix N

**Interview Transcripts With Amber**

Jennifer: Okay, so I know you took my survey, uh, that's where I got your contact information. So I guess we'll just jump right in.

A: Okay.

Jennifer: Uh, the first question that I have for you is what formal training or informal training, uh, have you taken part in regarding the needs of high ability visual art kids?

A: Um, not, none regarding specifically visual art, but I've done like gifted education.

Jennifer: Sure.

A: I took a gifted education class for my masters course.

Jennifer: Okay.

A: Yeah, so that's really just how to identify high ability students and work with, just, different learners.

Jennifer: Well good! That's good!

A: Yeah. And so that, that's really where my training was. But in terms of identifying high visual ability there was no specific course I've taken.

Jennifer: Okay. Um, have you had any informal training, like, um, anything that maybe you've like read, or professional development stuff you've just kinda done on your own?

A: No! Because everything I've ever read is targeted toward students with lower abilities.

Jennifer: Okay.

A: Or, um, students who uh, struggle with the content.

Jennifer: Sure, sure.

A: Struggle with learning. A lot of it tends to be IEPs, even though those should also apply to gifted students, gifted kids should have IEPs, you know high ability learners should have IEPs, a lot of my training and a lot of my experience has been working with students and thinking about learning with the students who are, uh, that struggle in the content.

Jennifer: Okay, okay. So how would you describe a high ability visual artist?

A: Hmm, uh, I guess kind of a student who has kind of a natural aesthetic eye.

Jennifer: Mmm hmm.

A: Is able not just to exhibit skills, I think that's a given, the skill. But also can think a little more conceptually. A little more outside of the box. I think there's many different types I guess is what I'm trying to say. I don't think it's just high skills, I think it's also a student who can kind of, um, formulate higher order concepts.

Jennifer: Sure! Okay, okay, uh, so what challenges do you face when you're working with high ability students?

A: Um, my challenge has always been, and I'm sure you've seen this from my survey, is that I have no time to get to those students because they tend to be more self-sufficient.

Jennifer: Right.

A: Um, especially in my particular position at the moment, I have a lot of students who with, individual education plans who need extended time, who need accommodations, and who are coming in with very limited exposure to visual art. So a lot of my time is spent catching those students up. And my really high ability learners I try to form positive relationships with them so that I can get them into advanced level courses where I can finally start to give them the attention and time that I really want to. And at that point I can. And what I mean by advanced is I'm talking about introductory courses we have two semesters of introductory courses are one and two, and then after that we offer ceramics and sculpture, drawing and painting and commercial art. And I try to solicit those students as much as possible, into taking those classes so that I can finally do the type of things that I would love to do with them and differentiate at a higher level for those students. Right now my classes are about thirty students.

Jennifer: Right.

A: And, you know, like I said, sometimes I can have anywhere between eight to thirteen students with IEPs. Now, so I really don't have time in my introductory courses to be able to do that. But, in my more advanced level courses I can tackle just more, uh, higher order thinking oriented projects. Or, even just in terms of technical skills, I can assign projects that are just a little more challenging. And that's when I get to really get to, I feel, work with those students. So I really try my best to kind of construct these positive relationships with them so that they find kind of a safe haven in my classroom that, because usually those kids love being in art anyway, and love being in the art classroom.

Jennifer: Right.

A: And, but they also tend, sometimes, not always, but sometimes they're also, um, academic in the core subjects, and so—

Jennifer: Sure!

A: --um, there's a lot of them kind of being told those subjects are more important and more practical and they kind of get dragged into those courses even if that's not their heart's desire. So my ultimate goal is to kind of let them be comfortable in their own skin. Comfortable in their ability, comfortable in their talent, you know, and not only just comfortable, but seen and admired. That that's something to revere. That's something to be proud of. So that they continue to come back and kind of, uh, cultivate those skills even further.

Jennifer: Sure. Definitely to have it be something that's seen as an equally, uh, important part of their academic curriculum.

A: Exactly! And they know that, but it's everything around them, our culture, tells them it's not, you know? And it tells them, "Okay, you're good at art. So what." Like that's just, "You're just creative." It's not seen as an intellect, but creativity is an intellect, you know.

Jennifer: Right.

A: It is an intelligence, you know. Just getting them to redefine that, you know, and kind of to counter the culture that surrounds them within academia, within, even what they're told by their counselors, to be honest, you know?

Jennifer: Sure.

A: You'd be surprised how many kids I have to fight for, have to literally fight for every year. And they just feel sad because they don't wanna not take art, but it's what they're told, and they believe it, and, you know, and they feel unfulfilled, I know they do, when they're not there, cause they fight their way back. Those that I do lose, like, they will find their way back somehow. You know, and, "I dropped calculus because I realized it wasn't for me. So do you mind if I come and take, you know, the second level of advanced courses next semester even though I didn't take the first level?" "Yeah fine. Come on in," you know. Like when they're ready.

Jennifer: Sure! Well that's great!

A: That's their constant. But the relationship building is something I really focus on because I don't have time to really help them build their skills and differentiate with resources and lessons that I'd love to, to give them, if that makes sense.

Jennifer: Yeah, absolutely! Okay. So, um, apart from challenges, what sorts of benefits do you find with working with these types of kids?

A: Um, one of the, they're kind of up here, almost, you know, kind of creative equals, you know. Someone to exchange ideas with, somebody to bounce ideas off of. Someone who, you know, can have these in-depth conversations and discussions about the world of art. And I can just teach art in ways that I get very excited to teach it, you know? And um, I have been, we have block scheduling, and this year particularly I have one of my days is full of my advanced students, and my other days are filled with my introductory students, which are all lovely, it's just that they're different. (laughs)

Jennifer: Sure.

A: You know, mentally, they're different. And they value art, you know? Um, so they, they come in already appreciating art and knowing that they love it. Knowing that it's something they gravitate toward or something they respond to. You know even if they didn't know they love it, they fall in love with it. And just being able to sit there and really delve into the world of art in ways I get excited about, like through field trips, through speakers, through philosophical discussion, through group installation, through, like I can do some really fun exciting things with those kids because they're willing and they're excited about thinking outside of the box, you know.

Jennifer: Sure. Absolutely, no that's, that tends to be my favorite part as well.

A: Mmm hmm. It's more fun.

Jennifer: Yeah. Absolutely, absolutely. Okay, so, what do you think are the most important academic needs, I know we discussed the fact that art often isn't seen as a necessary and equal academic discipline, but operating under the idea that it is an academic discipline, what do you think the academic needs are? Or what do you feel are the most important academic needs of these students that should be met?

A: Within the visual arts?

Jennifer: Yes ma'am.

A: Um, I definitely think skills are very important. I think it's more important than anything to be honest. And the reason for that, and what I mean about that is technical skills, more so, I should be a little more specific—

Jennifer: Okay.

A: The reason is, like, having a strong grasp on technical skills means that you can tackle higher conceptual ideas in ways that maybe you couldn't before. You know it sort of destroys all the limits, you know?

Jennifer: Mmm hmm.

A: And you know this as an artist, I'm sure, in the past like, "Oh I have this really great idea, I just don't have the skills to make it happen," you know.

Jennifer: Right.

A: Um, until you practice on those skills and you acquire those skills. You know printmaking was something I loved, but I just didn't know how to do it until I took a printmaking course. You know and I was able to do all these great things with that. Or even painting, all of these, um, just learning about color theory, that allowed, that took my work, to a whole different place than it was before, you know? And so just acquiring the technical skill and background knowledge of, the formal, the formal background knowledge I think is extremely important. More important than anything. Uh, but also at the same time, like I don't like to do just technical work in the advanced classes, like we don't sit around and do still lifes (laugh) all day. But we do, you know, some of that. And what I try to do is I try to integrate, um, kind of more storytelling sometimes, or things that are a little more personal, identity oriented, like when we do still life we look at Bonnie [author note: couldn't discern last name] and Audrey [couldn't discern last name] and all these artists that took the still life to a different level. To where it's not just a technical study anymore. So working on the concept and the ideas, um, that constitute art, while working on the technical skill. And that kinda being the foundation of the work is really important to being an artist.

Jennifer: Great, um, okay, yeah, no, I mean I would agree. I would agree. I think, uh, especially if you have taken a course about gifted students in general, or high ability students in general, um, we know that of course that they have academic needs, but they also have social and emotional needs.

A: Mmm hmm.

Jennifer: So, uh, what sorts of thing, what do you think are the most important social and emotional needs of theirs that need to be met, and how do you try to meet them in your classroom?

