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Choice-Based Learning in the Art Room

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Northwestern College

A Literature Review Presented
in Fulfillment of the Requirements
for the Degree of Master of Education

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Abstract

This literature review outlines the basis of the choice-based art education philosophy Teaching for Artistic Behavior (TAB). The review addresses the history of the philosophy and what it looks like in the classroom setting with a focus on the creativity, engagement, motivation and connections, and supporting student autonomy. The TAB philosophy and pedagogy is based on a three-part theoretical framework of what do artists do, the child is the artist, and the classroom is the child's studio. TAB is compared and contrasted to traditional Discipline-Based Art Education (DBAE). When TAB is implemented, the art classroom looks different and impacts the students' creativity and autonomy making art accessible to all.

Keywords: art education, choice-based learning, Teaching for Artistic Behavior, high school level, creativity, engagement, motivation, democratic education

Choice-Based Learning in the Art Room

In an educational landscape that is rapidly changing, choice is something that is desired and what sets apart individuals. In the visual arts, choice helps define artistic style, gives meaning and message connections, and ultimately aids in creativity (Purtee & Sands, 2018, p. 27). The visual arts classroom is often viewed as a place for students to express or release themselves, where students who struggle in core curricular classes excel (and sometimes vice versa). This classroom can often seem chaotic to those looking in; classroom supports are present but via different methods than traditional or general education classrooms.

Art teachers are challenged with teaching art to the general student population, with making art accessible to all. With artists, who are often stereotyped as egocentric, concerned with self-expression, and generally indifferent to public opinion, it becomes difficult to relay information to students who may or may not be artistically endowed (Parks, 1992). All children can practice, develop, and learn artistic skills, but reaching children of various interests and ability can be a challenge.

Teaching for Artistic Behavior (TAB) is a choice-based art education pedagogical philosophy that was started by Douglas in Massachusetts in the 1970s and is now nationally recognized (Clark, 2018). As a ground-breaking elementary art teacher, Douglas, along with Crowe and Joseph, used innovative methods in her classroom that developed into TAB. Douglas, Crowe, and Joseph first taught a course on their methodologies at MassArt, an approach that throughout the four years became known as Teaching for Artistic Behavior (Purtee & Sands, 2018). In 1998, Douglas and Jaquith launched a grassroots movement of this same name in Massachusetts with a handful of teachers. Through this movement, the TAB philosophy began to spread through their presentations, literature, and social media (Jaquith, 2019). The

TAB method was pioneered in elementary classrooms and focused on setting up classroom centers based on types of art media (Purtee & Sands, 2018).

TAB is one philosophy of teaching art education, a necessary part of a comprehensive education, especially in regard to 21st-century skills. Approaches to art education focus on primarily two different approaches but include a third--TAB (Purtee & Sands, 2018, p. 22). The first is teacher directed, also known as Discipline-Based Art Education (DBAE). DBAE focuses on the art product, with the teacher setting specific limitations and directly leading students through them. Like other core classes, DBAE learning has a standardization, and objectives are met with some predictability (Parks, 1992). The concern about DBAE is that when the end product begins to take precedent over the process, the teacher is managing projects instead of facilitating learning; student creativity and expressing is compromised (Hathaway, 2013).

The second part of the spectrum is Modified Choice. In this approach, students are given a limited range of choices under the teacher's discretion. Instruction often has a short period of intense skill development and then leads into choices (Purtee & Sands, 2018, p. 22). This area often flows directly into the third approach; unfortunately, many educators consider this second choice to be TAB, when it is not, as the choices are still not fully the students, and creative control still belongs to the teacher (Hathaway, 2013).

The final approach to art education is full choice-based art education. TAB is part of the full choice-based approach. Even though it offers the highest level of choice, it is its own philosophy within choice-based art education (Purtee & Sands, 2018, p. 25). TAB's philosophy has a focus on the process in which students learn and create art with the teacher acting as a guide (Purtee & Sands, 2018, pg. 22, 25). TAB teachers have an understanding of mistakes and allow for students to learn from them because the focus is on the process of making art, not on a

product (Sands, 2017). The key behind the TAB philosophy is that the students are artists and should be allowed to make their own choices in personalized artwork (Purtee & Sands, 2018, p. 11).

