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What a Choice-Based Classroom Teaches Students

Kathryn Beth Potter

UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado The Graduate School

WHAT A CHOICE-BASED CLASSROOM TEACHES STUDENTS

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Kathryn Beth Potter

College of Performing and Visual Arts
School of Art and Design
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Connie Stewart, Ph.D., Chair

_____

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ABSTRACT

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This study is about the choice-based classroom philosophy of Teaching for Artistic Behavior. It investigates the outcomes for students in light of the cognitive possibilities of Elliot Eisner and Nel Noddings' theme of care. I utilized the method of education criticism in order to gather observations from my own TAB classroom in combination with reflections on the development of strategies and structures within the classroom. Observations of student actions and conversations provided data that were evaluated to find evidence of Eisner and Noddings' possible outcome. The data revealed that in a structured environment student choice was able to help students achieve these results. This study concludes that structured student choice aids student agency and maintains the student as the maker of meaning, aligning with the writings of John Dewey.

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Rationale

I have been teaching for eight years and like many teachers, have reflected on my practice and questioned my goals for my students. I have spent these years discovering what I feel students need to learn. In that time, I discovered, adopted, and adapted a choice-based art classroom. I have implemented Teaching for Artistic Behavior (TAB) (Douglas & Jaquith, 2018), a philosophy of art education which focuses on the student as the artist, in addition to structures and concepts from Studio Thinking (Hogan, Hetland, Jaquith & Winner, 2018), which began as an investigation into best practices and "studied the kinds of habits of mind implicitly and explicitly taught in strong visual arts classes, and the classroom structures that facilitate this learning" (Project Zero, 2018, para. 1).

As a new teacher, I reflected on the teachers I had as a child. They seemed to know all the answers, but I, now as the teacher, did not. I did not have a defined curriculum to follow with a set of educational outcomes. My first years of teaching taught me about all the needs my struggling students had, but the education field gave me few answers for my discipline. Most of the education discussions focused on literacy in order for students to perform better. After a few years, one of these conversations revealed a reason they needed these literacy skills: communication. My students needed to learn how to communicate. Art was not mentioned, but it was clear to me that students needed a mode to express themselves, and art is a mode for students to develop their own voice. I had spent these years searching for my educational philosophy, which is when I

discovered TAB and the concept that the student is the artist. This shifted my thinking from my perspective as a teacher to one focused on the experience of the student. Instead of focusing on the product that students create, it is about the student's process of creating.

My reflection on my own education forced me to question what I had learned and what I remembered. Education is not the sum of what we think we teach, it is what we remember from those moments including the intended and unintended outcomes.

Education can be viewed in two ways, formative and material. The formative education gives us that which after we have forgotten all that we have learned in the schools; material education gives us specific knowledge in respect to certain subjects and teaches us to know for themselves. (Battle, 1899, p. 538)

I remember how I organized my coat pocket into a filing cabinet of scraps and notes. I remember where I sat every year of school. I remember if my teachers seemed to like me. In addition, I remember all the things I made of my own design, all the work that I felt was *mine.* The miniature magazines I made in red and purple crayon, and a Save the Animals poster featuring a bunny. These moments shaped my childhood and my education. It was my voice, my ownership that had lasting impact.

As a teacher, allowing for students to be the artists in the elementary art studio seemed challenging both in content and process. Unlike many artists who work solitarily in their own studios, my students and I had to work together as a community of artists. This meant that I had to design systems for the whole class to function together while each student pursues their own artistic interests. I based my class time structure on my training in the Responsive Classroom approach and my first-year experience with the

workshop model of teaching. The Responsive Classroom approach addresses social/emotional learning in the classroom through several structures. The guiding principles that have influenced my teaching can be summarized by, "How we teach is as important as what we teach" (Responsive Classroom, 2019, para. 3). Through my research, I have found striking similarities between the classroom structures of Responsive Classroom that I have developed for the art classroom and the studio structures of Studio Thinking (Hogan, et al., 2018).

Teaching for Artistic Behavior was formally established in 2001 (Teaching for Artistic Behavior, 2018, para. 1), and the Studio Thinking Project began the same year as part of Harvard's Project Zero (Project Zero, 2016, para. 1). TAB recognizes the diversity in art classrooms and developed a philosophy where making and learning became meaningful to students through choice in the art room, while the Studio Thinking Project sought to discover what was happening in visual art classrooms and define the benefits of education in the visual arts. Both of these initiatives examined strategies and structures developed by visual art teachers within their classrooms. Similar theories are being discussed in educational practices outside of the art room. Yong Zhao (2012) speaks of education, "Of course, the most desirable situation is by developing an education that enhances human curiosity and creativity [and] encourages risk taking" (p. 60). The push for student-centered inquiry, design thinking and mindfulness are part of new curriculums, standards and school design, but these approaches to education have already been an important part of art education theories. My research strives to show what a successful implementation of a choice-based classroom can look like.

Background/Context

I teach at a suburban elementary school for the past seven years. My school is one of the few Title I schools within a wealthy district. Two thirds of my students qualify for free and reduced lunch, student mobility is high, and many suffer from trauma. We also have one of the highest rates for special education services in our district. Behavior management is a continual goal within the building, as the effect of student dysregulation has affected the learning environment and educational outcomes. Within this context, I believe that student agency is of the utmost importance. Many of my students have had little control in their lives, so providing a consistent environment and set of expectations gives them the ability to feel safe and confident in their learning. Student agency goes beyond interest and motivation, I want my students to have ownership for their learning and their artwork.

To provide the necessary environment for my students, I have spent 7 years observing students in the classroom and developing consistent structures to promote behavioral expectations and student independence. The routines in the classroom that support these goals are: entrance, mini-lesson, tool books, set-up, choice seating, student storage and closing circle. Entering the classroom in the same method each day creates a predictable environment for students, and after years of refining it has become a quick transition. The mini-lesson is a lesson limited to 5-10 minutes; this allows for different curricula to be covered while maintaining adequate work time for students' individual projects. During the mini-lesson I use visual thinking strategies (Yenawine, 2013) which include documenting student thinking on sticky notes or in their tool books. The tool books were created with teacher Dale Zalmstra, for whom "it is essential that her students

do much of their own documentation" (Hogan, et al., 2018). The books are composed of pages that record student learning, for example a page on color where students can mix secondary colors with paint, or a page on warm and cool colors where students draw thumbnails of artworks introduced during the lesson. Each page is a third of a sheet and hold punched, so students can independently put them into their book by using a loose-leaf book ring.

The set-up and seating routines address the next physical transition in class and allow for student choice and independence finding a seat, retrieving their current work and necessary materials quickly. Each class ends with a closing circle, where students return to the front of the classroom and share their work or thoughts with one another. Students sit around the carpet, so they can see and speak to one another as they select who wants to share that day.

Research Question

My research examines the writings of Elliot Eisner and the writings of Nel Noddings in light of the choice-based principles of TAB and Studio Thinking that have developed in my classroom. I have crafted my classroom within the scope TAB, both in pedagogy and physical space. These two components were the focus of my research and described further in Chapter III. I looked at the curricular elements, the community and the physical components of my choice classroom to find evidence of the possible outcomes presented in Eisner's and Noddings' writings. My teaching experience has explored the questions of: How best do students learn, what are we trying to teach them and what does that look like? As I've delved into choice-based learning in the art room, I've begun to ask: What does a choice classroom really look like, and what are students

able to do and accomplish in that space? What do students do as artists in a choice-based art class, and how do they verbalize and reflect on the procedures of a choice-based classroom?

Definition of Terms

TAB: There are many styles of choice-based classrooms, so it is important to know what philosophy is guiding each style. My research focuses on Teaching for Artistic Behavior and Studio Thinking. "TAB fits under this large choice umbrella as do other pedagogies, including Reggio Emilia and Montessori, and many other open -ended approaches to learning," according to Douglas and Jaquith (2018, p. 1). The TAB website defines its philosophy as, "a philosophical approach to art education that places children at the center of artmaking choices. The foundation for this education model builds on three principles, known as the Three-Sentence TAB Curriculum: *What do artists do? The child is the artist. The classroom is the child's studio*" (Douglas & Jaquith, 2018, p. 4).

Studio Thinking: This framework began as a Harvard Project Zero research project. It was designed to investigate questions about art education, including how art was taught and what students learned. It has been refined as a method for structuring art education. It includes the 8 Studio Habits of Mind and four Studio Structures for high school, which have been renamed for the elementary classroom (Project Zero, 2016).

Choice-Based: "Choice-based learning is a process in which learners have a greater sense of control over the way their interests, backgrounds, and preferences work

together to enhance their learning and determine how they interact with educational content" (Davis, 2017, para 1).

DBAE: "Discipline Based Art Education is an approach to instruction and learning in art that derives content from four foundational disciplines that contribute the creation, understanding, and appreciation of art" (Dobbs, 1992, p. 9). In an interview, Elliott Eisner described the four components of DBAE and their rationale:

> the four major things that people do with art [are] they make it, they appreciate it, they understand it, and they make judgements about it. These processes are parallel to the disciplines of art production, art criticism, art history and aesthetics. (Brandt, 1987, p. 7)

Greer says "discipline-based art education should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (1984, p. 212).

CHAPTER II

LITERATURE REVIEW

The purpose of this research is to examine the writings of Elliot Eisner and Nel Noddings as they relate to a choice-based art room. Elliot Eisner was one of the most prolific and influential minds in art education (Barone, 2010). His writings cover both general educational curriculum and art education, however his background as an artist informs his analysis of art education and its possibilities. Eisner's focus on the cognitive development of students promotes the discussion of the role of arts in education. "Eisner's own curriculum ideals partially rested within a kind of cognitive pluralism, a belief that the curriculum must foster in students an array of capabilities and intelligences that partook, in fact, of both human cognition and emotion" (Barone, 2010, p. 326). In other words, education can help students develop understanding as well as developing socially, a goal shared by choice-based classrooms including Teaching for Artistic Behavior.

While Eisner was a strong supporter of Discipline-Based Art Education (DBAE), his support was for the arts as its own subject, interrelated to other content, but not subservient (Brandt, 1987). He advocated for DBAE saying "students should not only have the opportunity to make visual works of art, they should learn how to see these works as well" (Brandt, p. 7). Writing in 2002, Eisner describes the diversity of visions for art education, listing DBAE along with several other pedagogies. While neither supporting nor disregarding any of these visions, he lays out his principles for any vision,

including principle four: "Art education should help students recognize what is personal, distinctive and even unique about themselves and their work" (p. 44). His rationale for DBAE is not unlike the goals behind the Studio Habits of Mind, and his support for self-expression and cognitive development is the heart of the TAB curriculum.