A: Um, again, I'm gonna go back to building relationships, you know, a lot of those students who are gifted in art literally live in the art classroom. They're always there, you know? And just kind of having an open door policy I think is important. Um, allowing kids to come in and utilize resources and be who they are within the setting, within the art classroom is really important. And I've always had that relationship with kids to where they can come down any time, you know. I have a complete open door policy. They come in and work during lunchtime sometimes. (laughs) Or they'll forego eating lunch, or bring in their lunch to do some of the work, you know. And a lot of times, like you were saying too, some of those kids that just don't really fit in to the school community, you know? And, um, and they tend to find kind of a safe haven within the art classroom. And not just with me, but with other peers that are just like them, you know? And so just, I think making sure that you're there as a mentor first and foremost, identifying those kids, seeing that they, this is a place where they feel

comfortable. And once you find that out you, you know, kind of pull them in and make sure they know that like they're welcomed is important, and um, just giving them a space to be who they are within the school community, and that be their space, you know?

Jennifer: Yeah, that's great. Just kind of giving them a safe space maybe even if they have been pulled toward, uh, more, I guess what are traditionally considered academic disciplines. Uh, even your kids maybe that aren't in your class could still come down and work sort of outside the regular curriculum.

A: Oh, absolutely. And they do that all the time. Um, and they always do their own individual projects. Some tend to, and they tend to be like pretty clever, no, because there's so many different kinds, I mean obviously right. When you talk about a visual artist it's so easy to put a visual artist into a box. But I've noticed a lot of my visual artists are very different, you know, at the same time. The only thing that makes them kind of similar is that they are very different.

Jennifer: Sure.

A: But, um, but yeah. Just allowing them to kind of, you know, do their own thing, and um, just generate their own projects and their own ideas. And if they're finished in their other classes, cause sometimes they are very academically sound in other areas, to know that they're always welcome to come down, and sometimes, you know, like within a traditional academic setting I feel like that's not always welcomed with teachers. You know, that's not, I've noticed sometimes there are teachers like, "This student comes down all the time." I'm like, "Yeah, she's, she's welcome if it's okay with you, like, if she's done with work for you then it's totally fine with me." But it's not something that, I, I feel not every teacher is used to. Because that artists mindset, like that con--, constant need to create is not something that every, all of the teachers experience with their students, you know.

Jennifer: Sure.

A: But I get to.

Jennifer: Yeah, I definitely have noticed, I definitely have noticed in my, my own teaching, like right now I'm currently teaching English and hoping to get back in the art classroom. And I've noticed that my students don't come in nearly as much as they used to just to create, and just to be in the room and do things in there, you know.

A: Exactly. It makes a big difference, and my colleagues are so sweet, so kind you know, really they work with them very well to allow them to come down and work if they need to. But we especially I would say within the practical, within the visual, the fine arts, especially I would say practical arts and visual arts more so than performance arts, we definitely see them. You know the students want, they constantly, they have this need to create and they want to come in and they get really invested in a project. And they want

to see it through, so they're utilizing all this other additional time to come in and work on their project.

Jennifer: Sure, okay. Well, I know you've talked a little bit about having some difficulties with trying to find time to work with these students, especially when you have so many other students, many of whom have, uh, special needs as well. How confident do you feel, perhaps, um, time constraints aside, how confident do you feel in your own ability to meet the needs of these kids?

A: Right, I noticed that'd be one of the questions. Um, in terms of skill I feel confident enough, you know. Um, in terms of, well it depends on what setting you're talking about.

Jennifer: Mmm hmm.

A: And in the setting where I have the introductory students and the students are kind of, you know, kind of sporadically spread out through the grouping, then I don't feel that confident I can get to them. I, like, literally don't have time. There's no other way of putting it, I'm very overwhelmed, you know.

Jennifer: Mmm hmm.

A: But within the more advanced, definitely I have to push myself. They make me push myself, you know. It's easy to kind of just give them a project and just let them make it. But I feel an obligation to make sure to take them just above that, just a little bit more. That really more so comes into exposing them to the real art world outside of the projections that they see, you know, on slides.

Jennifer: Mmm hmm.

A: They, making sure they have the opportunity to go into museums and galleries, visit other artists' studios, like I schedule artist studio visits with them when we do these field trips, you know. Um, and just getting them to work beyond the painting and a drawing or sculpture, you know I said working with installations. It pushes me, you know I have to sometimes get myself out of where I am and go, "Okay, okay, it's been go go go, we've just been doing projects, okay it's great to do the art making, but have we done any philosophy? Have we engaged in discussions about, regarding art and what it means?" And, you know, in the art world and the making of art. But it just, it does, it pushes me to think outside of the box myself. You know, and if I have gotten better with time, then I still need to work on that. Especially when I become very busy it's so easy to let that go. And to not really meet their needs in ways that I'm excited with.

Jennifer: Yeah, it can definitely be a challenge, a positive challenge, but a challenge nonetheless.

A: Oh absolutely, it is a challenge. And that's what I love, you know. I think that's what we love about teaching those kids is that they do challenge us to think beyond. Just like, here's a project, this is what you're supposed to do, now go do it.

Jennifer: (laughs) Right! It can get kind of boring.

A: Yeah. I think it's kind of monotonous, so.

Jennifer: Okay, so, um, I just have a few more questions and then I'll let you go back to your evening. Um, do you feel supported in your efforts to work with these kids?

A: Oh, no. Zero support.

Jennifer: Okay. Could you expand on that?

A: I had a meeting with my principal and the guidance head to discuss it actually. And I was asking to see if we can have an adapted class for advanced art students –

Jennifer: Sure.

A:--that have just higher abilities and kind of need to, need adapted lessons as well, you know. But it's really hard to differentiate when you have students from, you know, nine through twelfth grade, you know this you teach high school you were saying, and nine through twelfth grade, and different exposure levels to art, and different educational or learning needs, you know.

Jennifer: Mmm hmm.

A: And so, and it was, it was, it wasn't necessarily received (laughs) in that, um, there were issues of tracking, you know, "We don't believe in tracking," so that sounds like tracking students. And it's just like, "No, I'm just differentiating at a level that a lot of subjects are not." It's the truth, I mean, most English classes or math classes are, yeah they have their own challenges, don't get me wrong, and you know this because you've taught within both realms, but you're teaching usually one grade level to start with.

Jennifer: Sure.

A: That of itself is a huge, um, kind of advantage. You know what I mean, in terms of development and such? And so, and also you're teaching students who are coming in having taken that subject since they were in elementary school. Well in art that's not the case always, you know. Um, cause there could be a huge gap within their middle school years where they haven't seen art in a very very long time, or haven't worked with materials in a very long time, or haven't worked with the concepts in a very long time. Even just getting kids to think abstractly, to think outside of this like cause and effect, you know, mode of learning, it's very difficult. Because you know every kid needs different levels of scaffolding to achieve that type of learning you know.



Jennifer: Mmm hmm.

A: And so it's, it's no, definitely within visual art I would say where I am particularly it's not seen as relevant or important, no matter what. (laughs) And um, and so it's just seen as fly by the seat of your pants, let's go, here's your students, you know.

Jennifer: Mmm hmm.

A: And ever so often there's like a pat on the back, like, "You do so well with the kids. Great," you know. But not really anything that supports their learning needs, no.

Jennifer: Yeah. That's a shame, it sounds like, it sounds like you're doing some really cool things with them.

A: Aw! Thank you! Well I mean, I try.

Jennifer: Yeah!

A: Sometimes I think as an art teacher too, and this is something you struggle with a lot, is confidence. Knowing that what you're doing is important, you know. Um, just like your kids, I think that's something definitely that helps you bond with them. Even if like I don't tell them that. I don't disclose all this stuff with them obviously, to them, but like constantly fighting for visual arts, you know. And also I have a different mindset approaching the introductory art classes this year, is that, you know, it's about cultivating kind of advocates for the arts. That's more important than anything, you know. More important than their painting skills, their drawing skills, all of these. Cause like, most of these introductory students, um, I would say half of them will probably not take art again, you know.

Jennifer: Sure.

A: Instilling an appreciation, a true appreciation for what art is so when they leave, they come back changed from who they were or how they viewed art. It's like this thing that it's making pretty pictures and hanging it on your wall, and something realistic you know. But really getting them to engage with the philosophy of art, what is it, you know and how does it really serve a purpose in the world? And how is it, how does engaging with it on a daily basis—like high school students love art. I mean, they do, they just don't know they do. You know what I mean? And the clothes they're wearing, and the music they're listening to, like, they love art! You know? It's just like a matter of getting them to recognize like bad art, too. Like, that's what you're doing. It's what do you love? What enriches your life? What brings you joy? That's what we're doing in here. You know just getting them to see that it's something to see when they become older, when they have children you know. Um, I think this literally should be our mission. It should be one of our greatest missions as art teachers.