DBAE begs the question of what becomes of expression and creativity; the practice and mastering of techniques that are so prevalent in DBAE from practice and mastery, often lend to copying and reproducing versus making unique creative work. It is necessary and useful to master techniques and tools, but as Parks points out, they are merely means to an end, not an end in themselves (1992). Parks gives the analogy that many artists throughout history have clearly mastered the tools and techniques of their crafts, but only a few, like DaVinci and Michelangelo, have truly changed how the public views and feels art. Robinson makes a similar point when he speaks of Shakespeare at the age of seven having an English teacher then later surpassing all the teachers in his life (2007). Art teachers want students to take the next step into truly being able to affect the perceptions of the viewer and not just master skills. Teachers want to nurture a love for ideas, learning, and creativity, not just impart information, learning, and memorizing (Clark, 2018; Hathaway, 2013). When this true creativity is demonstrated, teachers no longer need to check the name of the back of the project, so prevalent for DBAE work, because of the variety of media and the visual solutions students employ in the TAB classroom (Sands, 2017).

The need for enhanced creativity, engagement, motivation, and connections supporting student autonomy leads to the need for TAB in the art education classroom; the look and feel of a TAB classroom is different than that of a DBAE because of its focus on these things. Sands points out that it's about teachers making artists, not so much teachers having their students make art (2016). What follows is a literature review that outlines the basis of the TAB philosophy and pedagogy. The review focuses on creativity, engagement, motivation and

connections, and supporting student autonomy including what a general TAB classroom looks like.

Review of the Literature

The Three-Part Theoretical Framework of TAB

The TAB philosophy has a focus on the student as the artist. This focus shifts in a TAB classroom from that of DBAE students making art to TAB of teachers making artists (Sands, 2016). The goal is to allow children to make art from within themselves, not from the teacher or a teacher's direction (Clark, 2018). Thinking everyone needs the exact same set of knowledge to succeed is fundamentally flawed; students are able to demonstrate what they need to learn and move forward on their own (Hathaway & Jaquith, 2014). From this focus of making artists, the TAB philosophy is broken down into a three-part focus of what do artists do, the child is the artist, and the classroom is the child's studio.

TAB focus one: What do artists do? Artists start by making choices usually led by an inspiration, whether internally or externally. Artists determine how to best execute their idea(s), a process that involves gathering relevant resources, experimenting with materials, and making decisions (Gates, 2016). These steps are all part of what Gates defines as the creative work of artists' and therefore should be the same for all students. Releasing the control of the choices to the students, from the teacher, allows the work of student artists to continue and grow. Too often learning is a passive endeavor of information being passed from the teacher to the student, but in the age of the internet, this transmission is no longer relevant, and schools should be reclaiming opportunities for creativity and flexibility (Hathaway & Jaquith, 2014).

Artists observe, solve problems, and collaborate (Sands, 2016). When artists observe, they develop not only skills, but also inspiration and ideas. These skills and ideas then lead to creation through any art media, style, etc. (Sands, 2016).

The art teacher in a TAB classroom functions as a facilitator to the students, providing support where needed (Jaquith, 2011) and inspiring, instructing, and supporting student learning within the classroom (Hathaway, 2013). Every student has their interests, and it is the teacher's challenge to bring those forward and encourage students to use/employ them in their work. The teacher is also a guide and resource, responding to student needs with connections to the work through art history or contemporary art, through encouragement or challenges (Jaquith, 2011).

In TAB, traditional skills are still taught by the teacher, but they are taught in more flexible ways. The lessons look different to students because compared to DBAE lessons, students are allowed time to apply the knowledge on their own terms (Sands, 2017). These skills are taught through traditional demonstrations, but the information is concise and gives only the necessary information needed, allowing for experimentation. Demonstrations can be offered within TAB to an individual, or occasionally to a small group, who is interested or in need; these are called small interest or targeted lessons (Hathaway, 2013). They are offered upon request and meet individual learning needs (Purtee & Sands, 2018, p. 54). Teachers keep watch for emergent curriculum that springs from student questions, needs, and strengths, then demonstrates or moves through the following methods accordingly (Hathaway, 2013).

Other methods of teaching skills, unique to TAB, are the boot-camp and the mini-lesson (Purtee & Sands, 2018, p.141-2). Mini-lessons are offered to small groups or the whole class and have a goal of developing a skill that students will then apply in their individual choice projects (Purtee & Sands, 2018, p. 142). Bootcamps are whole-group instruction with the goal of providing foundational knowledge such as drawing from observation (Purtee & Sands, 2018, p.54). Whole-group instruction is focused on fundamentals that all students need to know, but the lesson is kept short as to maximize student-directed learning time (Hathaway, 2013).