Eisner (2002a, 2002c) believes that the "distinctive forms of thinking needed to create artistically crafted work are relevant not only to what students do, they are relevant to virtually all aspects of what we do" (Eisner, 2002c, p. 8). His fellow professor at Stanford, Nel Noddings, has written extensively on what she sees as a most important issue in our society and in education: development of characteristics such as cooperation and caring. She is an ethicist and philosopher of education (Katz, 2014) who wrote for a general educational audience, although her perspective aligns easily with the arts. She uses art education as an exemplar of including themes of caring in a broader curriculum. Noddings' theme of care falls into Eisner's *null curriculum* (Noddings, 2012b, p. 29)*,* the topics not explicitly taught in schools. Buzz-words like critical thinking and creativity appear through education with no room for it in standards. Noddings' theme of care fits this trend, she says "the teacher as carer is interested in the *expressed* needs of the cared-for, not simply the needs assumed by the school as an institution and the curriculum" (2012a, p. 772). Her definition of care can be understood as:

> Some educators today – and I include myself among them – would like to see a complete reorganization of the school curriculum. One possibility would be to organize the curriculum around themes of care – caring for self, caring for intimate others, for strangers, and global others, for the natural world and its

nonhuman creatures, for the human-made world, and for ideas. (Noddings, 1995,

p. 675)

What Do Artists Do?

According to Teaching for Artistic Behavior (TAB), the primary goal of a

classroom is to explore what artists do. This can cover any number of artistic approaches

and skills but are focused on the habits of adult artists. Douglas and Jaquith (2018)

suggest that artists play with their materials, combine materials, follow a theme and

envision what their work might be, among many other behaviors. Eisner (2002a) says

that the forces in a classroom "create a cognitive culture that has as much to do with

developing dispositions as with developing aesthetic and analytic abilities. It is a culture

that, at its best, models what adults do in those realms" (Eisner, p. 74). These dispositions

are what The Studio Thinking Project found and distilled into the Studio Habits of Mind

(Hetland, et al., 2018). Eisner (2002a) says that students learn from other students by

referring to their work as well as discussing their work not just with the teacher but with

their peers. This appears in the Studio Habits as Understanding (Art) Worlds, where

students can see their place within an artistic community, and reflection, where students

discuss their own work (Hogan, et al., 2018). These two examples together support Nel

Noddings' assertion that, "Possibly no goal of education is more important- or more

neglected- than self-understanding" (2006, p. 10). Students learning to reflect on their

work will learn to understand their own process and intentions, and students working on

art of their choice will be able to look more deeply into what drives them. This is a shift

from previous educational approaches where the teacher does the envisioning for students

and decides what and how skills will be developed. Eisner argues instead for:

Programs that ask students to conceptualize their own aims in the art form they

are to work with, programs that are problem solving in character, programs that

invite students to be metacognitive about their own work – that is, reflective about

their own thinking processes – and that encourage them to be articulate about

their judgements of art. (2002a, p. 37)

Awareness

Eisner argues that the arts teach students unique skills that can transcend the art

classroom, one being the cognitive ability to pay attention to details and relationships

between components in an artwork (2002c). He says, "Making judgements about how

qualities are to be organized does not depend upon fealty to some formula" (2002c, p. 9).

In other words, the arts give us a chance to develop our own way of careful consideration

to relationships between things. The TAB classroom is flexible enough that each student

is able to investigate their own work (or series of work), finding the detailed qualities

Eisner describes. The Studio Thinking Project called this habit Observe. Observing in a

TAB classroom means taking the time to notice details, which can apply to a student's

work, or the work of another artist. Eisner says that this judgment "cannot be reduced to

rule or recipe or formula or algorithm" (2002a, p. 201), meaning it cannot be presented to

students outside of their own experience of it. Just like artists have to make these

judgments, students in the art classroom have to experience these learning moments

through their own work.

Noddings approach to awareness expands from understanding the relationships

between details as Eisner described, instead expanding to a global awareness. As students

working to make visual connections in their work, the art class can teach students to find

bigger connections to their communities and to other cultures. Noddings suggests starting from local understanding and learning "to care for our own local places" (2005, p. 62) and from there students can learn to appreciate other places and cultures. She says that "human life is certainly enriched by the existence of different cultural practices" (2005, p. 13), and that "it is, perhaps obvious, that foreign languages, art, music and sports can be used to advance global understanding and appreciation" (2005, p. 123). Noddings goes on to warn that this can be challenging in standards-based education, instead advocating that "good teachers need the flexibility to introduce new material and discard old in accordance with the needs of their students and shifting events" (2005, p. 123). In the TAB classroom, teachers respond to student needs as they develop curriculum, more of this will be discussed under the theme of motivation.

Possibility/Flexibility

According to Eisner, "One lesson the arts teach is that there may be more than one answer to a question" (2002a, p.1 96). Eisner was known to challenge "the notion that all intended learning outcomes must be formulated by curriculum planners in advance of student engagement in an educational activity" (Barone, 2010, p.326). The choice-based art room teaches students that there are many ways to resolve a problem, as there are many examples of artworks responding to the same idea. Eisner says that, "the arts teach children that their personal signature is important and that answers to questions and solutions to problems need not be identical" (Eisner, 2002a, p. 197). The openness of a TAB classroom to possibility can be a great asset to education as it allows every possible moment to uncover meaning and understanding instead of being limited to a prescribed outcome. There are strong arguments for single outcome assessments in education;

however, there is so much room in-between those outcomes for student learning. Eisner (2002a) asserts that students learn beyond what is taught and that "if evaluation focuses only on what was intended, it is likely to miss outcomes that were unintended" (p. 70).

Noddings goes further, asserting that we should offer learning possibilities that are *free.* She says that "somethings, even in schools, should be offered as free – no strings, no tests attached" (2003, p. 37). Assessment in the TAB classroom focuses on the engagement of students, from observing the student to portfolios and conversations, (Douglas & Jaquith, 2018, p. 72) where there is less a focus on a grade and more of student engagement with the material, which is what Noddings was arguing for. School should not be considered a grind, instead it should feel like "living and learning together" (2003, p. 241). The open possibilities of the choice-based art room allow students to own their learning.

In the TAB classroom, students engage in their own interests and their own perspectives, creating varied opportunities for possible learning outcomes. Two of the founders of TAB, Douglas and Jaquith say, "The simple answer is that there is no one lesson, and no one approach to instruction in visual art that will satisfy all the curiosities, interests, and personalities in a classroom of learners" (Douglas & Jaquith, 2018, p. 3). A TAB classroom employs Eisner's approach to possibility by allowing each student to explore their own possibilities in their personal artwork.

Thinking and the Material

Eisner suggests "that there is a relationship between thinking and the material we use" (2002c, p. 13). Each material we use requires knowledge of its unique limitations and possibilities. TAB allows students to choose which media they will spend time

exploring leading to a deeper understanding of that particular material. Studio Thinking has the Studio Habits of Developing Skills and Expression. As a student develops, their skills within a medium are linked to their interest in expressing themselves through that form. Eisner says, "Decisions we make about such matters have a great deal to do with the kinds of minds we develop in school" (2002c, p. 13) so how we learn to work with materials can have lasting impact on the future of our students.

Hetland (2013) writes that understanding "is the capacity to use what you know flexibly in response to novel circumstances" (p. 67) but that thinking and understanding are not the same, though linked. Thinking skills (like organizing thoughts or problem solving) need to transfer to new materials or situations for students to build a true understanding. In a choice-based TAB art room, we ask the reason for choosing media; this awareness could be a bridge to help students in other subjects apply their skills to new materials or situations. Noddings discussed this possibility when discussing the function of poetry, "if the aim of teaching poetry is delight and wisdom, then the pedagogical methods chosen should make these ends likely" (2003, p. 252). In this example poetry should be something that delights the participant, while also functioning to inform the reader of content of the poem. Poems communicate in a unique way to captivate the reader just as artworks are another unique form of expression. She suggests that while teaching, we must "look for signs of joy, deep thought, and eagerness" to learn more (p. 252), this pedagogical adaptability is available in a choice-based classroom and accommodates many students to pursue their own interests.

The Child as the Artist

Teaching for Artistic Behavior's second curricular goal is for a student in an art classroom to be considered *the artist*; to build on a culture where the student learns to be able to do what artists do focused on the student's interests. This is a shift from traditional models that hold the teacher as the holder of knowledge. "The solution of an art problem is unique in that it requires the use of both the intellect and the emotional sensitivity inherent within each person" (Eisner, 1958, p. 263). If students are to learn skills and concepts in the arts, they must be able to connect themselves to the process. Eisner also describes another form of choice-based classrooms saying that "if classrooms adopted a Reggio Emilia approach, they would look different than they do now, the roles for students would differ, and students would use each other as resources" (2002a, p. 95). This connection is a natural step if teaching artistic behaviors is the first goal in a choice-based classroom, however that doesn't mean it isn't a challenge in the educational environment. A shift to an inquiry-based classroom, where students have input into the direction of a lesson can lead to unexpected outcomes and be open to student generated culminative tasks. Eisner sees this as suited to arts, "In most of the arts we seek diversity of outcome. We are interested in the ways vision and meaning are personalized" (2002a, p. 44).

This student-centered and teacher assisted pedagogy is what Noddings calls co-exploring (2016, p. 233) and Eisner describes as co-constructing (2002a). He describes a classroom where "sometimes the major responsibility…resides with the teacher, sometimes with the individual student" (p. 47). Douglas and Jaquith describe this "infrastructure as a carefully designed equilibrium, organic in nature, yet solid in

practice" (2018, p. 8). Teachers carefully craft a space to challenge students while allowing them to own their artwork and their process. And, if this shift is made, students will share in the responsibility of learning, which Noddings calls "shared responsibility" (2006, p. 112). Students who have a share of the responsibility in their learning will learn to value their own opinions. The goal of the TAB classroom is that students help guide the curriculum through their own intrinsic motivations.

Motivation and Caring

While choice and inquiry-based classrooms have been in existence for decades, according to Douglas & Jaquith, "choice-based art education began in the 1970s" (2018, p. 1). They have come into popularity again recently and are part of a more progressive approach to education. Noddings describes a teacher within the progressive tradition, "Such teachers do not motivate. Rather, they work with the existing intrinsic interests" of the students (Noddings, 2006, p. 11). Eisner asserts that developing an "intrinsic motivation" for something will lead to voluntary participation, pointing out the difference between "what a student can do and what a student will do" (2002a, p. 203). Within Teaching for Artistic Behavior, students challenge themselves in their work because they determine the content of their work; they have an intrinsic motivation to see their work develop. While many teachers may struggle to develop content to motivate their students to participate, Eisner described the necessity for students to feel a motivation for learning even after "the artificial incentives so ubiquitous in our schools are long forgotten" (2002c, p. 15). Teaching students that they are the artist liberates and expands their learning from the classroom context. The student learns skills connected to their interests

which connect their lives and understandings, which hopefully turn into experiences they carry with them.