Jennifer: I would agree. Okay, well is there anything else you'd like to share about your experiences working with these kids?

A: I think I've said it all. (laughs) More than you've probably expected, so...

Jennifer: (laughs) No this is great, this is great. Okay! Well thank you so much.

## Appendix O

**Interview Transcript with Kristi**

Jennifer: Alright. Okay so we'll start with the first question. Um, which is, what formal, or informal training have you taken part in regarding the needs of these high ability visual artists.

K: Absolutely none.

Jennifer: Okay.

K: As far as formal training goes. I was fortunate enough in preservice, actually as a parent volunteer to work with a gifted and talented teacher, and I worked very closely with her for a year. So, while that wasn't formal, because I was technically just a parent-volunteer in the classroom, it was a great experience just watching her operate and watching the dynamics of the students. And watching her, before the term differentiation even became in [sic] vogue, watching her differentiate for the abilities that were pretty demanding and pretty high.

Jennifer: Sure. Okay, how, how would you describe high ability visual artists?

K: (sigh) I would say they can be as different as any gifted student. Some of them are very, in the more traditional academic sense very noticeably intellectual. And they will approach it [art] from a very cerebral point of view. And then there are those that may be struggling, and I'm going to also clarify that, because I work in an urban district which has a lot of ELL, or first generation students, where English is a second language, and that's played a part in their academics. But struggling in the traditional sense of the academics, they're off-the-charts in their creativity, and just have an innate sense of aesthetics with the art. And so in my mind they are incredibly gifted, but not in a testing way to prove it out.

Jennifer: Sure. Okay, um, what sorts of challenges do you face in working with these high ability kids?

K: (pause) That again can be as varied as the student. For some of them, it's trying to get them to be open minded, to look at something from a different point of view. Because they are so in tune with their own thought processes and what they think should happen, and they kind of tend to be somewhat linear in their thoughts of what's correct and what's right. And trying to get them to maybe look at it from a different point of view. And then there's the other end of the student, where the challenge is really trying to verbalize and break something down in a way that connects with them on that level.

Jennifer: Sure, okay, um, what, what benefits do you find in working with these students?

K: Oh my god. They keep me on my toes! (laughs) Um, I often tell my students, and I've been teaching now for sixteen years, that I still learn from them. I learn in how they might approach an assignment. I am, I'm a teacher who doesn't like to repeat, even if, we have a curriculum at high school because of time and credits, it has to be kind of followed, but especially in art, how I achieve that is really open. You know the artists I study, or the type of project we do, as long as it, you know, hits those, you know, correct benchmarks can be flexible. So, I like to change it up a lot. Because I don't want to repeat projects, I would get bored. And I can come up with a project that I think is just going to be fabulous. And, I start working on it, and I realize that, nope, it's not going the way I want it to go. So we have to readjust. Or I have to throw it out, or we have to start all over again. But it's their questioning, it's the way they approach a project, that, that feedback is just really wonderful. That's, you know, huge benefit.

Jennifer: Sure. Would you say that, um, their feedback really helps you shape even future lessons?

K: Yes and no. It, it does, but because I won't often have the same students again, it kind of tends to be a constant readjustment. Because what, especially now if we're gonna talk about the students that are more gifted, what they can get quickly, or what they can grasp, or what connections that they can make between you know a theory or a reality, or even just a recall, you know, um, having used a painting by Rossini early on, in a painting, a year long painting class, it was at the end of the year when this student said to me, "Oh! That's why we started with Rossini!" And she was able to make that connection months later to a technique, is not always gonna work again with a different set of students. That, again, just becomes so individual.

Jennifer: Sure. Okay, um, what do you feel are their most important learning needs? With regard to in-classroom or academic pursuits?

K: (pause) I think that, you know if we're speaking strictly gifted, I think that they need to see the relevance. They need to have a connection. Even if it's a ethereal connection, it has to, it has to matter at some level for them. To maintain their interest. But on the same token, I think that because they are pretty quick studies and they, they get things, and again, I don't have just a strictly gifted class, I have, you know, mixed ability, uh to keep them challenged. To keep them, you know, motivated, they can you know move on and they can be working independently keeping them, you know, a part of the whole process with their peers can also be a challenge. To not have them shut down.

Jennifer: Sure. Um, what kind of strategies do you use in order to meet those learning needs?

K: I can sometimes, um, actually pair them up. Have them work with somebody, do a demonstration, give them a more complex assignment, even if it's, um, restricting. For example if we're doing a landscape but I say they have to just, they can't deal with just a straight landscape. They have to demonstrate atmospheric perspective. Um, that, that type of differentiation for them I purposely designed to challenge them. The other things

is choices. And in an exam. Um, I've done things where I've done a project based versus a paper.

Jennifer: Mmm hmm.

K: Where if they don't want to do a paper, a research paper, or they're the type of learner who does like to do that research, then I'll give them a choice between, you know, the final exam, whether it's paper and pencil or project based.

Jennifer: Sure. You mentioned, um, sometimes that you, um, put them in partners. Do you tend to, um, put them with uh, partners who have the same sorts of abilities as themselves? Or with different abilities?

K: Sometimes, actually and this is particularly in my district, I will partner them up with a student who is ELL. And ask, actually let them function as a translator so that I don't have to stop the class to continually translate for the student who doesn't understand. This is more than just being a translator. When you teach, you reinforce your own learning, so as they explain a concept, or content specific vocabulary, they are adding to their knowledge base.

Jennifer: Sure. I imagine that could be very challenging.

K: For me or them? (laughs)

Jennifer: (laughs) Both, maybe? Um, okay, what do you feel are the most important social and emotional needs of these students?

K: Socially I think high school is particularly difficult in a lot of ways, just because of cliques. Of wanting to fit in. And a lot of uh, very gifted uh, art people in particular, they have a certain style. They have a certain, way that, or that they feel that they should be very different to be artsy. And so socially, even though they want to, uh, they, they want to embrace that artistic sense of individuality, I think there's some stresses about how they're coming off. What do they look like? Do they have friends? Um, and, and socially it, it's been, it's been interesting because there's been a few safe places where they can just be whoever they want to be. And that would be like, particularly like in my art honors society. And those are people that are just kind of, joined together by a common interest. And are very accepting, in general, appreciate talent, even if the person is, you know that magenta hair and snake bites. Uh, that's okay with them.

Jennifer: Sure.

K: Socially, I, I think, I don't really know other than maybe from the outward appearance or the creative bent, if they're much different from kids in general in high school who worry about having friends and fitting in and being liked. And the second part of that you said was emotionally?

Jennifer: Sure.

K: Um, okay, I just want to make sure, I just want to remember.

Jennifer: No it's okay!

K: I think, I, I'm not sure if this is particular about gifted, and I, I, you know this one's a hard one for me, because I, I'm trying to isolate certain students now. I'm trying to think of them as I consider this. But I think, in general, the act of creating, of making art, is risky. You're putting yourself out there. It's not like getting a math problem wrong and, okay so you recalculate. It's really putting something of yourself out there. So I think emotionally all of my students really need to feel safe. And that, that's done early on with, um, ground rules that are set in the beginning of class when the syllabus is being given out and discussed. And reinforced with, you know, behaviors that are acceptable. And I tell them, I tell them right up front you know, um, this is a, it has, well it has to be a safe place to create. And there's no, there's no criticism, there's critique. And that's what I'm saying, I'm struggling on this one cause I'm trying to think, and I'm wondering if I've missed it with highly gifted. If there's emotional needs that I've not picked up on. So you've got me thinking on this one.

Jennifer: (laughs) Can, can you tell me more about your Art Honor Society?

K: The Art Honor Society is a group of students that are selected based on, well it can be self-selected. They can come to me. They apply. And based on academics and, whether or not they've completed a certain amount of credits in art. And certainly their own interest, they are um, part of our group for a year if they commit and they fulfill all the requirements, which are scholarship, character, they have to be recommended by a non-art teacher, and I'm huge on community service. So we use our art in service. And we have a variety of different projects that can take multiple hours. I mean I'm not talking about ten, twenty hours community service. It's not unusual for my students to log sixty or seventy hours in doing service by the end of the year for induction. Uh, then they are inducted into the society. Depending on if it's tenth, eleventh, or twelfth grade when they first join, if they continue with us, and they graduate, there's opportunities for some art awards for college, they graduate and they wear the colors. They get the rainbow tassel that goes along with their high school tassel. Which might sound kind of, "So what. Who cares?" But it is a big deal to them. (laughs) They love that little bit of distinction from their peers. You know that sets them apart. Um, it is a local chapter, which is part of a national organization, I don't know if you're familiar with um, art, the um, the Art Honor Society.