Through these three methods of teaching skills, teachers do not give a solution but instead allow for students to solve their own problems, knowing there is a risk, but that it is okay to learn and make mistakes (Sands, 2017).

Professional adult artists experiment with media, techniques, and styles through these same methods of skill development; they explore, dream, problem solve, and reflect in meaningful ways with things they love and even with others (Hathaway, 2013). Adult artists engage in specific attitudes and behaviors when making art, and these need to be made available to students in the studio; attitudes and behaviors such as critical thinking, cognitive and perceptual flexibility, and goal orientation are just a few (LaChapelle, 1991). Another of these behaviors is that artists have a deep need for support and contact with other artists; this need can be supported in the classroom and lead toward collaboration (LaChapelle, 1991).

An artist is often stereotyped as one concerned with personal expression, and although art teachers desire this for their students, this is not their focus (Parks, 1992). Art teachers are focused on making art accessible to all, whether students are artistically gifted or not, and on serving the general public of their students (Parks, 1992). Art teachers serve as a role model artist to their students--art teachers who are also artists add authenticity and empathy to a classroom because they take on the role of an artist-in-residence (Hathaway & Jaquith, 2014). Art teachers, as artists and as teachers, are communicators, inquirers, and qualitative thinkers (Parks, 1992). Teachers as artists are able to recognize and extend emergent curriculum for themselves and their students.

In any art classroom, mistakes are part of the process, but in a TAB classroom, mistakes are an integral part of the learning (Purtee & Sands, 2018, p.60). Play can be defined as the art of experimentation (Purtee & Sands, 2018, p.106). Play, experimentation, and trial and error

should all be encouraged in the student learning process, especially in creative endeavors. Students are still learning what techniques, tools, or mediums can or cannot do; because of this student learning, instructors need to thus allow students to experiment, a freedom that often results in other discoveries and allow students to go where their creativity leads (Dravenstadt, 2018). Taking risks, as elicited from play, gives students a freedom to try as there is no longer a right or wrong answer (Dravenstadt, 2018). Failure should be accepted: when one fails, one learns what does not work and gains an understanding of why (Purtee & Sands, 2018, p.106).

When teaching strategies employ choice and allow for students' creative impulses, elicit creative and playful behaviors can result. Student choice, allowing for impulses and play, enriches and deepens engagement and learning (Dravenstadt, 2018). The fluid approach that TAB offers deepens knowledge. When play and creativity overlap, new connections, possibilities, investigations, ideas, curiosity, and care emerge (Dravenstadt, 2018).

Rusu (2017) discusses creative play in terms of general receptivity. This is defined as the ability to be sensitive to everything around oneself, to play creatively, and to understand the multiple aspects of reality (Rusu, 2017). Art education should allow for play; it is essential in stimulating and cultivating creative abilities in students and should flow through all aspects and fields of an activity.

TAB focus two: The child is the artist. Currently, students no longer need to be fed rote information and memorization with the availability of the internet; students need a guide on how to use the information available and an environment in which to do so (Richardson & Mancabelli, 2011, p. 8). Technology has led away from needing a lecture about a culture or idea; students can easily access this information at any point or place (Richardson & Mancabelli,

2011, p. 3). Art education has become a need for exploring and executing ideas and facilitating conversations/art about them. Twenty-first century TAB educators have the opportunity to offer students personal ideas and concepts, rather than reproducing and replicating (a practice prevalent in DBAE) (Gates, 2016).

Art education goes beyond acquiring techniques and skills to making connections to the outside world. Important also to art education is discovery, flexibility, innovation, invention, practice, perseverance, as well as the generation of original ideas (Hathaway, 2013). From these needs, Hetland et al. developed through the Harvard Project Zero the eight Studio Habits of Mind, which facilitate the child-is-the-artist learning (Hogan et al., 2018).

The Studio Habits of Mind (SHoM) are thinking dispositions that are broken down into three areas: skill, inclination, and alertness. The Studio Habits of Mind capture the way artists think, whether they are students, teachers, or professional artists, useful dispositions in and outside the classroom (Hogan et al., 2018). The SHoM are broad to encompass all areas of the arts, not just the visual arts, and these dispositions were developed through empirical research. The SHoM include develop craft, engage & persist, envision, express, observe, reflect, stretch & explore, and understand the art community (Hogan et al., 2018).