Noddings claims, "We should want more from our educational efforts than adequate academic achievement" (1995, p. 675). She suggests a need for overarching themes that drive student motivation and curriculum designs. The TAB classroom looks beyond individual art assignments and teacher directed projects, instead the curriculum is designed to foster a broader and more personal understanding of what it is to be an artist. Nodding's suggestion is for a theme of caring "for self, for immediate others, for strangers and global others, for the human-made world, and for ideas" (2006, p. 675) and caring is a reason why. Douglas and Jaquith provide three simple rules for young students in a TAB class, all focused on taking care of things and one another, tying these together with, "Behave like an artist" (2018, p. 30). The implication being that a student in a TAB classroom, who is motivated by ownership in their experiences will learn to take care of what is theirs: their ideas, their tools, their community.

Helping students to learn to care can be a challenge; but explaining to students why new information is important gives them a reason to learn, or rather a reason to *care*. Noddings describes teachers as reflective about supporting student motivation and encouraging intrinsic motivation. She says that teachers should "encourage students to ask questions" (2006, p. 17). In a TAB classroom, "Emergent curriculum comes directly out of students' actions, conversations, and questions" (Hathaway & Jaquith, 2018, p. 17). TAB teachers take a flexible approach to planning, allowing the intrinsic motivations of students to guide the curriculum, and allowing students' voices to be heard. Noddings says this form of caring requires confirmation, in this context students need to feel

affirmed and encouraged to be able to do their best. A relationship between student artist

and teacher needs to be established with trust, so that we can "see what the other person

is striving for" (Noddings, 2016, p. 232). This form of caring is developed by personally

motivated interactions found in the emergent curriculum of TAB. Hathaway and Jaquith

recommend building trust by "sitting down and talking with the artists about their work to

learn about their passions, families, and values that inform their perspectives," (2018, p.

13).

For Noddings (2007), caring was a natural segue to multiculturalism. Teaching

for Artistic Behavior describes the importance of connections (Hathaway & Jaquith,

2018), and the Studio Thinking Project defines Understanding (Art) Worlds as one of the

Studio Habits of Mind. Together these two encompass the broader worldwide community

of artists throughout time and places. Students can make connections between their ideas

and the work of other artists, working to understand different perspectives. Using an

emergent curriculum, teachers can recognize unique connections for each student,

exposing them to artists whose work may be relevant to the young artist. Eisner suggests

that, "Teachers can advance their students' ability to see what has been done and to

consider alternative, to suggest connections with the work of other artists," (2002a, p.

73). TAB also sets a time for student reflections, either verbally in a share at the end of

class or written by intermediate students. Having students talk about their own process

and goals assists in recognizing or implying the intentions of other artists.

Exploration and Expression

According to Teaching for Artistic Behavior, when planning ideas for the

classroom, it is important to leave room for exploration. Douglas and Jaquith say, "When

children explore a new material, they notice what it does" and that there is, "no initial expectations of an end product" (2018, p. 52). Students exploring their material will discover their own observations and in turn imagine their own possibilities. This is one way that TAB encourages students to find their own ways to express themselves as artists. Eisner speaks about the importance of expression and imagination, "We tend to underestimate and underplay those imaginative processes that are so characteristic of the cognitive life of preschool children" (2002a, p. 198). Older children can reap the benefit of play and exploration developing their imagination and in turn expression. "The student should be encouraged to experiment with materials and methods," Eisner suggests (1958, p. 265). The Studio Habits best associated with this are Stretch & Explore and Express. In these habits, artists explore their materials and try new things, and are able to create works that express their personal perspectives. Eisner believes that the arts teach students to express their knowledge in more ways than writing or speaking. He says, "I argue that many of the most complex and subtle forms of thinking take place when students have an opportunity to work meaningfully on the creation of images" (2002a, p. xi).

Noddings states that teachers "want their students to express themselves, and they want their students to trust in and consult them" (1995, p. 677), however she cautions unlimited freedom. The themes Noddings suggests for interdisciplinary learning can be controversial in education, including religion, immigration and poverty (2013, p. 110), however these may arise in students' self-expression within their artwork. Noddings says that teachers must anticipate conflict and plan accordingly. These possible outcomes from self-expression should not limit the choice of expression and exploration of big ideas, she says to do so would "be morally irresponsible" (1995, p. 677).

Opening the classroom to student expression and exploration may be a challenge in our era of standardized testing, but authentic assessments can be created to allow students in all content areas a way to show their understandings. Douglas and Jaquith say, "Students need time to explore materials, techniques and concepts in meaningful ways" (2018, p. 3). In a TAB classroom, students are assessed by observing their independent work and actions. Noddings says that "assessment should be nonpunitive and used formatively" (2015, p. 58), supporting the formative assessments in the TAB classroom. This implication for education here may be overwhelming for some but allowing students a way to respond to learning in untraditional ways can create an environment where students process authentically.

The Art Room is the Child's Studio

Teaching for Artistic Behavior recognizes that there also needs to be a shift in the physical environment of the classroom to facilitate the student's understanding that they are an artist in their own studio. This is the third part of the TAB curriculum. There are two components of a studio: the physical space, which can be organized in a number of ways to facilitate student access to materials, and the routines established to assist student independence. Eisner (2002a) suggests that student movement should not be prohibited, "if a student needs something, they are expected to get it" (2002a, p. 74). His encouragement of student independence within an art class supports the variety of TAB arrangements, as well as the empowerment of students to get what they need and hold the responsibility for the care of those materials. Eisner points out that teachers need to know "how to acquire and arrange tools and materials students need to use without congestion or scarcity" (2002a, p. 55). This may take a common format in TAB classrooms where

materials are arranged in centers, or available on the perimeter of the work space. The TAB classroom is formatted to allow all students to access the materials needed for their individual projects simultaneously.

Environment

Douglas and Jaquith say that a studio is "a safe place for children to take risks, make mistakes, reevaluate, and continue their work with no fear" (2018, p. 12). By empowering students to take on their own projects, there is an element of personal connection with their work, which leads to a greater necessity for emotional safety in their environment. Students also respond to the environment in the classroom and the other people present in the space. We need to revisit Nodding's theme of care when contemplating an approach to such a classroom. The environment of the classroom begins with the teacher, as they model how to care for one another. Noddings says, "Our caring must be genuine; the inevitable modeling is a by-product" (2016, p. 230). Eisner (2002a) describes the teacher's cues to the class and established norms as a force within the classroom. TAB establishes several points within the class time for the teacher to establish a sense of caring: the lessons are planned with the interest of the students, the worktime allows for genuine conversations between student and teacher, and the share time at the end expands the modeling from the teacher into peer to peer interactions.

Independence

Noddings gives her purpose for education as creating "a better adult," (2015, p. 54), while the ultimate goal for the TAB classroom environment is for students to be able to become independent creators (Douglas & Jaquith, 2018). The physical set up of the classroom allows students to move through their work as needed and the emotional

environment allows students to invest themselves and take risks. Eisner (2002a) recognizes the role of the teacher in crafting art curriculum, but states that "the more teachers open the door to the suggestions of students, the more opportunities they provide for genuine individualization" (p. 152) which, he says, can be a difficult switch and will require practice. While recognizing the labor the teachers put into such a curriculum, the payoff is that students learn "to think about the content of their work in new ways" (2002a, p. 153). A focus on the aims of the student, a caring support of their mistakes and successes, the flexibility of the emergent curriculum and a scaffolded exposure to materials and concepts allows students to work independently, not relying in instructions from the adult but seeking guidance and assistance. The TAB classroom also allows for project timelines to be more flexible, as each student works through their own ideas. TAB allows for students to develop through their own "scribble stage" (Hathaway & Jaquith, 2018, p. 50) abandon artworks, or persist with a single work for many (or more) class periods. Eisner says, "Planting the seeds is one of the contributions teachers make to their students' development; when those seeds actually flower can't always be predicted" (Eisner, 2002a, p. 71). TAB allows students to work at their own pace, flowering when they are ready.

Conclusion

Eisner and Noddings have unique views for the aims and outcomes of education which can be found within the literature on TAB and choice-based art classrooms. While Eisner wrote specifically for the art classroom, he did not specifically advocate for choice as an overarching construct. However, his recommended approaches for teaching art contain many suggestions for self-expression and inquiry and his outcomes align with

those of the TAB philosophy. Noddings' theme of care and focus on big concepts support

the curriculum of TAB and the function of the classroom environment. My research

explores how these aims are implemented and how the outcomes compare with the

themes of Eisner and Noddings. To do this I spent time reflecting on the process of

creating a choice-based classroom and observed what students did and said about their

experience.

CHAPTER III

RESEARCH STRATEGIES, METHODS, AND PROCEDURES

Plan of Action (Methodology)

The writings and research of Elliot Eisner and Nel Noddings became the focus of my literature review due to how I have approached my teaching and the observed outcomes I have seen. Eisner's research method Educational Connoisseurship and Criticism provides me with an approach to collecting the data in my classroom. Eisner describes the necessity of a connoisseur, someone with intimate knowledge and understanding of the context and situation, as well as a critic, someone able to explain what is happening and analyze their findings. Eisner (2002b) says that "there is no area of human inquiry that epitomizes the qualitative more than what artists do when they work" (p. 212). This has a two-fold impact on my research: my observations of my students in an anthropological approach and my students as working artists themselves.

In my role as the educator, forming, reforming and reworking the curriculum and classroom environment over many years in the same school, I can approach my data from the standpoint of a connoisseur, and as a researcher now investigating the outcomes of this process, I become the critic. Eisner's (2002b) description of a connoisseur requires time in the space, in the classroom, as well as an "ability not only to perceive the subtle particulars of educational life but also recognize the way those particulars form a part of a structure" (p. 217). My role as the researcher is to reflect on the structure I have built and observe the outcomes in relation to these structures. As a critic in the classroom, I have to

"create a rendering of the situation" (Eisner, 2002b, p. 219) to illustrate the outcomes of students working in a choice-based classroom, based on the factors discussed from Eisner (2002a, 2002c) and Noddings (2006, 2016).