Jennifer: Mmm hmm.

K: Okay. I wasn't sure which, how much about it you wanted to know.

Jennifer: Sure. Do you find that, or I guess suppose, in your opinion, or from your perspective, do you find that most of your high ability visual artists end up being members of the Art Honor Society?

K: Mmm, no I would say it's scattered. I do have several that are. But because it's sort of a, a safe place for anybody who just loves art and wants to use it in service to come, and there's also, as usual in any high school, there's so many other areas that pull them for their time, and it's a big commitment, that some of them, you know, will be more involved in, in maybe the music or theatre program, or in the academic honor society or sports. So it becomes a juggle of time. But, it really, more than just being highly gifted, it really is the student who just really loves art and is possibly even considering it, you know, for a future career or study.

Jennifer: Sure. So, do you feel confident in your ability to meet the needs of these high ability visual art kids?

K: That depends on the day. (laughs) There are some days when everything clicks, and you go, "Oh wow. I'm a great teacher!" And then the next day, same lesson, or, you know, different lesson, same kids, and you think, "Who am I kidding? I'm not meeting their needs at all." (laughs) And you reassess, and you look at it, and you try again. And I don't know, maybe that's just my basic thing with teaching, is, just when you think you've got it all together, something happens and you realize that, (sigh) it's just not science. You can't repeat that with reliable results from day to day.

Jennifer: Mmm hmm. Okay.

K: I wish I had more training.

Jennifer: Okay, can you expand upon that?

K: I don't think professional development is offered, well, I know it's not offered in my district. Particularly in the arts. That if I choose to pursue, you know, training in a particular area, it would have to be on my own time. I know that there are national conventions, and I have gone to them, and they all have a number of, you know, good workshops and speakers. But, again, it's, you know, an hour and a half presentation. It's not, it's something that you can take back with you, but it's not really developing a program or a curriculum. And I don't know that anybody would invest in that because we don't have a, you know, exclusive, exclusively gifted and talented art program.

Jennifer: Mmm hmm.

K: We have the G and T at the lower levels, um, but it's, you know it's across the board.

Jennifer: Sure, um—

Kristine: I think by high—sorry—I think by high school what happens, is you get into, um, you get into the honors classes and the AP courses, and they don't particularly consider, you know, there's no separation of, you know extremely gifted.

Jennifer: Sure. Um, do you feel as though that, um, the high school's sort of differentiated honors classes, do you feel that they, in any way, add or take away to your classroom makeup?

K: The other cla—you mean the regular, you know let's say an English honors?

Jennifer: Sure.

K: Does it take away from my class?

Jennifer: Um, I suppose what I'm asking is, uh, do you feel that, do you feel that any, maybe of your high ability students are pulled in different directions? Um, or do you feel like the students who want to take art, take art? Or um, I'm sorry, I'm not being very clear here, um, do you feel like your high ability visual artists always end up in art classes? I suppose is my question.

K: (sighs) I think that goes back to my first statement about defining high ability artists. Because some of them are the, the true, you know, Renaissance students, they're just gifted in language, they're gifted in science, they're gifted in art. And they just really are high achieving. And they seem to get it. And then there's the students who are not traditionally academically oriented, and yet they are amazing artists. Which I believe *is* high ability in a whole different, you know we're going to go back to Gardner's Theory of Multiple Intelligence now. Um, so, I think that some of those that are diversified—

Jennifer: Mmm hmm.

K:--have a lot of um, stress on them, because they are taking multiple high level classes. And, again, that goes back to, and if something has to give, it does seem to be the art room. Because they feel they can always make that up later. But they can't make up the AP Bio test, or lab, or whatever's going on. Um, the other students that are just, gifted in more of a, you know right brain-directed area, I almost even hate saying that because we use both sides of our brain in the creation of art. Um, I don't, I don't think, I think they put their art first.

Jennifer: Sure.

K: And they don't worry about some of the other events.

Jennifer: Okay. Do you feel supported by your school and community cultures in your efforts to reach these kids?

K: No. (pause)



Jennifer: Okay, would, would you, do you have any um, did you want to leave it there?

K: (laughs)

Jennifer: Or do you have some thoughts on that? (laughs)

K: Whoa, that could take a long time! I think that, I think it goes back to the fact that a lot of the people who make the decisions from an administrative point on down don't understand art. And they still come from a, from a point of view of, "It's a nice enrichment activity to have." I don't think they truly understand what goes into creation. You know they, now, I mean of course and you know this, in education everything is twenty-first century skills.

Jennifer: Mmm hmm.

K: And, you know, topping Bloom's Taxonomy, you know, creating is the highest pinnacle. All of those skills are things that are reinforced, enhanced, taught, fostered in an art room. But they don't, they don't make that connection to let's, you know, bump up our art program. Or, if they do say, "Bump up our art program," they say, and I'll say arts even in a performing sense, um, you'll hear something like, you know, "People that do music are better at math. So let's introduce music so we can improve our math scores." And I think that that's, that's just kind of a situation that's a problem, and has been for a while.

Jennifer: Okay, how about your community?

K: We have, we have a pretty good community. They have an arts council. My students have worked with them, they've been approached by the community on a number of occasions to um, do work for them. That's where a lot of our community service comes in. Where they will create signage, or, stand out in holiday markets, or work with the food coalition on doing logos, I mean there's a variety of things we've been involved with. So the community recognizes the talent. And is supportive, and is, you know if I reach out to them and say, "Now I wanna do something," that they try to work with us to make it happen.

Jennifer: Sure, okay, well is there anything else that you would like to share about your experiences working with high ability visual artists?

K: I think probably when you asked me about being supported and training is that I would, I would love there to be just courses or studies of focus, you know, how to work with them, how to challenge them, curriculums that really help. I guess one of my biggest challenges sometimes is, trying to help students think. You know not just, you know, I tell them, and I've seen this a lot, even with the higher level students is, if you come in and you have this set up, and you say, "We're gonna paint the still life." They're all phenomenal. They can all do it. They can get it. You know, different degrees of

success, it's there. If you say to them, "Let's work on still lifes. Set something up." They kind of look at me blankly and they don't know where to begin. And I would like to explore more of those processes to *get* them. You know I've done, you know, quick writes, I've done stream-of-consciousness, I've used linguistics to, you know, compared with art to kind of get them to kind of visualize based on the words that they come up with. But those are just the only little tricks that I've picked up through the years. I would love to know other things.

Appendix P

**Interview Transcripts With Jessica**

Jennifer: Okay so we'll start off with our first question. Um, what formal, or informal training have you taken part in regarding the needs of high ability visual artists?

J: Um, let's see. Formal or informal. I actually don't believe I've had any, in particular.

Jennifer: Okay. Okay. Um, do you feel like you've had any training about just high ability learners in general?

J: A bit, yes. Yeah. I would say I've had a little bit. And then, I've got a fairly good depth of personal experience. (laughs)

Jennifer: Sure, okay. Can you touch on that perhaps a little bit more?

J: Um, well, back when, back in the late seventies I guess it would be when they started identifying high ability learners, or gifted students or however, as a group of students to actually pay attention to, um, I was actually in one of those first groups of kids identified that way.

Jennifer: Sure.

J: So, I kind of come at it from an interesting perspective I guess.

Jennifer: Yeah.

J: Um, because it was one of those, the first labeled groups of kids that way. Um—

Jennifer: Okay.

J: --in our school district, so.

Jennifer: Alright.

J: And to experience the, them learning how to deal with us aspect of it.

Jennifer: Okay, uh do you, would you self-identify as a high ability visual artist?

J: Probably.

Jennifer: Okay. Um, how would you describe high ability visual artists?

J: Um, I mean thinking in terms of my students if I was looking to describe, the ones (pause), um, high ability visual artists being probably my students that can take whatever

parameters given to them and go beyond that and see that in a very different way than perhaps most of the rest of the room who are seeing it in a very structured, “Okay these are my parameters so I can do this, and I can do this, and I can do this.” And then you’ve got that other set of kids who look at that and say, “Okay, but I can do this this other way. Or I don’t see that that way. I see it happening this way.”