Develop craft focuses on technique and studio practice as students usually are attracted to materials but need to hone skills needed to express themselves and to take care of the studio (Hogan et al., 2018). Engaging and persisting refers to finding materials and utilizing them in a way that promotes commitment and perseverance. The third habit defined in this study of envision looks at how artists imagine and plan. This skill starts a work of art, but it continues on through various habits of observe and reflect. The habit of express is being able to find meaning, personal meaning, whether this is present from the start of the artwork or develops with the

work. Hogan et al found when a student looks closely at a piece of art, they are engaging in observe, which fully involves critique and the analysis of the elements and principles of art. The sixth habit defined in the study is reflect, which is done in two ways. Reflect occurs as students observe and think, and when they evaluate and make judgements, not only about their work but about others' work as well. Stretch and explore as defined by Hogan et al allows artists to play, discover, problem find, problem solve, and use mistakes. Finally, the study found, when artists understand art worlds, including domains, communities, and cultures, they can make connections cross subject and connect what they are doing to who they are as an artist (Hogan et al., 2018).

TAB allows students to make artistic decisions about their work in both subject and media. The Studio Habits of Mind focus these decisions made and guide the student artist through the artistic process (Hogan et al., 2018). Every students' direction and outcome in class is unique from the independence, time, space, and responsibility to make decisions, but they are all guided through the Studio Habits of Mind (Hogan et al., 2018).

TAB focus three: The classroom is the child's studio. If students are to be considered artists, it is important to consider the atmosphere in which they are making art with an authentic purpose (Hathaway, 2013). If relevant, meaningful work created from learning is to be encouraged, the space should resemble that of a professional in the field to meet students where they are artistically, developmentally, and creatively on a child-to-child basis (Hathaway, 2013). Students learn best when they are able to work like professionals, conducting authentic work in studio centers that are safe places for exploration, innovation, collaboration, and personalization (Hathaway & Jaquith, 2014). Students can self-pace while teachers can observe and provide support (Hathaway & Jaquith, 2014).

TAB classrooms are commonly set up in centers, broken up and categorized by media; most classrooms contain, but are not limited to, the main centers of drawing, painting, collage, and sculpture (Douglas & Jaquith, 2018, p. 89-136). Within the centers, all materials and information that are needed by the student are provided or accessible. These centers can be as simple as baskets on a cart or bookshelf, or a full cupboard of labeled bins and shelves (Clark, 2018).

Routines are also key to the TAB classroom environment as the space is different from other places in the school (Douglas, 2013). The class period starts the same each day; a listening place is provided where students receive brief instruction in one of the methods of skills (mini lesson, boot-camp, or demonstration) or with brief reminders of the Studio Habits of Mind before open choice work time (Douglas, 2013). Once these beginning routines are complete, students can choose either to explore the information that was presented that day, or further or complete work of their choosing at any of the available studios (Clark, 2018).

Clean up at the end of studio time is quick through the establishment of routine; warnings are typically given five minutes before so that students can slow down and transition so that clean up can be accomplished within five minutes (Douglas & Jaquith, 2018, p.38). Having studios that need water for clean up near the sink or near where materials are stored is important for efficiency (Douglas & Jaquith, 2018, p.100). Providing studios with visuals of what organized clean studios look like helps to promote pride and efficiency in clean up as well (Clark, 2018).

Douglas (2013) discusses routines extensively. She outlines that at the end of the class period, it is very important to have a critique/thinking, reflection, or sharing time. It is important that students not only share, but also look at the work of others; the sharing and reflecting routine

comes through practice (Douglas, 2013). In the high school setting, sharing and reflecting may not take place every day, but it is important when students approach a culmination point. Share time at the secondary level can take on many forms such as portfolios, presentations, conferences, blog posts, and critiques (Purtee & Sands, 2018, p.121). Douglas states that routines, especially at the beginning and the end of the period/class time, foster a climate of respect and reflection central to learning and making art (2013).

Why a TAB Classroom Looks Different

Routines foster a climate of respect and reflection, setting a TAB classroom apart. The teachers' role in the TAB classroom is also another way makes it look different than that of a DBAE room. The way a teacher views their classroom, and as an artist themselves plays a great role. Parks (1992) compares teachers to artists; within his work, he discusses the teacher/artist as communicator, the teacher/artist as one who knows himself/herself, the teacher/artist as inquirer, and the teacher/artist concerned with techniques. He specifically states that the teacher as the artist should not simply repeat lessons because they worked last year. Lessons should be based on new experiences and insights acquired through inquiry; inquiry-based choice lessons are directly related to the philosophy of TAB (Parks, 1992). Art should reflect a person, time, or culture. Great art of the past arises out of a setting, but we have no need to repeat that in our current situations (Bartel, 2001). It is a mistake to assume that a particular type or piece of art is educationally relevant or useful because it is admired or thought important (LaChapelle, 1991). Artists need to start fresh—to understand and experience how it feels to create their own work.