The goal of this observation was to find out what students do as artists in a choice-based art class, and how they verbalize and reflect on the procedures of a choice-based classroom. Observations in the classroom focused on how students interact with the systems and procedures of a TAB classroom, which I have incorporated or developed, including student independence and motivation, choice seating (benches, carpet, tables, circle), their understanding of the artistic cycle, their use of tool books, share circle, visual thinking strategies, set-up and storage, how they research ideas and how they are able to move through the classroom to obtain their own materials. I also observed their habits, discussions, and reflections and looked for evidence of: awareness, possibility, working with their materials, expression and exploration, motivation and caring, use of their environment and independence.

Procedure

Eisner says that Educational Criticism "requires understanding of the context" and that "memory is indispensable" (Eisner, 2002b, p. 218). Thus, I collected observations and reflections for six weeks in the spring of 2019. Reflections were gathered throughout the time period to record a history of my choice-based classroom and its development. Observations took place during my fifth-grade classes, including descriptions of what is happening in the classroom, what students are making and what they say or write while in the classroom. I created a digital form to submit observations, which keeps them organized, time-stamped and out of view from anyone else in the classroom. I have my

planning time at the end of the day, allowing me to reflect on observations in a timely

manner.

To maintain the classroom environment as it usually operates, I was the only

person in the room with the students and gathered observations as students are working

and sharing their work. While these students operate independently during most of the

class time, I was limited in recording what I can while facilitating classroom

expectations. Lessons during the class period focused on the themes of Teaching for

Artistic Behavior. I also invited students into collaborative decision making around the

materials presented; as part of her theory of care Nel Nodding's says, "we invite such

conversations and allow for students to codirect the line of investigation" (2016, p. 231),

my goal was to elicit meaningful conversations from students as to how they understand

and internalize these concepts. Students are expected to bring their thoughts to each mini-

lesson at the beginning of class, a 5-10 minute period of instructional time. These

comments can be recorded during the lesson or at the beginning of their work time. In

addition, students close the class with a share circle, where they can present what they

have been working on that day or respond to a prompt in response to their work. These

prompts focused student feedback on the outcomes I show in my research. This activity is

student run, and I am usually an observer during this routine.

In addition to written data, I have also collected images of the classroom as

students work. All images are anonymous, protecting student identities. These images

document the physical environment and how students access materials for their own

independent work, including art materials, classroom furniture, and technology among

others.

Participants

I teach at a suburban elementary in the Denver/Boulder area. It is a Title 1 school which serves pre-kindergarten to fifth grade. The number of students qualifying for free and reduced lunch is 68.3%, English language learners (ELL) make up 30.2% of the student body, and 20.2 % of students receive special education services. The student population is 60.6% Hispanic, with most ELL students speaking Spanish, (Boulder Valley School District, 2018). My school has the highest percentage of students living in poverty in the district, as well as the highest percentage of students receiving services for special education, which makes it an outlier. This year, the school's ranking with the Colorado Department of Education is at the lowest tier and is designated a turn-around school. Anecdotally, the effect of trauma on the students is a significant factor for the school, evidenced in the impact on student behavior and test scores as well as the staffing within the school. We had two counselors this year, a board-certified behavioral analyst, three part time special education teachers, and two fulltime paraprofessionals for behavior support. This year class sizes were reduced to under 23.

Students attend three studios (art, music, and PE) on a rotational basis for 50 minutes a day; our school calls these classes *studios* to acknowledge the change in physical space without implying that the content is less important than the classroom. This means kindergarten through fifth grade have 50 minutes of art studio one to two times a week. I see each class approximately 60 times per school year, and each class is between 17-24 students. The schedule and class sizes allow for consistent time for student work, and space for work and storage in the classroom. The teacher community is supportive and open for collaboration.

In accordance with IRB approval, the students I chose to observe were fifth graders, who have had a choice-based art environment for the duration of their elementary experience. I have been the only art teacher at my school during their time, so they have been exposed to the concepts of TAB, some as early as Kindergarten. The classes are between 16 and 18 students. I observed their learning as the only teacher in the room. These students have developed routines allowing for independence in the classroom making it possible to step back and watch the class perform as a group, and also to step in with a single student during class work time and discuss their work.

Data Collection

Following the procedure of Educational Criticism, I collected data through observation, which included written descriptions of the classroom, comments made by students, photographs of the space with student interaction (without student faces for anonymity) student artwork, and written student reflections. As mentioned before, observations were gathered in the classroom through a google form, keeping the information in a safe and secure location. This was combined with reflections about the process that lead to the current routines within the classroom, including classroom maps, and descriptions of routines and procedures.

Data Analysis

Using Elliot Eisner's Educational Connoisseurship and Criticism, I provide descriptions of what has been gathered along with interpretation in Chapter IV. Interpretations are relative to the goals of choice-based learning, in which attention is paid to the three sentence TAB curriculum and evidence of the anticipated outcomes. I have learned how the strategies I implemented affect how students work and feel about

their art studio and art practice. By taking a closer examination of my students in their art educational setting, I have discovered their understandings of themselves as students and artists.

I believe my research has supported the writings of Hathaway and Jaquith in TAB classrooms, as well as connected choice to the outcomes of Eisner and Noddings. I have observed how classroom systems have led to student independence and understanding of their own interests as artists. The necessity of working together while creating their work, along with structures developed from the Studio Thinking Project, have revealed the outcomes of Nel Noddings' (2006) "shared responsibility" (p. 112), a community of learners working together for the better of their whole community. I was also careful to not only record observations that support my own theory of student learning and look for evidence that may challenge the development of student independence or community.

Limitations

The sample size in the classroom was determined by responses from students and parents. I anticipated a good reception based on other art programming permissions and received the necessary consent and assent quickly. This determined which student conversation and comments I could include in the research.

The main limitation for my research is that I, as the researcher, am also the teacher who in implementing the strategies and designed the classroom environment, structure and content. Thus, I hold the values that I am attempting to prove, and bias may come into play. As any form of qualitative research, and specifically Education Criticism, the validity of this research comes from the question of objectivity. Was I objective in my own classroom, with my own expectations, with my own students? I believe the answer

comes in the form of the teacher/researcher, which is revealed through reflections about the development of my choice TAB classroom. Buffington and McKay (2013) see "research and teaching as necessarily intertwined endeavors to achieve meaningfulness" (p. 2), implying the role of teacher is inherently wrapped up in research. They go on to say, "this commitment to systematically collecting data and reflecting on it promotes deep engagement with the act of improving our teaching practice" (2013, p. 7). The reflections from my teaching reveal the history of research that has led to the current situation in the classroom.

CHAPTER IV

ANALYSIS

Introduction

The goal of my research was to show what happens in a choice-based art classroom and find evidence of Eisner and Nodding's theories. It takes time for students to adjust to a choice-based class and learn to trust themselves enough to make their own decisions. It also takes time to learn how use the routines to function independently, so I focused on my fifth-graders. As I have developed my choice-based classroom, these students have grown with the program. Of the first ten students to return their consent and assent forms, seven have been with me since kindergarten, and all of them since third grade. We have gone through this process together. They have been figuring out their own voice in their art, and I have been developing systems for them to do so independently.

Class Structure

Description and Interpretation

Through reflection and observation, a description of the flow of the classroom emerges. In order to better understand the student artists' responses, it's necessary to know how the class is structured and how these structures developed.

Enter the classroom. The class structure begins with students entering the classroom and sitting together for a mini-lesson. I found it important as we developed a choice classroom to make these simple routines a combination of structure and choice.

Students must enter quietly and choose a seat quickly in order for the lesson to remain focused and *mini*, meaning that the lesson remains in the 5-10 minute allotment at the beginning of class and allows for sufficient work time. While this routine was essential for setting up the class environment, where they sat was not critical. Students can choose where is most comfortable for them in the space. I built benches to surround my carpet as I realized older students became less comfortable sitting on the ground and sewed pillows for those on the floor to sit more comfortably. The benches also allow for more space on the floor negating the necessity for cross legged seating. Fifth grade students have fallen into their own seating patterns, choosing the same area of the carpet and few (if any) choosing to use a pillow during lessons. Students are aware of expectations for the mini-lesson and know they will forfeit their choice for the day if they are disrupting the lesson.

Mini-lesson. Once the class is settled, we begin a mini-lesson. This developed from the workshop model and is described in TAB as the "5-minute demo" (Douglas & Jaquith, 2018, p. 32). This lesson can be on any topic: a theme, an artist, a material, or a skill. The mini-lessons build upon each other over multiple days to allow for depth of discussion or hands-on experience with skills. Keeping the lesson brief allows students adequate work time each day to set up their materials, work and clean up; It also provides students time to wrap up another project they are working on if they want to use the new skills or concepts in their next piece.

This spring I gave them the chance to choose what lessons they wanted to revisit or learn more about. We began with a mini-lesson where they could make suggestions, or I could share what other classes had brainstormed, followed by a class vote. I informed the fifth graders that this was their chance to focus on what interested them as a class, not

just a grade level. The motivation and enthusiasm for the following lessons was much greater than I expected. The lessons are structured by questioning the students about what they know, what they see, and what questions they have. Many times, an answer from a student is met with, "Tell me more about that," or "Why do you think that?" No answer is wrong. My mini-lessons are structured around conversations, to bring students to an understanding, an answer that may seem to be wrong can lead the class back on track or identify a gap in their understanding. Noddings says "Good teachers eagerly seize and capitalize on such teachable moments" (2013, p. 43), and I view each student or class response as a chance to find their perspective and understanding. Student interaction with the lesson may be verbal answers, written answers on sticky-notes, or an interactive portion in their tool books at the tables.

Fig 1. Sticky note boards for students to write or draw their ideas quickly during a lesson.