Jennifer: Okay.

J: And being able to create what they see.

Jennifer: Sure.

J: If that makes sense.

Jennifer: Absolutely. Um, what sorts of challenges do you face in working with these kids?

J: Um, I don’t necessarily, I don’t necessarily see it as a, as a huge challenge, but there, there is the aspect of they also tend to be the students who want more time to do something than maybe everyone else needs. Because they’ve got this vision and they need to see it through. And so they’re not ready to stop when everyone else is. So how to kind of accommodate for that.

Jennifer: Okay, would you say that they uh, sometimes might have problems with deadlines?

J: I don’t know if I so much see it as a problem with a deadline. But definitely that (pause) them not necessarily seeing anything as completed to their satisfaction. That, that sort of perfectionist aspect of, they’ve got this vision in their mind and it’s not there yet.

Jennifer: Sure.

J: Even though maybe by everybody else’s standards it’s clearly finished. But not in their own perception of it.

Jennifer: Okay.

J: Doesn’t satisfy their need to feel like it’s as good as it can be, or it’s done, or that.

Jennifer: Okay, um, what sort of benefits do you find in working with high ability students?

J: Um, I would say their interest or their desire to choo—sometimes try some other mediums or other materials that, that other people aren’t necessarily willing to go for.

Jennifer: Okay.

J: Um, would say, you know, “Can I use this? And can I combine these things?” And being able to kind of look at the array of options and figure out new ways to put them together.

Jennifer: Sure. Okay, um, what do you feel are their most important learning needs? With regard to in-classroom or academic pursuits?

J: What do you mean exactly?

Jennifer: Um, well, I, I guess I would say anything that you feel is a special need that they might have in the classroom, or a special academic need that perhaps other students who aren't high ability might not have.

J: Oh, okay. Um, I guess sometimes for, for that group, just being, being offered the, the kind of open challenge of being able to experiment, as opposed to being said, um, being limited. I think sometimes that there's a line there that, that's hard to, um, hard to navigate. Because there are some, high ability or not, there are some basic skills they need to get that everybody else needs to get. But then their desire to go further with it and experiment, sometimes, hinders them because they, they miss the basic part. Because they saw it so differently even at the beginning, that they're ready to jump, you know, five steps ahead. But, but we missed a basic step there. And so sometimes it's just kind of finding that line for them, or helping them find that.

Jennifer: Sure.

J: Um, “I've gotta slow down so I can speed up.”

Jennifer: Okay. Okay, um, what sort of strategies do you use in order to, to meet those learning needs, or perhaps to, to help them slow it down to speed it up? (laughs)

J: (laughs) Yeah, I mean, for, for, I mean I don't have a ton of kids who fall into this category. But I mean for the kids that I've had, it's usually just asking them lots of questions about how we got to where we're gett—you know where do they want to get to? What were they trying to do? So that we can sometimes go back and figure out where, where we might have lost a step and in like a really simple process of, you know we might not have learned that particular pen and ink thing or that watercolor thing or--. But what were they—trying to get them to articulate what they were seeing that they were trying to achieve. And kind of getting them to get that out in, in some words and explain it so that we can get there.

Jennifer: Okay.

J: That, that maybe I can give them those steps in between.

Jennifer: Sure. Would you say that increased communication with those students is important?

J: I think it is.

Jennifer: Okay.

J: But I'm kind of on that with all the—I mean I—I'm sort of that way with all of them. I mean trying to get them to explain—I mean any student I have, trying to get them to explain what it is they're seeing in their head. You know, "What, what were you trying to do? Because they get, most of them, I'm sure your kids too, they get frustrated because it doesn't look the way it looked in their head.

Jennifer: Sure.

J: Or it doesn't look the way it looked on their sketch. And it's like, "Well, explain to me what you *wanted*, and then let's figure out how to make that happen."

Jennifer: Okay.

J: Yeah.

Jennifer: Okay, um, what do you feel are their most important social and emotional needs?

J: Um (pause), for, I would say for quite a few of them it's just the, the outlet to be able to, kind of freely express. Without (pause), without being, some of it is without being limited by somebody else's limitations. I've had, I've had a few fairly gifted students in the, well, one of my most gifted students I ever had was thrown out of the other art teacher's classroom because, ultimately, he was kind of such a pain in a lot of ways.

Jennifer: Sure.

J: But was—and so just—and was being limited by the fact that (pause) the other, other people weren't willing to let him see his visions. Because it was different and it was a little weird, and it was a little dark.

Jennifer: Sure.

J: And that wasn't okay.

Jennifer: Right. So what kind of strategies did you use with him? Or even with your other uh, high ability kids? What strategies do you use to meet those social and emotional needs?

J: I mean and I'm, like I said that was quite, quite a few years ago, but um, but we are still in contact. But I'm just thinking, there was a group of them, and (pause), I mean we had those conversations about why certain imagery might not be a good idea in a public school.

Jennifer: Mmm hmm.

J: Um, I mean I'm not in a public school anymore, but you know why, why certain things might bother people, but why it's still okay to express yourself. That, that, (pause) that that's (pause), and just, just kind of figuring out where that, where it's offending somebody else and that's okay—

Jennifer: Mmm hmm.

J: Whether it's offensive just to be offensive, or to be contrary. And where, really, it's just what you want to express, and you need to express, and maybe there's some venues you can't do that in. And kind of figuring out where those places are for them.

Jennifer: Okay.

J: And where it's safe to be able to put all that out there. And kind of knowing that some places aren't. And that some people are not going to let you do that.

Jennifer: Sure.

J: You have to kind of know that.

Jennifer: Okay. Do you feel like once um, that particular student came into your classroom he, he did grasp that concept?

J: He did. He did grasp that concept.

Jennifer: Okay.

J: He did. I mean, it didn't stop him, and I mean, there were certain things or certain imagery that we might not have hung out in the hallway, but that didn't stop him from putting it in something that just I saw.

Jennifer: Okay.

J: And, I mean it was, you know, he was in eleventh or twelfth grade at this point. It, there were certain, like I said there were certain things that, yeah, I wouldn't have put out in the hallway. But, in one's own sketchbook, that's an okay safe place to do things. And draw things.

Jennifer: Sure.

J: And say things.

Jennifer: Right.

J: I have a few kids that like to write in their sketchbooks, and that's okay.

Jennifer: Mmm hmm. Okay, do, do you feel confident in your ability to meet the needs of your high ability visual artists?

J: I do.

Jennifer: Okay, um, would you like to expand upon that at all? Or—

J: Um, I mean, nope. I don't think so. I mean, that one seems to be a pretty—

Jennifer: Sure! Sure, yeah.

Jeannine: (laughs) —I do or I don't kind of thing.

Jennifer: Okay, um, do you feel supported by your school and your community cultures in your efforts to work with these students?

J: Um, hmm. Sometimes. Sometimes. I mean, I'm just thinking of assorted places. It depends on the mindset of, you know, whatever powers that be.

Jennifer: Mmm hmm.

J: Depending on where, where I've been. I mean, um, there are some places that are much more interested in sameness and making sure that, you know, everybody's got um, everybody sort of has that basic somewhat replica of some pet project that you've created. As opposed to—and is more focused on the product—as opposed to the process.

Jeannine: Okay.

J: So it all dependent on, as I said, more the powers that be, um, and how their feeling is about process and product.

Jennifer: Sure.

J: The more process oriented they are, the better off those kids are. Because, it's not always about, you know, fifty quasi copies of mine. Uh, the more product oriented, then those kids kind of—yes, their products are usually (pause) amazing, but aren't always copies, you know. Or are going to be a little more unique. And in some places more product oriented, that's not always a good thing. So...



Jennifer: Sure. How about the, the community culture?

J: Um, school community wise?

Jennifer: Um, either. It could be school community, or um, the community in which you live.

J: I mean, we've got a pretty um, I'm in North Carolina, but I'm in sort of Durham and Chapel Hill, which is a little bit more, um, (pause) liberal--

Jennifer: Okay.

J:--in mindset. It definitely has a lot more of an artistic flair than perhaps more rural parts of the state.

Jennifer: Mmm hmm.

J: So, in that sense, um, there's some, there's a lot of positive interesting things going on that they could be part of. In terms of school community, um, I've been at schools for the arts, they obviously, there's a whole different mindset than at other places. Um, currently, the arts are sort of something we do but not something we stress. The place I am now.

Jennifer: Okay.

J: I don't think they're, I don't believe they're necessarily viewed on equal playing fields with other things here.

Jennifer: Okay. Have you had any experiences at other schools where the reverse was true?