Parks further expresses TAB foundations when he states that lessons are not just for student learning, but for the teacher as well (1992). Learning doesn't always meet with success;

it comes from the reflection and critique of mistakes through comparing and contrasting ideas, questioning, and taking risks. These learning lessons, for teacher and students, often come from reflection and critique when the teacher/artist exhibits product for recognition, dialogue, and feedback (Parks, 1992).

In TAB (vs. DBAE), students as a whole are more engaged. Efland (1976) explains that in DBAE, it is the teacher who commissions work from the students, motivating them to accept a commission. The teacher is also the client/patron for the commissioned work and is the dispenser of rewards if it is completed to the specifications; the teacher, not the student, is in charge of the artwork/game (Efland, 1976). When the students do not accept the teacher's commissions, DBAE teachers often encounter challenging, disengaged, and disruptive students. As a counter to these complications for classroom management, TAB allows and is focused on students being the artists, choosing and commissioning their own work. Personalization becomes an effective tool when teachers shift a measure of control to the learner and embrace the role of facilitator, mentor, and sometimes peer (Hathaway & Jaquith, 2014). When students choose and direct their own projects, they agree that they work harder and challenge themselves more than when a teacher directs them (Hathaway & Jaquith, 2014)

When students see new techniques and skills, now so readily available to them through social media links and YouTube videos, they have a natural desire to experiment and explore (Gates, 2016; Richardson & Mancabelli, 2011, p.22). The classroom begins to take on a new role and look because of this influence. The classroom transforms to a place/space where, materials, and tools are provided and creative exploring and experimenting can easily take place (Gates, 2016). Students experimenting and exploring then begin to teach others, the teacher included, as they have the power to take what they encounter outside of the classroom and

pursue ideas, no longer only when they fit within the project requirements (Gates, 2016). Students can make decisions about materials, set their own timelines, work collaboratively, and abandon ideas if needed (Gates, 2016). When students are pushed into unsuccessful work, and too far out of their comfort zones, their grades should not suffer because of their lack of motivation; they should have a choice to start over to be more successful, to learn from mistakes, and to try something new (Gates, 2016).

Purtee and Sands (2018) offer five benefits of TAB for students. First, TAB engages students at a higher level in the process and work; students take ownership and are in control of their process and become invested in their work. Secondly, TAB goes beyond teacher expectations when students are allowed to design their own work, setting expectations for themselves. Thirdly, students, in turn, go beyond the rubrics that may have been set; student engagement and excitement is difficult to measure and should not be limited (Purtee & Sands, 2018, p.30-33). Fourth and fifth, because TAB allows for student choice (they are making all the decisions), students become active listeners, discoverers, and problem solvers; through these skills, students can justify their artistic responses and choices (Purtee & Sands, 2018, p.30-33).

What does a TAB Classroom look like?

In a TAB, choice-based classroom, educators lay aside their own agendas of project designs and open up a space for students to explore and execute their own ideas and designs (Gates, 2016). The focus remains on the “student is the artist,” who has the ability and opportunity to inquire, engage, discover, apply, and evaluate their own ideas (Hathaway & Jaquith, 2012). When the focus is on the student and the choices made, the classroom atmosphere caters to the focus of the “student is the artist.”

Class time typically starts with a short demonstration by the teacher who presents the information in a very concise manner in whole-group instruction (Purtee & Sands, 2018). Students are then offered the choice to explore that concept, begin a new work, or continue work from a previous class in any of the open centers arranged by medium (Gates, 2016; Clark, 2018). Students choose tasks through their design/planning/proposal process and are allowed to work in a non-linear way to develop techniques and skills in the form of a project where they problem solve, collaborate, persevere, research, play and experiment (Gates, 2016; Purtee & Sands, 2018, p.97-109). Assessment is focused on fostering growth in students and includes formative and summative assessment. Formative assessment contains pre-assessments, observation, and conferencing, providing the teacher providing feedback much like in a DBAE classroom. However, in TAB this formative assessment happens at different times in the artistic process than in DBAE. In DBAE, formative assessment happens once a piece of art is complete. In TAB, formative assessment is ongoing throughout the creation of the project through the creation of a portfolio which includes journaling, reflecting, and observing (Purtee & Sands, 2018, p.111-120). Summative assessment is where TAB differs as it uses presentations, conferences, critiques, and portfolios; the focus is on the skills developed by each individual student and what each personally needs to know (Purtee & Sands, 2018, p.121; Hathaway & Jaquith, 2014).