Tool books. Tools books serve a dual purpose in our choice-based classroom. The first is a solution to worksheets. Some lessons have interactive sheets to record student learning. In this example (see Fig. 2) students discussed warm and cool colors in artworks. When drawing the thumbnails or labeling an image the students have an interaction with the content. Furthermore, these pages are stored in their tool books, which they can reference later if that skill is pertinent to their work.
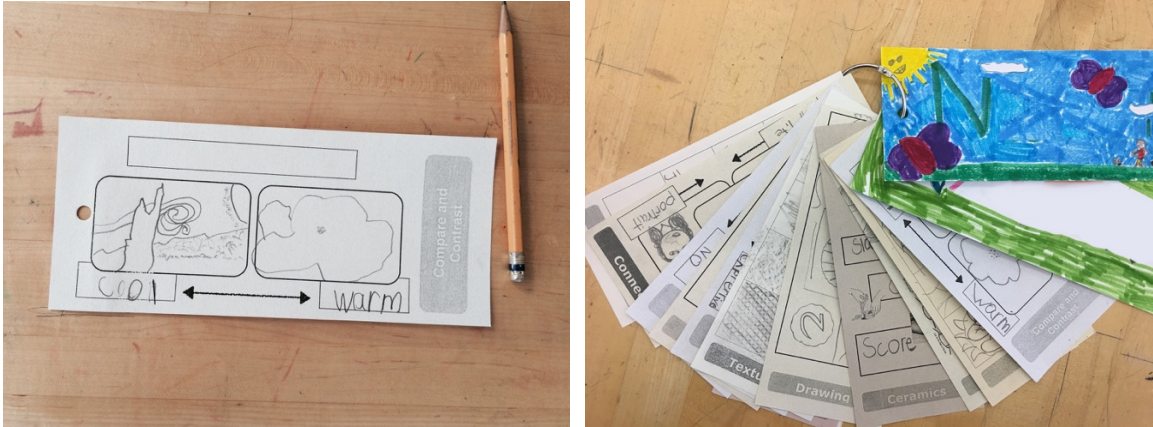
Figure 2. Images of the tool book as a single page and a combined book.

Last year, the tool books also served as sketchbooks for students. To simplify routines and materials I combined their sketchbooks with the tool books. An unexpected outcome was that students interacted with this learning tool more frequently. Most days students retrieve their tool books to use a sketch books, so now they handle these books regularly. Referring back to earlier pages is easier for both them and me. Some lessons may end not with a new page, but by finding an older page to review vocabulary (and have a giggle at their younger handwriting.) Figure 3 shows evidence of a fifth-grader's work sketching out ideas, coloring in draft versions, checking spelling, and testing different colors.

Fig 3. Student tool book combined with sketchbook.

Set-up. The set-up routine was developed over the last two years by observing

student flow as students move from a group on the carpet to the classroom space. I
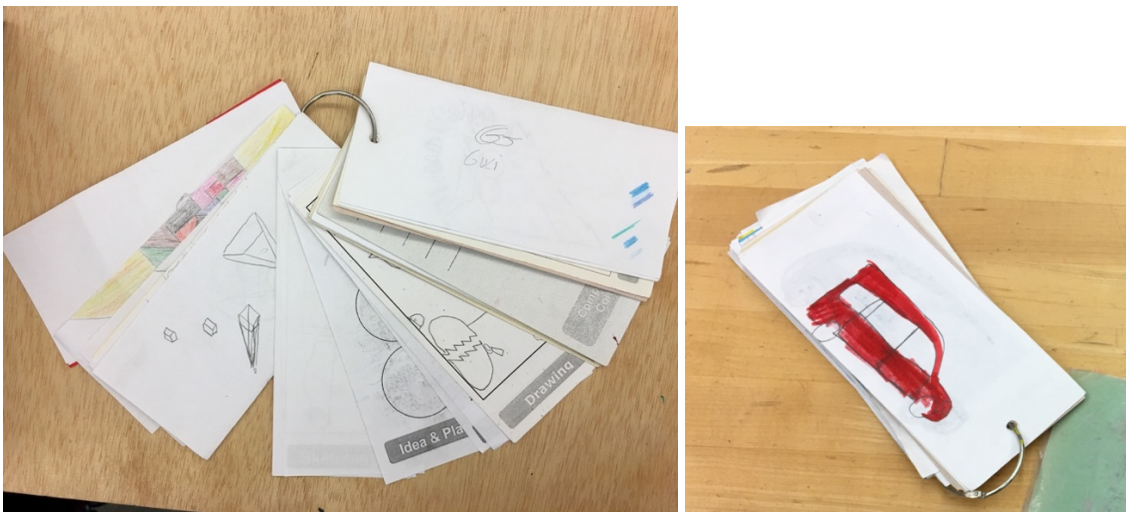
identified what students needed to be able to do and narrowed it down to a few steps: find

a seat and get out their work or tool book. Once their artwork is out, there are few issues

with getting the supplies they need, so focusing on those two movements became

important.

Fig 4. The set-up process focuses on selecting a seat and getting out artwork. The chart is posted in the front of the room. Step one and two remind students to get their clothespin and put it at their seat of choice. Steps three and four remind students to find their artwork in their class basket or their tool book to begin their work.

Choice seating. Flexible seating has become popular over the last few years. I had

previously allowed students to sit where they wanted before returning to assigned seats. I

reflected on my reasons for assigned seats and found few: quick and calm seating,

artwork organization and clean up. However, I noticed that students were quieter when

they could sit with their friends instead of yelling across the room. I observed that they

were still able to focus on their work even with friends nearby, while other students

preferred to sit alone or with fewer peers when given choice. We approached choice

seating with the same structure as carpet seating, teaching it carefully and meaningfully.

Students can save a seat at a particular work area using a numbered clothespin giving them the security to get materials without an argument. The clothespins remain at the table until the end of class, meaning I can hold students accountable for cleaning up their own work spaces.
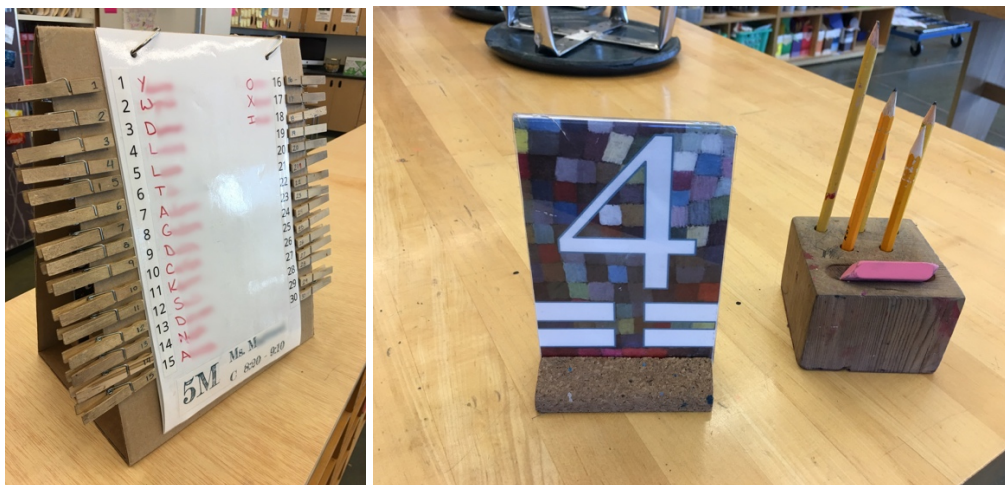
Fig 5. Student clothespins for choice seating. They can be collectedly quickly from the class list and placed in *parking spaces* for seating around the room.

Several years ago, as class sizes began to grow, I reflected on how students needed space to lay out their own work and not feel crowded together. This current fifth graders were in third grade and their classes grew to 35, meaning a table meant for four held five students and stools needed to be shuffled or resourced from the hallways in order to sit. Their focus was affected, with students running around the room or talking instead of working. I noticed several areas of the room were empty during their work time and a redesign was necessary. The first area I focused on was the carpet where students gathered for the mini-lesson and share circle. I dreamed of a coffee table where students could sit on the carpet and work, adding another table where students could spread out. This was accomplished the next year by building benches for the carpet area. It provided additional seating for the lesson and they could be moved and combined to create a table on the empty carpet area. I looked for other horizontal surfaces for students

to work. The first decision I had made in layout as a choice teacher was to collect open shelving for student supplies to be readily accessible, and I realized I could easily clear the tops for students to work on. I pulled the shelves off the walls for students to be able to stand behind them and use them as a table, also adding a countertop to extend the working space.

Fig 6. The coffee table and the standing area. These are available choices for students to work.

Storage. The second part of set-up requires students to find their previous work quickly. In a choice-based classroom there are as many projects as there are artists. It can be difficult for the teacher to follow each student's progress on their current work. In previous years, I have had students store work in baskets, boxes, portfolios, sketchbooks and tool books, which was an unreasonable number of places for students to navigate. Upon reflection, student work needed to be in one location regardless of materials, and books were combined into one. Students are instructed to check their class basket first to see if they have an artwork in progress. The basket is pulled out of a cabinet and placed on the standing work area, so multiple students can find their work simultaneously. If they do not have an artwork in the basket, they get out their tool books to continue a draft or begin a new idea. We have discussed the process of finding a new idea or envisioning a new work, and their cue to me that they are on this step is to have their tool book out.

Once the basket is empty and students have something in front of them at their table set-up is over and worktime has begun.

Fig 7. Student artwork storage. Each class has a basket for their work, the baskets were chosen as it can easily be seen what work is left behind and are large enough for a variety of student work. Each class also has a box for their tool books. These include dividers, so students can track their book in the box more readily.

This is the time where students are acting as artists, using a combination of what they have learned in the classroom and their own interests and motivations to work through their own artistic process. From across the room it appears similar to any other art class, but each student is able to work on a project of their own making at their own pace. This is also a time where the classroom transforms into their art studio. Fifth grade students have had several years to build their confidence to pursue their own interests as well as the independence to find and use materials in their studio.

Fig 8. Fifth grade students working independently. Each student has chosen their own artwork, set their own pacing and gotten their own supplies.

During their worktime, I have the privilege of acting as a facilitator for students' own processes, helping each student through their own questions and material needs. For my research, this time was the opportunity to hear from students about their learning and look for connections to the desired outcomes from Eisner and Noddings. These interactions are recorded in the following sections focused on the themes discussed in Chapter II.

Clean up. Like any other art class, clean up can be a chore. Having set locations and procedures for materials is essential for students to independently clean their area quickly. For this to function, I have spread materials around the room so that there is never a log jam in one location. I believe that the choice classroom assists students with this process; as students are responsible for finding the materials they need, they are also aware of where to return items and how the area should look. Over time it became clear that the longer a material has been stored in a location, the quicker and easier it is for students to consistently put them away. I believe that if the classroom is their studio, then it is their responsibility to care for their materials. We begin each school year practicing these routines with me explaining to students that this impacts their time to work. Clean up flows into a share circle, which reunites the class together at the carpet area. Students both begin and finish each class as a community.

Share circle. The closing share circle borrows from the concepts of the workshop model and The Studio Thinking Project. Students return to the benches around the carpet including a shelf that stretches under the white board. I built this piece of furniture to accommodate sitting height specifically for this purpose. It also shifts the focus of the space from a teacher directed mini-lesson to a community focused circle. Practically, it

provides a time between transitions of clean up and leaving the classroom. However, its strength is found in students participating together as a community of artists. Younger students feel proud to show their artwork and tell what they are making, while older students can reflect on their successes and failures in a given day. It also focuses on the in-progress artwork, something that can be forgotten when only finished artwork decorates the halls of the school.