J: Um, well, obviously I just mentioned the school, we have a school of the arts—

Jennifer: Mmm hmm.

J:--so they're, clearly that's every, I mean some form of the arts, be it you know dance, theatre, uh, performance, music or visual, is the focus. Or is everybody's focus in some way shape or form. So, that does take precedence, um, that's a very different experience.

Jennifer: Sure. Okay, well is there anything else that you would like to share about your experiences working with these high ability kids?

J: I don't believe so. I mean now I'm actually kind of interested in what you're doing with all of this. If you don't mind.

Jennifer: Sure, sure. Um, well I'm actually working on my Ph.D. dissertation.

J: Okay.

Jennifer: And, essentially, the, the research questions of my dissertation sort of surround uh, one underlying question which is, how, um, prepared, um, how confident uh, in their practice or in their preparation, are secondary art teachers in meeting the needs of these high ability kids.

J: Okay.

Jennifer: So what I'm sort of seeking to answer is, do secondary art teachers feel prepared, uh, whether it be through their own uh, professional development, or through um, college preparation, especially in the case of younger teachers, do they feel prepared to, to meet the needs of these students? Or to identify these students?

J: Interesting.

Jennifer: And also, do they feel as though they're, they, um, do they feel confident that they're meeting the needs of these students? Or do they feel um, as if they don't, you know perhaps there are other some sorts of constraints.

J: Right.

Jennifer: Something like that. And I don't, you know I don't know what the answer is yet. We're still sort of gathering data, um just to try and see how, um, how these teachers are responding, or are able to respond to or meet the needs of this particular uh, group of kids.

J: Interesting. I've actually experienced that quite a few educators are, not surprisingly, kind of threatened by this group, or any kind of high achieving kids. Because, and in my experience as a child, and in my experience even as a teacher, um, because they're smarter than their teachers, or more gifted. And that's very threatening.

Jennifer: Sure.

J: To some adults. It's, it's an interesting dynamic to watch.

Jennifer: Right.

J: Um, like I said, as, as a child, we saw it, in this kind of labeled class that we got put in. And then I've, I've unfortunately seen it happen to some of my students.

Jennifer: Sure.

J: Where—

Jennifer: Can, can you expand more on that?

J: Well, it's just, um, if (pause), unfortunately, it does go back to the old, very bad adage of, you know, those that can't do teach. And, I think a lot of, there's some teachers that see themselves that way. "Well, I couldn't succeed at whatever art form this was," be it performance, you know, "I couldn't make money being a performance artist, so I'm going to teach it to other people." But then they come across having a extremely gifted student in whatever venue that is, and that becomes a little bit threatening. Because all of a sudden you've got this student that can draw or paint or dance or sing or whatever it is, in ways that, you wish you could have. Or, and I've seen some really strange dynamics happen.

Jennifer: Mmm hmm.

J: With those adults and kids.

Jennifer: Sure.

J: Which, somewhat squelches the child. Because (pause) whether that's consciously or subconsciously, it becomes this power struggle of, "I need to prove myself now."

Jennifer: Mmm hmm.

J: From the adult's perspective. And it's, it's this very strange, like I said it's a very strange dynamic to watch.

Jennifer: How would you, um, how would you as a fellow teacher perhaps, or as a colleague, handle that?

J: Um, (pause), the, the last time in happened in earnest, it became such a problem that I wound up with the kids. They actually were moved from the other room to my room.

Jennifer: Okay.

J: Uh, because, and I mean that was obviously not my—I mean I was fine with having them, but clearly it wasn't something that was going to be resolved by conversation, I guess. Because obviously, administration obviously got involved, and just, actually wholesale moved a group of what would have been, I guess, (pause) I guess like, they probably would have been APR students at that point, and just kind of wholesale moved a whole group of them. Because it was becoming such a, (pause) such a problematic dynamic.

Jennifer: Sure.

J: So I think it, for me, depends on the colleague we're talking about. Some people you could have that conversation with. And I think there are other people that, couldn't,

couldn't see themselves doing that. Even if it was what they were doing. And so, I'm not sure how open they would be to the conversation.

Jennifer: Sure.

J: And then other people would be open to having that conversation and, could be comfortable with hearing that and going, "Oh yeah. I didn't realize that's how I was responding.

Jennifer: Sure.

J: So I think it would depend a lot on the individual.

Jennifer: Do you think that your identification as a high ability learner um, helps you in working with those kids?

J: Um, on a conscious level, I don't think I think about it very often. But I think there probably is a certain level of empathy that, that comes with remembering what some of that was like. And like I said I don't, I don't, it's not something I actually think about.

Jennifer: Mmm hmm.

J: But I have, my gut says it probably is there. And that it probably does help.

Jennifer: Sure. Okay, well thank you so much, uh, for taking the time to speak with me.

Appendix Q

**Interview Transcript With Kelly**

Jennifer: Okay, alright, our first question is, what formal or informal training have you taken part in regarding the needs of high ability visual artists?

K: Other than, like I attend workshops and things at the, like at the art conferences.

Jennifer: Mmm hmm.

K: But beyond that, really nothing other than, you know, your college classes where they discuss it.

Jennifer: Mmm hmm. Okay. What sorts of things did they discuss in your college classes?

K: Oh good Lord, that was, you know, tw- twenty something years ago. (laughs) I don't know.

Jennifer: Okay.

K: Um, what, uh, let's see, they discussed how to, how to keep them, um, how to keep them active. In other words, how not to bore them. How to keep them, um, challenged, and, you know the, the things that you can do with them so that they feel just as challenged as, you know, a kid who can't draw a stick figure.

Jennifer: Okay. (coughs) Um, how would you describe high ability visual artists?

K: Um, like characteristics?

Jennifer: Sure.

Keeli: Um, okay. They're usually pretty, pretty energetic, um, well I say, you know that's actually not, that's kind of putting them in a box, that's not necessarily true. Cause we have some, you get kind of extremes. One extreme or the other. They may be very, um, inward, almost like a backward sense where that's how they, um, where that's how they can express themselves is through their drawing or their artwork of whatever sort. Um, but then you've got other kids who, um, express themselves in lots of ways, and that includes their artwork. And so you've got, you know, you've got both extremes. They're usually, um, you know even like, intellectually, like academic wise, you've got, again you've got both extremes. You've got your kids who that's, they're extremely, um, you know they make As, straight As academic wise, but and then also like they're that well-rounded kid who can do everything. And then you've got the kid who, they don't, um, they're not super successful academically, um, and art is what they have. It's what they do well. It's the one thing they can hone in on.

Jennifer: The only reason I'm not responding is because, last interview, I said "Mmm hmm" eighty-five times, and I had to type it all.

K: (laughs)

Jennifer: So. Okay. (laughs) What challenges do you face in working with high ability students?

K: Well sometimes they can be kinda behavior problems if you don't keep them challenged. If you don't keep them, um, happy, basically. (Laughs, coughs) If, you know they can get bored. They can, you know, you've got, I've got kids right now who are very artistic, but, if it's not something—that's another thing as far as, you know, going back to the last question, is that, they can be, you know, a fantastic artist, but if it's not something they want to do, they may not give you any kind of effort. Um, they wanna hone in on the thing that they, that they like. Um, what, what was your, oh, what are some challenges? It would be, again, keeping them happy, giving them activities that they, that they can actually focus in on their particular art. A lot of times those, those students have already found their niche, their style. And so, you know, for example if we're doing anime, and this kid absolutely hates anime, then they're not even gonna try. Cause they like real, you know, realistic artwork. Whereas if you got the kid who loves anime, you're trying to teach them how to realistically draw a portrait, they hate it. And they, they'll draw anime cause that's what they want to do.

Jennifer: Right, right. Okay so you mentioned earlier that you had gone to some things at conferences about high ability visual artists. Can you describe any of the things you did at conferences?

K: Uh, they talk about, uh, well, it really was more lecture, anything as far as that goes. Um, your, your workshops that are hands-on, of course they, they will touch base with how to extend the lesson to make it more challenging. Whether it's, whether it's you know, probably, their thinking is more along the lines of how to take an elementary lesson and make it for middle school. But you can also flip that and say how to take, you know, an elementary lesson and make it for a high level thinking elem, you know--

Jennifer: Right.

K: Elementary lesson.

Jennifer: It's just acceleration.

K: Yeah accelerated, you know, who's, who's artistically accelerated. And you can't keep them inside a box. You can't, that's another one of those challenges. I keep going back, I keep backtracking questions, that you've got to, uh, extend their box. You know, you have a list of rules, a lot of times they don't like to follow those rules. And you

really don't want to stifle that, because that's part of their growth. That's part of their artistic growth is letting them think outside that box and doing things their own way.