The teacher and students keep in mind the Studio Habits of Mind at all times as a core. They also emphasize the three focuses of TAB: what do artists do, the child is the artist, and the art room is their studio (Clark, 2018). Teachers shift a measure of the control to the students in TAB and now act as the facilitator, a living resource, and guide (Hathaway & Jaquith, 2014; Jaquith, 2011). Students' expectations are that they find an idea (often coming to class with the

idea), select materials and techniques, pace themselves, overcome obstacles, produce an image or sculpture, and clean up (Hathaway, 2013; Clark, 2018).

TAB Impact: Creativity

Creativity is an elusive idea, and the definition of it continues to evolve especially in the area of the art classroom. With the rapid incorporation of 21st century skills creativity something that is easy to experience and sense, but harder to implement and define. Jaquith defines creativity as a generic term for children's overall artistic output (2011). She describes five stages of creativity: preparation, incubation, insight, evaluation, and elaboration. Although the first four stages are often compressed so that art can be created in the fifth area of elaboration, these stages do not all need to occur in the art classroom and are often conducted at home (Jaquith, 2011). As discussed above, the classroom is the child's studio, and the goal is to blur the lines between home and school.

These stages do not occur linearly. However, they spiral, and in truly open situations, students may revisit ideas and explore more deeply. Teachers can directly influence the student, whether to offer support or to stifle individual creativity and meaningful exploration of content (Gude, 2013). A few strategies suggested by Jaquith (2011) to help teachers encourage creativity in a TAB classroom include allowing give students the control of problem solving, being mindful of the purpose and the control of activities, minimizing extrinsic motivators, focusing on intrinsic motivators (as discussed later), and keeping the focus on the process, not the end product (Jaquith, 2011).

Robinson defines creativity as the process of having original ideas that have value (2006). Kids are naturally creative beings who have a go of it and are not frightened by being wrong. As they grow, they are educated out of their capacities of creativity because often what

they are good at is not valued by the school; they grow out of creativity (Robinson, 2006). A quote attributed to Picasso states that all children are born artists, but the problem is to remain artists as they grow up (2006). Intelligence is diverse, dynamic, and distinct; allowing creativity to infiltrate knowledge allows for the extraordinary, rich, innovative capacities of children. Teachers need to prepare/educate students with creativity for the unpredictability of the future (Robinson, 2006).

Merriam-Webster's definition of creativity is "the production of something original and useful" (Merriam-Webster, 2011). American creativity scores have been falling since 1990, but fortunately, creativity is something that can be taught (Kim, 2005). Intrinsic motivators of personal interest and curiosity are tied to creativity. Interest and curiosity are essential to creative problem finding and solving (Jaquith, 2011). Extrinsic factors also play a role in creative output; creativity is influenced by the emphasis placed on extrinsic factors and if they become positive or negative features (Jaquith, 2011). Art class, without certain constraints and boundaries, cannot function properly if these intrinsic and extrinsic motivators are not addressed (Jaquith, 2011). Education needs to see students' creative capacities for the richness they are and educate their whole being. Education needs to ensure that students can make something of their creative capacities: teachers will not see students' futures, but they will (Robinson, 2006).

Visual arts education leads to creativity; the non-sanctioned, free expression that comes from it is a foundation of creativity (Rusu, 2017). Arts offer non-academic benefits such as self-motivation, aesthetic awareness, cultural exposure, creativity, enhanced emotional expression, social harmony, and appreciation of diversity (Rusu, 2017). The environment of the art classroom gives freedom to imagine, invent, and express. Teachers want their students to be the next Picasso or Rembrandt, but they need to be allowed to surpass their teachers.

The freedom of the environment allows for, and builds, the capacities of social integration and environmental responsiveness that the traditional apprentice program of history and much of DBAE doesn't allow (Rusu, 2017). In turn, the heightened capacities and awareness available in choice promotes benefits like autonomy, composition, global exposure, creativity, expression, social awareness, diversity, motivation, and aesthetic awareness in non-academic areas (Rusu, 2017). The creative idea generation process is what sets master artists apart, and the circumstances and environment greatly impact this (LaChapelle, 1991).