Fig 9. Students participating in share circle. Students can show or tell about what they made that day. To show they are done, they stand up and anyone else who wants a turn stands up. They choose the next student by passing the microphone and trading seats.

Awareness

Description

Chris is a fifth-grader who works mostly in drawing, trying to recreate the popular characters he's interested in at the time. His artwork serves as an example of the "ket aesthetic" of children's visual culture (Thompson, 2005). Thompson discussed the aversion adults face when approaching children's visual culture, often drawn from television or commercial visual culture. She points to another form of choice-based education "Reggio Emilia, where graphic representations serve as a primary means

through which children represent, expand, and communicate their understandings" (2005,

p. 81). In a choice-based classroom, Chris is able to make connections to his interests and

use them as a pathway for self-expression and meaning-making.

Chris sits at a table with his friends, talking and drawing. I asked him what kind

of an artist he is, and he responded slowly, "I don't know. Paper drawings. I like to draw

Fornite skins, because it's my favorite thing to draw. Before Fortnite, I drew Mario stuff,

and stuff that just came up to my head." I ask him about his process and he replies

honestly, "I'm not good at them, I try my best. I mess up sometimes, and then I erase it

and I try again."

He often asks for help when he is stuck on a drawing instead of giving up. Chris

asks if his work "looks good." I ask him what he thinks, he wiggles his head back and

forth. I ask if he wants an iPad stand and he runs to the front of the classroom to get one.

We look at the girl's face he is drawing, and he identifies the chin as not being right. We

look together at the source image and I talk about the angle of the chin. I ask him to grab

his tool book and pull out the portrait page. Once we look for the middle of the face, we

realize that the hair needs to shift as well. Using the portrait page, we begin to add the

eyes. I sketch next to him as we figure out the details. Eventually he smiles and begins to

focus on his work without me.

Interpretation

Chris' motivation for the subject of his work has guided his personal development

of drawing over the last three years. I recall working with him last year as he began a

sketch in his tool book. He wanted to trace the image, but it didn't fit on the page. He was

adamant that it would not fit. We talked about the shape of the drawing (Mickey Mouse

emerging from a circle) and how we can make the circle any size he wants. Chris has taken these discussions and used them to analyze the relationships and proportions in images he was worked on since. While he will reflect that his work didn't come out the way he wanted, he is still proud of his effort and his growth. He wrote of one piece, "My goal is to get better at drawing."

Possibility/Flexibility

Description

In another fifth-grade class, Paloma, is building with construction materials, which are recycled items that can be recombined to create a sculpture. "I'm thinking of a computer phone, but I don't know how to make it. I grabbed this because it looks like a computer, compare that to a chrome book" she says as she holds up a plastic box she has found, holding it open like the school chrome books that students use. "I can use it like this for the computer and turn it sideways for a phone," she says then closing it and turning it sideways to use like a smart phone. She has built up and taken apart her artwork over the last couple art classes. She turns around and digs through the boxes looking for smaller items to replace the multi-colored shapes she has pulled off. "Look, I found a seashell. I'm going to put it right here, to be my buddy's friend." She collects a few shells from the bottom of the box and places it inside her computer, her buddy is named "Harold" and lives inside the computer. She then finds some beads and begins to hot glue them onto Harold.

Fig 10. Paloma's computer phone in process.

While students choose their subject for their work, there are times I may tell them to focus on one big idea for an art show or offer them a chance to participate in an outside opportunity. This spring the school district has offered my students a chance to create an artwork for the district school lunch calendar, their theme for the work is beans and legumes. While most students interested in the competition have researched and used images of beans to create a still life artwork, Lucy has taken the images and combined them with her own concepts in her work. This year she has used camping as an inspiration for her drawings and sculptures. Her work for the competition uses the beans as both the setting and characters for a camping scene. She says, "I was thinking it was a colorful bean forest, and the beans are like people who are making houses out of the bean pods. I made it colorful because there are so many different colors of beans and I imagined planting one stalk of every type of bean together in a garden, and I imagined that the bean stalks would show the colors of the beans."

Interpretation

Paloma's process of designing and redesigning her artwork shows the possibility and flexibility allowed in a choice-based classroom. She is able to envision and re-

envision what her artwork can be as she reflects while she works. Meanwhile, Lucy's ability to stretch her thinking of the concept shows the possibility of student choice in their work. Lucy has combined her interest in camping, which has appeared in multiple works this year, with the district's theme.

Fig 11. Lucy's work this year. She has shown her interest in camping, culminating in her submission to the district contest combining camping and beans.

Thinking and the Material

Description

Natalia is feeling frustrated with the sun in the corner of an artwork, she thinks it hasn't come out as well as the rest and thinks about starting over. She has worked on this piece for several days, coloring in details with care. She asks me if she can start over and I ask her why. She explains her frustration, saying she can't save the artwork. I ask her what else should could use, but she's stuck. Her friends offer their thoughts about using different drawing materials. I remind her that we have more than drawing materials, she decides she can use collage to fix it.

Fig 12. Natalia's family portrait.

Meanwhile, Lucy has just finished sewing a pillow and has retrieved an iPad to write her reflection. I ask her to tell me about her process. She says, "I learned a bunch of ways to sew a pillow together," reflecting on prior knowledge she obtained while sewing on machines as part of a maker's space in the library and a project where fifth-graders hand-sewed hats for a class trip. She explains how this process was different, "We had to take apart things and put them back together, and we had to use tools to put on drawings made of thread." After beginning to sew her pillow together, I had presented embroidery to her class. Her class had voted to learn more about sewing as one of their lessons. She was excited to add details to the pillow and had asked for help. I showed her the embroidery hoop and explained that it had to be one layer of fabric. She unstitched a side of her pillow to add a letter for her name and a sun. "I had to sew the artwork onto the pillow and how I had to make a bunch of little stitches to make a picture." Once she was done embroidering, she finished the sides of the pillow and stuffed it. "I had to learn how to sew it after stuffing it, so it looked like it was sewn on the inside," she concludes, describing the research she did on an iPad to close the pillow and hide the seam.
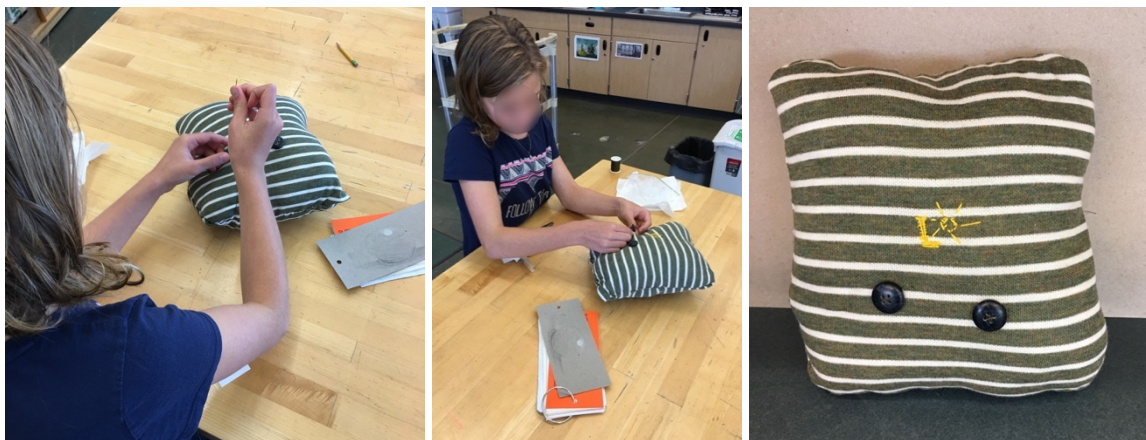
Fig 13. Lucy finishing her pillow. She adds buttons as a final decoration.

Interpretation

Both Natalia and Lucy faced challenges unique to the materials they chose to work with. Natalia was familiar with her choice of drawing, both in subject and media. Her struggle reflects one that happens to many students; the further into a project they get, the more concerned they become with the outcome and the harder it is to deal with a mistake. Unlike Paloma's computer phone that was developed from experimentation, Natalia had planned out her work carefully and followed a theme of portraiture from previous artworks. She was stuck thinking in one media but was able to use another of the available media to resolve her issue.

Lucy on the other hand had limited experience with hand sewing and embroidery, but once the materials were introduced, she wanted to explore. In this situation, the sewing mini-lessons took several days, and knowing they had some hand stitching background I only introduced them to the tools in the room. She planned her idea in her tool book, and from there I facilitated a sequential thinking through the process, explaining what would need to happen in order. This sequencing of process was unique to embroidering a pillow and unique to Lucy's work she had envisioned.

Motivation and Caring

Description

As fifth grade settles into class one morning, they choose their seats at the carpet. Our lesson today is on observational drawing, which they voted for the previous class. A few students whisper, "yes," as we begin. We start by reviewing what was taught about observational drawing in a previous lesson. I pull out a page from their tool book listing some exercises they have already completed and ask them what they recall from their experience. It has been a year since they did these exercises, and their memories are scattered. They remember air drawing once a student starts to trace in the air but have to work out blind contour drawing by decoding the words. Blind means they cannot see, so they guess they had their eyes closed. Again, another student triggers their memories by holding up their hand and looking at it. A few call out simultaneously, remembering that they could not look at their paper. To conclude the lesson, students are asked to walk me through how to sketch with shapes. I remind them that the first step is the overall shape of the green pepper I have printed out to draw from. They suggest a circle and I try drawing a circle then filling in the details, another student guesses a triangle and I draw it on the board next to the circle. I ask what shape we tried before and a third student replies that we had used a square. I draw a third pepper on the board and ask which was most successful. They have a few opinions, but they agree it was the square. Only then do I remind them of the first step of boxing the shape in and ask them now if they see why we started with a box. One student responds that it was better than the others. I announce we will do more on this topic and release the students to their own work.

On another day, the class reviews digital collages. Lucy says, "I don't know what to do." She picks up her tool book and begins to look through each page. "I remember this," she says looking at the portrait page. She looks for an open page, saying she wants to do the digital art that we discussed during the lesson. She starts planning a surrealist artwork with different animals, a colored sky and a volcano. Her friend suggests labeling the colors in her sketch, so she doesn't need to color in the whole sketch. The friend then suggests the color black for her sky, and she labels her work.