Jennifer: Okay. (coughs) What benefits do you find in working with high ability students?

K: Well they challenge you as a teacher, um, to come up with new ideas. Things that even, you know, a lot of times those kids will introduce you to somethin' that (laughs) you didn't even know about yourself. Especially the longer you go after college, you know, uh, some of those, if you don't keep, stay fresh and keep Googling and searching and pin, Pinning and whatever. Um, you know, those kids are kind of your lifeline to keeping, uh, keeping things fresh and new. Um, they're, they're extremely helpful at keeping you on your toes as far as making sure that you're teaching all levels. All um, that as far as um, artistically, challenge, you know you've got your kids again that can't draw a stick figure, and you have to be able to teach those kids. That's a big challenge, is being able to spend time with those kids who just need to figure out how to do the lesson. Versus, the kids who's like, "I did the lesson, but I want to do something beyond that." You know, I wanna extend that lesson and make it bigger and better. A lot of those kids are thinking about the art show and, you know, how can I get mine in, they're very, um, they're very, um, competitive when it comes to artwork as well.

Jennifer: Okay. Um, what do you feel are the most important academic needs of this population of kids that should be met?

K: Academic, are you talking like Common Core?

Jennifer: Uh, no, I would say academic including art as like an academic discipline.

K: Right.

Jennifer: What are their most academic, as opposed to like social or emotional?

K: Um, like specific skills?

Jennifer: Uh, sure. It could just be anything that you think, um, is sort of an overarching thing that needs to happen with their academics. It could just be in art, it could be across all disciplines.

K: Okay, well they need to see, they do need to see how the other disciplines relate to their artwork. They need to be able to see how math comes into play when you're creating, um, like anything that involves the Golden Rule. [author's note: likely Golden Ratio] Um, you know as far as tessellations, and you know those are specific things that, again, they may never create any kind of tessellated artwork, or anything that involves the Golden Rule. But you know still they've gotta understand that. Like symmetry and, and things of that nature. They need to be able to correctly, you know even if they want to go outside and become, you know, an abstract artist, they still need to know, they won't be

considered authentic, I don't think, out in the world if they don't know how to create something realistically. Um, portraiture or, um, you know, uh, perspective and things of that nature.

Jennifer: Okay. Um, what strategies do you use in your classroom specifically to meet their academic needs? Not, not including their social and emotional needs, but just their academic needs as high ability visual artists?

K: Well, you know you state objectives, things like, things of that nature. You state objectives, we talk vocabulary so that they can talk the talk. So that they can, you know, in their because they need to be able to discuss what they're doing as well. Discussion is huge because if you can't discuss what you're doing you can't really learn anything. Like, you know, a lot of times, and that's, that's one of those challenges too. A lot of your high ability thinking kids, they don't think they can learn from you sometimes. They think that they're above you and that they're, and they don't understand that they have a lot to learn. Especially at a middle school level, you know, they think they own the world and, it's just, you know, they don't (laughs) they don't get it just yet. Um—

Jennifer: Not yet.

K: No, and so, um, I think they need to know that.

Jennifer: Okay. How do you, or, what do you feel are the most important social and emotional skills, or needs that they have? Social and emotional needs of high ability kids?

K: Oh, um, acceptance is huge. Um, a lot of those kids, a lot of my artistically just awesome kids have social issues. Like they don't, they're uh, one in particular I can think of, she really does not care what other people think about her. But I think like in their, that's what she, that's what she tries to convey. But I think deep down, it's just the opposite. Like she needs to have someone, like she's always searching for someone who gets her. Who understands her artwork, who understands why she does what she does. Um, other kids feel, uh, you know I've got another one who, I think, almost ostracizes himself. Um, keeps himself, um, you know he kind of likes to be a loner. I've got another one like that, a lot of those are loner kids. They, you know they just do their thing. And it could be a matter of people don't understand them. They don't get where they're coming from because they can't get, they can't create what they're creating and do what they're doing. Then I've got some of them that are just so bubbly and they're, they're those kids that are really out there and they try new things. You know those kids that are, that are, that are in their own shell, in their own world. Those kids have already honed in on their own style, I've figured out. Whereas those kids that are really outgoing and bubbly and like to talk and talk and talk about their artwork to anybody. A lot of people who have no idea what they're talking about. Those are the kids who are still trying new things and they don't really have a style but they're, but they're not afraid of that, but they, you know they're looking for it. So, anyway.



Jennifer: Okay.

K: You know, those are those kids, some of them really need feedback, and then others, others need feedback, but they don't want the feedback.

Jennifer: Okay. Uh, what sorts of things do you do within your classroom to meet those social and emotional needs?

K: I give the feedback. Uh, I talk, you know those kids who think that their artwork is perfect, and honestly compared to ninety-five percent of the other artwork, they are perfect. But, but I have to make them realize that there is room for growth. And when they don't get that one-hundred, (laughs) they're like, "Why didn't I get a one-hundred?" But that discussion is necessary. You know so I can talk to them, "Well, but you know we were doing realistic artwork and your eyes are still huge." (laughs) It's an awesome drawing, but it's not realistic, you know, or, you know, the mouth is too small. You know, that's the anime kid trying (laughs) trying to stick with anime even if it's realistic, you know or perspective or whatever. You know their artwork is outstanding but there's always room for growth. I think they need that feedback to make sure, to, to keep them in check. To show them that there's room for growth and that they're not, you know otherwise they'll go stagnant. They'll think that they're done and that they've perfected and that they've honed and then once they're older and like in high school and they're not winning anything at art shows, or, you know then they don't get it. And that's when the teacher has dropped the ball, because they've gotta, you know, they've gotta understand that there's growth. And then I, I also will show them, you know, websites and places to go and things to look up and search that, that goes toward their style if they have a specific style already.

Jennifer: Okay. Do you feel confident in your own personal abilities to meet the needs of these kids?

K: Yes. Now if I were a high school teacher I might waver. At middle school level, yeah. Yeah.

Jennifer: Okay. Do you feel supported in your efforts to reach out to these kids and to meet their needs specifically?

K: From administration?

Jennifer: Uh, sure. Do you, in a lot of ways, maybe not just administration but from our district, from arts education in general, do you think there's a lot of support out there that's catered toward that population?

K: Nnnnn—no. I think, I think that's one of those things that you have to, as an art teacher you've gotta strive to work on yourself. Um, I think there are other, it just seems like there's, I don't want to say more important, but, but like administration puts more importance in other areas. And so they really don't even, I don't think they even think of

that. And even if I were to discuss with them, and “Hey look!” and talk to them about it they would do the whole, “Oh that’s cool.” (laugh) And that’s all you’d get. So I don’t think, I just don’t think, I don’t think, I don’t want to say they don’t get it, but, you know, they, they do try. I think they’re supportive in the fact that they trust that you’re doing your job. And you know more about it than they do. So, they let it go at that. As far as like, let’s say MAEA, you know they offer workshops and things like that. Not, not really a lot in that venue, but you know, um, I know MAEAs really good about asking what, asking, the members what they want in a workshop. And there just haven’t been a lot of members who have mentioned it and so that’s why, you know if there aren’t a lot of workshops involving that, then it’s because it hasn’t been requested. So possibly, you know if there is a lull, if there just isn’t enough there then we, we as teachers should, should request it.

Jennifer: Sure. Sure. Why do you think teachers haven’t requested it?

K: Um, I don’t, either they’re comfortable with where they’re at, you know they don’t see it as a big, you know I, uh, you know, our um, colleges, you know, they could be covering it pretty well to where, to where it’s not really an issue. Um, I think maybe other tea-- you know, depends on what kind of teacher you’re talking about. Is this a teacher that’s not, an awesome (laughs) teacher, who doesn’t, you know, who doesn’t see it as a problem? Who those kids are bored in their classroom? You know it could be that. It could be that they don’t see a problem with it. You know they don’t see where if there’s behavior issues it could be stemming from that, you know they just aren’t, they’re kind of in oblivion, you know, but uh, uh, I think again, you know, maybe there’s other things that they, that they want to see in a workshop. And that’s just not at the top of their list.

Jennifer: Sure, okay, is there anything else that you would like to share about your experiences working with high ability visual art students?