Purtee and Sands believe that creativity should be the focus of art education (2018, p. 49). They see the teacher as a guide, providing access to the tools needed for visual expression. They outline the artistic thinking process as a way to guide students. The process first starts with inspiration, whether that is from a theme, guiding question, media, process, or experience. Ideas then flow into the area of development where artwork is planned, discussed or thought through, an essential step before diving into the step of creation (Purtee & Sands, 2018, p. 49). The area of physically creating art is where most artists prefer to and actually spend their time and where DBAE art education seems to focus. The last area is reflection or presentation, which can take on many forms such as blogs/portfolios, discussions, critiquing, and revising (Purtee & Sands, 2018, p. 49).

The artistic thinking and creation process also are not linear, but spiral in nature; one step often spurs the next, but could start something entirely new (Jaquith, 2011). Creative people generally have several projects going on simultaneously, often at different stages of development. Students want choice in this process and are going to do make their own choices anyway because the artist is unwilling to be restrained. Artists want to avoid conventions and are naturally creative, able to look beyond the given to new ways of seeing and perceiving

(Parks, 1992). Ultimately, letting students make their own decisions is the key to teaching creativity (Purtee & Sands, 2018, p. 26).

Art education cannot continue to promote creativity and problem solving yet still require limited choice and replications; students need the opportunity to offer personal interpretations or ideas and concepts for these attributes to develop (Gates, 2014). When a student enters an art classroom several years after their older sibling and brings home similar or repeated artwork of their older sibling, it is apparent that there is a need for choice; art is a discipline that touts creativity and individuality, but artwork is easily manipulated and monopolized by extrinsic motivators (Hathaway, 2013). The adjustment to choice-based art education opens up creativity, allowing the students to act as innovators, inventors, and collaborators bound for future success (Hathaway, 2013).

TAB Impact: Engagement/Motivation/Connection

Intrinsic motivation is at the core of choice, according to Jaquith and Amabile, as student motivation arises from their positive reaction to the task (Jaquith, 2011; Amabile, 1983). Jaquith suggests that intrinsic motivation in art falls closely in line with personal interest and curiosity; both are closely related to creativity (Jaquith, 2011). When students challenge themselves through choice, they are more willing to take risks and problem solve. Jaquith outlines seven intrinsic motivators for students: personal relevance of content, preference and enjoyment of specific art mediums, curiosity, thinking through play, a need to make things with purpose, collaboration, and personally challenging work. Intrinsic motivation can also come from the shared power of teacher and student from choices, leading to autonomy (Gates, 2014). Students have a deeper level of engagement and commitment when they are motivated by their own work. Students are motivated by their own work, by incorporating personal meaning and through social

engagement not by deadlines or grades (Gates, 2014). Autonomy comes when students know their personal thoughts and feelings and connect those feelings to their art (Parks, 1992).

Hathaway and Jaquith state that creative thinking through the exploration of materials and concepts can be supported by intrinsic motivators (2014). Specific intrinsic motivators include curiosity, challenge, and passion. The common deterrent to intrinsic motivation of competition, becomes non-existent because of engagement, collaboration, and individuality. The self-directed work develops skills in inquiry, ideation, decision making, determination of relevance, reflection, and evaluation (Hathaway & Jaquith, 2014).

Extrinsic motivation, defined as motivation that comes from outside of the task at hand, hinders creativity (Jaquith, 2011). Extrinsic motivation includes evaluations, directives/directions, expectations, rewards, competition/comparison, time, etc. Jaquith (2011) believes that extrinsic motivation is directly influenced by the teacher and the emphasis they give to the extrinsic motivators listed above. Not all extrinsic motivators are negative and can work in correlation with intrinsic motivation for all students (Jaquith, 2011).

Similarly, Amabile is convinced that intrinsic motivation is much more important for the facilitation of creativity than extrinsic motivation (1983). Creativity is going to emerge more where circumstances permit and not necessarily where it is promoted (LaChapelle, 1991). In relation to promotion versus permit, Gates argues that art educators shouldn't measure and base student success on their engagement because engagement isn't a guarantee of creativity. Gates observed that a new approach to curriculum calls for changes in teacher practices too (2016). TAB, through its philosophy and process, still supports the opposing view. TAB, like DBASE promotes a culture and a place of appropriate intrinsic motivation through the use of teacher's constant change of methods based on individuals needs.