Interpretation

Fifth graders are accustomed to choosing their own projects and accessing the skills they have learned to create what they have envisioned. This lesson allowed students to choose what they wanted to learn during the lesson at the beginning of class. This fifth-grade classes voted overwhelmingly to revisit observational drawing, and their motivation for the content was best described by their quiet response when the lesson began. Their learning as a community is further evident as they looked to one another to recall their previous learning. They are accustomed to sharing their ideas and learning with one another, and a caring community has evolved. Students ask each other questions about their work during their work time and share circle. One morning during share circle another student shared how Chris had asked other students for feedback on his drawing during clean up.

<p align="center">**Environment and Independence**</p>

Description

Connor finishes the mini-lesson on shading showing me his work. He puts the page into his tool-book and immediately walks to the corner of the room to get a

placemat for painting. He collects his paints, water, and brushes then brings his ceramic artwork to the table to paint. The day before he had painted one side red, and now is painting the whole thing blue. I stop by to observe and he asks me, "It is cool?"

In another class, Chris asks from across the room if he can write a reflection on his artwork. I ask him, "I don't know, can you?" He says, "No," so I respond, "then you have your answer." He stands there for a moment and then announces he is ready to write his reflection and walks over to get an iPad to type his reflection.

Interpretation

Connor has been in my classroom since kindergarten and has autism. His level of participation has varied over the years but has always needed interventions to participate independently. He spent the first half of this school year working on one painting, adding to both sides of the paper each day. Some days he would sit at his table until I asked him where his work was, then he would get it out of the basket. Other days he would get out his paper and sit looking around the room. His steady movement from dependent to independent behaviors shows in his ability to select his own work ideas and set up his necessary materials. He has moved from scribbling in one area of the paper, to filling the page with an idea in mind. Now he is painting the cups and plates he is making with clay.

Chris has focused his work in drawing characters he loves. He envisions what he wants to work on, tries it out himself in his tool book, then uses an iPad for research. This is a routine I have set up for students, I want them to try their idea first without relying on sources. I tell them that this is where they find out what they don't know about their subject. When they are finished with their work, third through fifth grade students write a reflection. Chris has done this process enough that he can go through it independently.

Many students feel the need to check in with a teacher to make sure they are on the right path; however, his announcement shows that he is learning to go through the process of making independent of the teacher.

Exploration and Expression

Description

Each of these fifth-grade students have chosen their own projects and materials, revealing what they want to express, or what materials and ideas they are curious to explore. Lucy explores drawing, construction, sewing, and digital artwork at her own pace, moving through the ideas and materials she wants to explore. She has expressed her love of family and camping in several pieces. Natalia also focuses on family and friends in her work. Meanwhile Chris has focused on drawing as his medium, while exploring his interests from his kid culture. Paloma explores and expresses her imagination, and Connor learns to express his own interests in clay and color.

Back in the same class as Paloma, Emily has chosen to move on from ceramics to construction. She moves from her table to the table with hot glue guns as she adds materials to her piece. I ask her what she is making, and she responds, "I'm making a toilet, but it has to be bedazzled." Paloma asks, "Why are you making a toilet?" and Emily tells her, "Because toilets are my favorite. I'm going to be an awesome mama, because every kid likes a bedazzled toilet." Another day she has returned to her table, sitting with her friends. She tells me that she has cut out a piece of plastic to fit a tube to create her toilet. Her friends giggle as she discusses how poop will go through her toilet. Emily asks a friend how to get it to stay stable. She explains, "I need the tube to stay in the plastic, but how do I glue it without the glue going everywhere?" She relies on her

friends as social support and encouragement for her idea, as well as seeking their insight in problem solving her work.

Interpretation

For me, exploration and expression are the heart of a choice-based classroom. All of the previous examples include students who are exploring new materials while creating artworks that express their own interests and points of view. I was hesitant to discuss Emily's artwork, as a bedazzled toilet breaks the mold of the adult-influenced art world of children. James says, "This deflection of adult perception is crucial for both the maintenance and continuation of the child's culture and for the growth of the concept of self for the individual child" (1998, p. 395). By allowing Emily to explore her own idea, she is able to problem solve materials and make meaning and develop understanding for herself. Her work incites discussion and laughter with her peers, without fear of judgement from them or their teacher. The choice-based classroom allows authentic ideas from children to develop with fewer influences from adults regarding what art should be or look like.

<p style="text-align:center">**Conclusion**</p>

Collecting these observations and taking the time to analyze what a few students were doing has affirmed much of what I had hoped was going on with individual students. As a singular teacher in the room, it's easy for these critical moments to lump together and fade by the end of the day. Analyzing these observations also lead me to realize how intertwined these capabilities are. Often, when a student showed evidence of their independence in the studio, they also showed their motivation for the work and ability to think with the material. Almost all of my observed conversations included

expression and exploration, which is arguably the best outcome of a choice-based

classroom. Other trends developed as I analyzed my data and reviewed the literature,

which will be shared in the next chapter.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Evaluation and Thematics

When I started my research, I anticipated my investigation leading me into new territory. Instead, I have discovered a depth of understanding about my teaching practice, its history, and its possibilities. When reviewing the literature on TAB, it seemed like a foregone conclusion that the capabilities of students towards independence and expression would be the end result, and in the past, I had blindly hoped that would be the case. Admittedly, I have faced questions and scrutiny about my teaching philosophy, both in theory and in practice. Which brings me back to my research questions: what do students learn in a choice-based art class and what does that look like? My research into these questions adds another voice to the discussion of choice-based classrooms through the lens of my TAB practice.

My research into the writings of Eisner and Noddings provided me with a focus for analyzing my classroom operations and guided my discussions with students. From these conversations and observations, I found evidence to support the cognitive possibilities presented by Eisner and the social learning discussed by Noddings. While students displayed these capabilities at varying stages of understanding, the goal of TAB is to "see students reach independence, whether on that day or at some point in the future" (Douglas & Hathaway, 2018, p. 5). Eisner compares this process to planting seeds, which are "the first crucial move" a teacher can make and that "when those seeds

actually flower can't always be predicted" (2002a, p. 71). The development of each student towards these cognitive and social possibilities is unique to the student. Lucy, for example, has been independent in her work for many years, while Connor is just beginning to develop the motivation required to independently develop his ideas and make his artwork. My research also explored how this philosophy has shaped both the physical and emotional environment of the classroom, revealing that it is a process. As a teacher-researcher, I have used my students' response to the philosophical shift to a choice-based classroom to shape both curriculum and environment.

Community

A theme that emerged was the social atmosphere that appeared in the observations. Had I pulled students aside to question them about their work, I would have missed the conversations they had amongst themselves. Not only did students partake in one another's company, they actively sought out the help of their peers with thinking through their project. Noddings says that "dialogue is basic to critical thinking" (2013, p. 121), and discusses John Dewey's support of dialogue in education. Dewey states "All communication is like art. It may fairly be said that any social arrangement that remains vitally social, or vitally shared, is educative to those who participate in it" (1922, p. 7). He goes on to warn "only when it becomes cast in a mold and runs in a routine way does it lose its educative power" (p. 7). In the emergent curriculum of the TAB classroom, dialogue evolves with each student's contribution.

Noddings adds that after establishing a *caring relation,* "in our teaching, we show that it is safe and productive to engage in genuine dialogue" (2013, p. 121). Chris and Emily feel secure in opening themselves to peer criticism, while Connor is able to move

at his own pace in the same environment. Dewey says that when an individual is involved

in a social environment, "What he does and can do depend on the expectations, demands,

approvals and condemnations of others" (1922, p. 14), so while the teacher is responsible

for the setup of the social environment, every person in the room contributes to the

growth of others. In this way, collaboration can be explicit or implicit, students may

choose to work together on an artwork or they may instead be inspired by what they see

around them. Ler Moo, another fifth-grade student wrote in two of his reflections that

"my goals [sic] is working with [his friends]" and that "the thought is me and my friend

thinked [sic] of it."

Play

Another theme that emerged was the importance of play. Fifth-grade students

begin to feel attachment to the product they make in art, and many are less willing to

experiment and play with a material. Chris is an example of a student artist taking his

product seriously; while he is able to recognize his failures and grow from them, his work

is very cautious. Paloma and Emily have less reservations about their artwork, choosing

to scrap materials and start again, or allowing their idea to evolve. John Crowe, a former

art teacher, professor and founder of TAB, developed a Play/Care curriculum (Douglas &

Hathaway, 2018). In his experiment, play was tied to student portfolios, giving students a

chance to reflect on their development. Zurmuehlen (1990) describes how teachers in

Osaka return their classes to periods of play when "they observed their students' work

becoming banal or academic" (p. 27). She describes the artwork of these students as

having a "richness and sophistication" (p. 27). Play is an important part of the choice

classroom, and both Crowe and Zurmuehlen observed how it contributes to student capabilities.

Ket Aesthetic

Another theme became apparent through my interpretation: I began to reconsider the art world of children and the *ket aesthetic* as described by Thompson (2005). My rationale for developing a choice-based classroom came from a desire for students to own their work, to express their own voice. Additionally, I wanted to stop saying "no" when students asked if they could do or use something that interested them. However, when students choose what interests them, it is not necessarily a subject matter that appeals to adults. I have witnessed teachers create *no no boards* (see Figure 15), bulletin boards dedicated to telling students what part of their visual culture they are not allowed to incorporate, or what common developmental mistakes they must avoid.
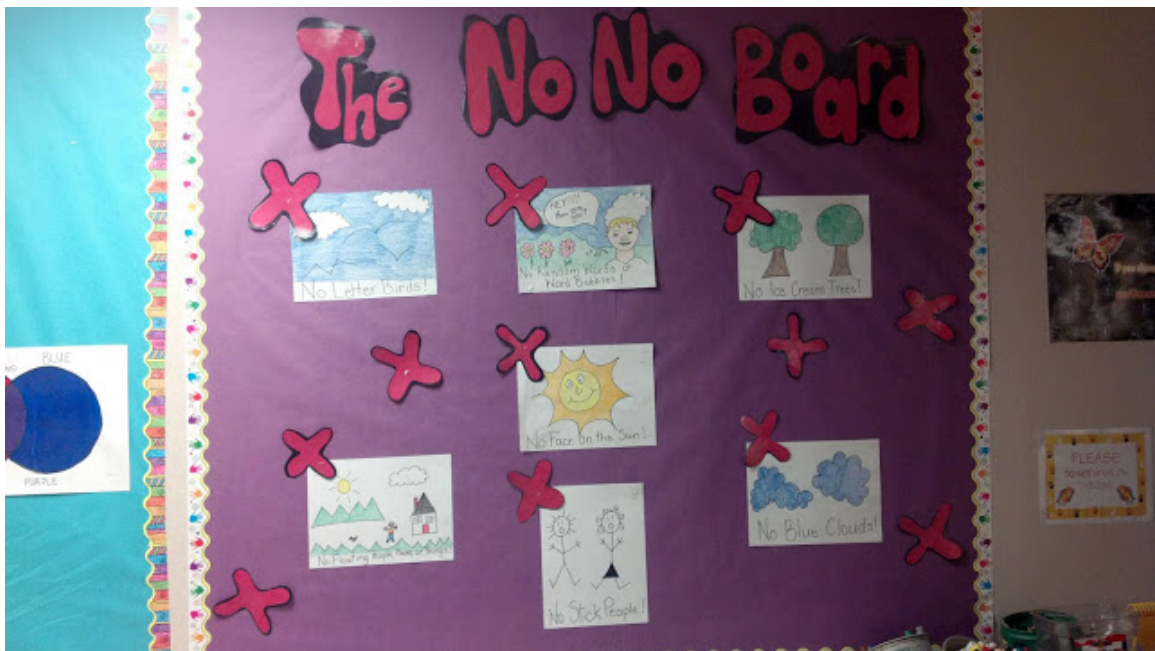