K: Uh, they’re challenging. They’re, they, you know, they’re gonna, they’re gonna help make you a better teacher in the long run. So, don’t ever get frustrated with them, because they could be frustrated with you. They could be frustrated with the fact that, you know, they’ve been trying really hard to improve, in, and you know and also, if you don’t give them feedback, a lot of feedback, then they may loose interest altogether, um, and find something else to do. And you, and you wanna make sure that, at all times, you are encouraging their, their growth as an artist.

Jennifer: Alright. Thank you very much!

Appendix R

**Survey Questionnaire**

**In which state do you currently teach?**

**At what instructional level do you teach? (Select all that apply.)**

Elementary/Primary School (choosing only this option will lead participants to the end of the survey)

Intermediate School

Middle School/ Junior High

High School

Other \_\_\_\_\_

**Describe the setting/location of your school**

Large Urban Area (population greater than 1,000,000)

Urban Area (population between 100,000 and 1,000,000)

Suburban (population between 10,000 and 100,000)

Rural (population under 10,000)

**How many high ability visual artists do you currently teach per week?**

none

1-5

6-10

11-20

20 or more

**How many students do you currently teach per week?**

1-50 students

51-100 students

101-150 students

151-200 students

201-250 students

more than 251 students

**Do you teach in a public or private school?**

Public (including charter schools)

Private (including parochial schools)

Other \_\_\_\_\_

**Do you teach at a school with a strong fine arts emphasis?**

Yes

No

**How many years have you been teaching?**

- 1-4 years
- 5-10 years
- 11-15 years
- 16-20 years
- 21 or more years

**How many years have you taught art?**

- 1-4 years
- 5-10 years
- 11-15 years
- 16-20 years
- 21 or more years

**How many years have you taught secondary art students?**

- 1-4 years
- 5-10 years
- 11-15 years
- 16-20 years
- 21 or more years

**What grades do you teach? (Select all that apply.)**

- 5<sup>th</sup>
- 6<sup>th</sup>
- 7<sup>th</sup>
- 8<sup>th</sup>
- 9<sup>th</sup>
- 10<sup>th</sup>
- 11<sup>th</sup>
- 12<sup>th</sup>
- other \_\_\_\_\_

**High ability visual artist is described in this study as a student who exhibits behaviors or produces artwork that you believe displays a visual artistic aptitude that is well above average. Keeping this description in mind, please answer the following questions.**

**Please check all identifiers you believe generally describe high ability visual artists:**

- Gifted
- Talented
- Contrary
- Hard-working
- Lazy
- Creative
- Intellectual
- Odd

- Imaginative
- Outcast
- Special
- Awkward
- Motivated
- Emotionally unstable
- Brilliant
- Sensitive
- Weird
- Underachievers
- Social
- Smart aleck
- Different
- Easily distracted
- Anti-Social
- Other (please specify):

**Please check all behaviors you believe describe high ability visual artists:**

Early evidence of art talent and/or interest at a young age
Rapid artistic development
Extended concentration on art projects
Self-directedness and self-motivation
Pleasure in intellectual activity
Attraction to aesthetic dimensions/visual sensitivity
Create similar topics of art as age mates, but with more time and effort expended
Tolerant of ambiguity
Develops personal style
Compositional control in their artwork
Complexity and elaboration in their artwork
Facility with art media
Technical control in their artwork
Dislikes deadlines
Creates art with emotion
Other (please specify):

**Please check all preservice teacher training or experiences you received regarding the needs of high ability learners:**

- I self-identify as a high ability learner
- I knew someone very well who was a high ability learner
- I have a degree specializing in the needs of high ability learners
- I took an entire college course on the needs of high ability learners
- I took a college course that partially focused on the needs of high ability learners

I attended a conference on the needs of high ability students  
I read a book or articles about the needs of high ability students  
I had no preservice teacher training on the needs of high ability learners  
Other \_\_\_\_\_ **If "other" please explain:** \_\_\_\_\_

**Please check all inservice professional development or experiences you received regarding the needs of high ability learners:**

I know someone well who is a high ability learner  
My school schedules frequent professional development regarding the needs of high ability learners  
My school schedules occasional professional development regarding the needs of high ability learners  
I work closely with the parents or guardians of my high ability students  
I work closely with the gifted and talented specialists at my school to meet the needs of my high ability students  
I attend conferences that heavily focus on the needs of high ability learners  
I am a member of professional organizations that focus on the needs of high ability learners  
I read books and articles about the needs of high ability students  
I have not participated in any inservice teacher training regarding the needs of high ability students  
Other \_\_\_\_\_ If "other" please explain

**Identify the challenges you face in working with high ability learners (select all that apply).**

I do not face challenges in working with high ability learners  
I do not have enough resources  
I do not have sufficient funding to acquire resources  
I am not sure how to teach high ability learners  
I have never been taught how to teach high ability learners  
I do not have any high ability learners  
I am too busy trying to help my struggling students  
I do not have enough time to devote to HAVAs  
HAVA students challenge me to extend myself as a teacher  
My high ability students are difficult to work with

**Please list any other challenges not listed above:** \_\_\_\_\_

**Identify the benefits, as a teacher, of working with high ability learners (select all that apply).**

They are usually well-behaved students  
They are usually hard-working students  
They catch on quickly  
I feel refreshed after working with high ability learners  
HAVA students challenge me as a teacher  
Their projects are inventive

They can teach themselves

Their skills are advanced

I can teach them more difficult material and skills

There are no special benefits to working with high ability learners

They can help other students

Please list any other benefits not listed above: \_\_\_\_\_

<b>Based on your teaching experiences with high ability visual artists, select the response that most accurately reflects your practice. (Likert Scaled Items)</b>
I understand the academic needs of my high ability visual artists.
I am confident in my ability to meet the academic needs of high ability visual artists.
I understand the social and emotional needs of my high ability visual artists
I am confident in my ability to meet the social and emotional needs of high ability visual artists.
I feel my college or university's teacher training program prepared me to understand and meet the needs of high ability learners.
I feel the school where I currently teach has prepared me to understand and meet the needs of high ability learners.
I enjoy working with high ability students.
I believe all students are high ability in at least one area.
I believe high ability, or gifted and talented, programs are elitist.
I believe high ability, or gifted and talented, programs are important and necessary.
I know how to differentiate in my classroom
I differentiate in order to meet the needs of my high ability students in all of my lessons and projects.
I accelerate learning for my high ability students.
I sometimes group my high ability students together in order to enhance their learning.
I provide enrichment opportunities especially for my high ability students.
I give my high ability students choices in what and how they learn new information or concepts.
I feel supported in my efforts to teach HAVAs.

Strongly Disagree

Disagree

Somewhat Disagree

Somewhat Agree

Agree

Strongly Agree

**Open-ended Questions**

**Complete all applicable items. Provide as much information/detail as you would like. Text**

**is unlimited unless stated otherwise.**

1. How do you meet the academic and affective needs of gifted students in your classrooms?
2. How might art educators better prepare to meet the academic and affective needs of high ability learners?
3. If you could give ONE piece of advice to a new teacher with a high ability student, what would it be?
4. Is there anything else you would like to share about working with high ability students?

**Are you willing to be contacted for an in-depth interview? Part of this study includes interviewing secondary art teachers in order to further describe their experiences with high ability students. If you would like to be considered for an interview, please select YES and add your email address in the space provided. All personal information will be protected and kept confidential by the researcher.**

Yes, my email where I can be contacted is: \_\_\_\_\_

No

**How did you hear about this survey?**

word of mouth

email

ad in NAEA publication

MAEA Art Bites

postcard

other (please list below) \_\_\_\_\_

**What is your gender?**

Male

Female

Other

**What is your highest level of degree?**

High School

Associates Degree

Undergraduate Degree

Undergraduate Degree +15

Masters Degree

Masters Degree +15

Doctoral Degree

**Art you certified to teach art?**

Yes

No



Appendix S

**Interview Questions**

1. What formal or informal training have you taken part in regarding the needs of high ability visual artists?
2. How do you describe “high ability visual artists?”
3. What challenges do you face in working with high ability students?
4. What benefits do you find in working with high ability students?
5. What do you feel are the most important learning needs, with regard to in-classroom or academic pursuits, of HAVAS that should be met?
6. Describe the strategies you use in order to meet the learning needs, with regard to in-classroom or academic pursuits, of high ability students.
7. What do you feel are the most important social and emotional needs of HAVAs?
8. Describe the strategies you use in order to meet the social and emotional needs of high ability students.
9. Do you feel confident in your ability to meet the needs of HAVA students?
10. Do you feel supported by your school and community cultures in your efforts to teach HAVAs?
11. Is there anything else you would like to share about your experiences working with high ability visual art students?