Fig 14. The no no board. From Eternal Lizdom Blog. Retrieved from
http://eternallizdom.blogspot.com/2011/08/art-class.html

In my choice-based classroom, I too have struggled with when and how to handle students who seem stuck in their reproductions of cartoons or are frantically moving through artworks without taking time for quality. I approach these situations by documenting student work in digital portfolios and dialogues with the student. Some student artists will work through ideas in quantity, and eventually we will talk about audience and what quality they want people to see in their work. On the other hand, students like Chris have used their interest in childhood visual culture to develop their artistic skills. The adult world often pushes for displays of student artwork that reflect their adult values. Efland says, "School art is not the same thing as child art" (1976, p. 37). Often, the evidence of an art teacher in the school is seen on bulletin boards throughout the building. One system I adopted in response to a similar issue was to display artwork along with the student's reflection. I have observed some students and adults in the building stopping to look at the reflections, and I feel seeing the writing about process and ideas helps viewers to understand the learning that happens in the choice-based art room.

Growth

Another theme that appeared during interpreting the data was the continuum of student growth. This group of students was chosen because they have had multiple years in a choice-based art classroom, which shows in their independence in the physical space. While reflecting on each student's work and discussions, I was able to recall that student's history. I could see how students developed at their own pace as evidenced by the personalization of their work. I have documented student work in some capacity over the years and can still look back through digital portfolios. This paper discussed Connor's

development towards independence in the last few months of fifth grade. Looking back on his work, I can recall what his interests and how those influenced his work. In third grade bullet trains were the only thing that grabbed his attention and resulted in his most complete work of that year. He struggled after that year because of academic strain, which shows in his fourth-grade work, and this year he was able to focus more, become more engaged, and asked questions. I have also examined Chris' development through his interest in cartoons and characters, which can be seen below. He has refined his ability to draw the figure through his interests, and his motivation shows in his work.

Fig 15. Connor's artwork. From third, fourth and fifth grade.

Fig 16. Chris' artwork. From third, fourth and fifth grade.

Further Recommendations

The goal of this research was to observe how students respond to the choices and structures in a TAB classroom. I now understand better what impact a choice-based approach has had in their perception in themselves, their artwork and their community. I have also discovered that through discourses on art education, there is a history of support for student agency in the classroom. I hope my research shows other educators the benefits of this style of teaching and encourages choice and inquiry in more classrooms, both through observation and reflection on my classroom practices as well as through my literature review.

Throughout my research, I specifically refer to *Arts and the Creation of Mind* (2002a) which Arthur Efland described as "a succinct distillation of these key ideas" of Eisner (2004, p. 78). Efland's review of the book puts Eisner's positions within the context of the art education dialogue of the past few decades. Eisner was a proponent of Discipline-Based Art Education (DBAE); Efland states this was because "Eisner's theory of cognition was built upon the notion of multiple forms of representation" (p. 78) and the necessity for schools to teach these languages, which is part of DBAE's structure. Eisner believed students should learn higher level thinking skills through multiple modes, including the arts (Brandt, 1987, p. 7). His support for the arts specifically can be understood by his statement, "Some aspects of human experience are simply better expressed through some forms than through others. If it were possible to convey everything that humans wanted to convey with one or two forms of representation, the others would be redundant" (1982, p. 18).

While DBAE became the predominate theory through the 1980s and 90s, some argued it was lacking in some critical areas. Stankiewicz argues that "Although DBAE initially signaled attention to content, it was criticized for ignoring the other two components of art education - the learner and the social context" (2000, p. 310) and that "Passive metaphors of learners receiving objectified knowledge from external authorities should be replaced by conceptions of the learner as an active agent, setting personal goals for learning, and creating meaning through encounters with art" (p. 311). Stankiewicz's critique turns the conversation back to Dewey's assertion that for teachers, "The planning must be flexible enough to permit free play for individuality of experience and yet firm enough to give direction towards continuous development of power" (1938, p. 58). This concept of flexibility, or inquiry, is supported in the writings of Eisner and Noddings, and is a major component of TAB's emergent curriculum (Douglas & Hathaway, p. 17).

While the reasoning for inquiry is evidenced back to Dewey, its execution is still inconsistent. DBAE is one example of how a vision for art education can aspire towards the aim of critical thinking and result in formulated thinking. Noddings proposes that we should "consider educating for self-understanding as part of critical thinking" (2013, p. 45). This supports the TAB aim of the student as the artist. The student's agency is the driving force for the philosophy, and student inquiry is the driving force for curriculum. By taking the time to set up the appropriate structures for student thinking and working, student inquiry remains the primary goal while concepts and materials are taught.

Aims

By reviewing TABs possible place in the cannon of art education, one theme emerged that was discussed by Dewey, Eisner, and Noddings: the purpose and function

of educational aims. Through my research, I have gained a better understanding of the development of aims within my classroom and inspired by Noddings' arguments for care to become an explicit part of the curriculum. I recognize the significance of making implicit aims explicit to students. I took steps this year to explicitly have my students respond to TAB's three-sentence curriculum (defined in Chapter I) and intend to incorporate my research findings into planned discussions with my students.

The challenge in a choice-based classroom is the balance between structure and freedom. My research reveals how the structures of a TAB classroom support the freedom of student choices. Dewey cautions,

> To talk about an educational aim when approximately each act of the pupil is dictated by the teacher… is to talk nonsense. It is equally fatal to an aim to permit capricious or discontinuous action in the name of spontaneous self-expression.
> (1922, p. 119)

When introducing aims to students through goals and objectives, I will incorporate the cognitive possibilities of Eisner and Nodding's theme of care through lessons on process and materials as well as through student reflections. I will look for opportunities to include these aims, as Dewey (1922) states that "An aim must, then, be flexible; it must be capable of alteration to meet circumstances" (p.122), it "must grow within an activity" (p.124).

Concluding Thoughts

My research has provided a practical analysis of the possibilities of a choice-based classroom both through structures and philosophy. The TAB curriculum is capable of achieving Eisner and Nodding's goals for education. It's main emphasis on the student

provides a framework that promotes student agency and inquiry. Noddings says that "the lack of student choices in today's schools should be deeply disturbing to those who embrace the central ideas promoted by Dewey" (2013, p. 24). Not all educators embrace these ideas, but the Common Core State Standards Initiative states that "problem-solving, collaboration, communication, and critical-thinking skills are interwoven into the standards" (2019), arguing that these aims will continue to be a part of our educational system. Noddings warns "the critical thinking we tout as an educational aim is too seldom used by teachers" (2013, p. 50), if these are not core principals of our philosophy, they easily get sidelined for other aims. TAB and choice-based classrooms are not simply laisse-faire pedagogies, but instead, with planning and structures, allow teachers to teach to educational aims without losing emphasis on the child. It is important for teachers to know that a classroom where students are the center of the learning can be accomplished without chaos.

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APPENDIX A

INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY OF
NORTHERN COLORADO

Institutional Review Board

DATE: April 3, 2019

TO: Kathryn Potter
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1406221-1] What A Choice-Based Classroom Teaches Students
SUBMISSION TYPE: New Project

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS
DECISION DATE: April 3, 2019
EXPIRATION DATE: April 3, 2023

Thank you for your submission of New Project materials for this project. The University of Northern
Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB
regulations.

This project was found to be Exempt under CFR 45 Part §46.104 (d)(1).

> (1) Research, conducted in established or commonly accepted educational settings, that
> specifically involves normal educational practices that are not likely to adversely impact students'
> opportunity to learn required educational content or the assessment of educators who provide
> instruction. This includes most research on regular and special education instructional strategies,
> and research on the effectiveness of or the comparison among instructional techniques, curricula,
> or classroom management methods.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu.
Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of
Northern Colorado (UNCO) IRB's records.

APPENDIX B

DISTRICT PERMISSION LETTER

Boulder Valley School District
Excellence and Equity

Alicia Sanchez International School
655 Sir Galahad Drive
Lafayette, Colorado 80026
720-561-7300

Kent Cruger
Principal

To the Internal Review Board of the University of Northern Colorado,

I have reviewed the proposed research study of Kathryn Potter titled: *What A Choice-Based Classroom Teaches Students*. As the principal of Alicia Sanchez International, I understand that this will not interfere with normal classroom instruction and is voluntary. I give my permission for her to conduct her study in the school.

Kent Cruger, Principal

APPENDIX C

**SAMPLE QUESTIONS TO APPEAR IN CLASSROOM
LESSONS AND DISCUSSIONS**

My classroom lessons and discussions are focused on open ended questions to elicit students to share their own opinions. This takes place throughout the class period during the lesson, independent work time, student written reflections as they finish an artwork and during a closing circle. Questions and themes that may be introduced include:

Teaching for Artistic Behavior: What Do Artists Do?

Awareness: What choices do you make in your artwork? How do you overcome obstacles in your work? How do you know when an artwork is done? How do you know if you have done something well?

Possibility: What kind of an artist are you? What have you done in your work that you didn't expect to happen? What do you do when you don't like your artwork?

Thinking and the Material: What choices do you make in your artwork? What skills did you need to know to make your art? What materials do you prefer?

Teaching for Artistic Behavior: The Child as the Artist

Motivation and Caring: How do you help your community? How does your community help you? How do other student artists help you with your work?

Exploration and Expression: Do you have everything you need to create the art you envision? What else would you want in your studio? How do you express yourself in your artwork? What can I tell about you through your artwork?

Teaching for Artistic Behavior: The Art Room is the Child's Studio

Environment and Independence: What do you need to know to use your studio? Walk me through how you use your studio each day.