TAB Impact: Home vs. School

TAB assumes that students bring their own agenda to the studio and that a space is provided for them to work on this agenda (Gates, 2016). The autonomy that arises from making decisions about materials, collaborating at will, working at their own pace, pursuing or abandoning as necessary, gives students power (Gates, 2016).

Opportunities also need to be provided in the school studios that are present in a home studio setting. Teachers need to recognize and build on students' attention to the outside world, the world outside of school (Gates, 2016). Students are readily creating art at home, but often are not producing in the school setting as studied by Crum (2007). Crum studies how teachers can inform their practices at school from what their students are creating at home. Students are offered the choice to explore at home in a manner that is self-initiated in subject matter and media, and these ideas and art work can be translated and brought into the school setting (2007). When students are encouraged to bring their artwork from home to school, connections are made from outside of the classroom to student art. When there is true interest for what is made outside of the art room, an increase in respect and a trust in teacher-student relationships were established (Crum, 2007). This blurred line between home and school, establishing the comfort of a home studio at school and shared work between the two settings, only solidifies the notion that the classroom should be the child's studio.

Art is found everywhere, in familiar and ordinary places like school and home, and is accessible to everyone; the classroom needs to support that everything is art and art is everywhere (Crum, 2007). The art classroom is not necessarily the starting point nor is it the final destination for students and their art work (Crum, 2007). Someday, students will be creating wherever they are comfortable; art educators should provide the launch pad needed to

take off on their own (Clark, 2018). Because of the exposure students now have through technology, they simply just need a place and supplies to try and experiment with what they have already been exposed to.

TAB as a democratic education idea: Meaning and message. Students determine what the purpose and meaning is to their art work. Through experimentation of media, aesthetics, and methodologies, students represent life experiences in their art (Gude, 2009). Gates looks at engaging further meaning and message through the use of contemporary/postmodern big ideas (2016). Proposing open-ended questions and having students discuss, while the teacher facilitates and offers various idea organizers, allows for the execution of students' own ideas with meaning, message, feelings, and purpose (Gates, 2016).

The artist serves various roles, and if a teachers' goal is to view students as artists, then educators need to address these roles also. Parks (1992) discusses the artist as a communicator, as having autonomy, as an inquirer, and as thinking qualitatively; the artist is concerned with technique, expression, and criticism seeking. As a communicator, artists often express personal viewpoints about the human condition. Artists are formed by their experiences and personal perceptions. Parks states that profound artworks are defined by the broad perceptions, thinking, and feeling; when the significance is profound, artwork is even more difficult to understand (1992). The role of the teacher is to promote and grow these perceptions and feelings in student work; teachers are to introduce students to artists that they have been unaware of, convince the student that they are undervalued artists, show relations of cultures and ideas, promote and increase understanding, bring light to the art process as well as cross-disciplinary connections (Parks, 1992).

Through its use of choice, TAB affects meaning making, sharing, and playful exploration. Andrew, Stokrocki, and Pennisi are art education scholars who have explored ways in which students have been empowered to take active roles in their learning. Through their study in 2005, they witnessed students making connections across disciplines and better connecting with the art world around them (Dravenstadt, 2018). Dravenstadt suggests that when curriculum is broadened to embrace the evolving, ever-changing global, 21st-century world, students can construct meaning, authenticity, and honor their complex individual experiences (2018). When personal meaning and authenticity is constructed in student artwork from engagement, investigation, planning, and reflection, students also had an interest in sharing ideas and a desire for autonomy (Dravenstadt, 2018).

Gates (2016) shares an approach of leading students toward meaningful artwork. Her approach is to use themes based on big ideas in postmodern art, to offer students choice. This approach has students make their own meanings, giving students the freedom to interpret, personalize, and work in self-determined styles and ways. The goal of postmodern big ideas is to support students as choice-makers, engaging them socially to the outside world and providing opportunities to make art that is personally meaningful (Gates, 2016).

TAB as a democratic education idea: Collaboration. Choice-based art education, like TAB, share some ideology with democratic education. These shared elements include teachers sharing authority with students, individual supports for students, and collaboration (Gates, 2016). Educators are to create citizens of a democratic society, where the responsibility lies in developing individuals who perceive fully, integrate perceptions consciously, and act on awareness (Gude, 2009). TAB teachers act more as facilitators and pilots vs. commanders and judges, but they still function as the lead guide, making continual decisions and taking the lead.

Teachers model how to use organizers and facilitate conversations, versus lecturing about cultures or ideas. They choose content for demonstrations, design centers and the supplies within, narrow the scope when necessary, and hold students accountable to responsible material use and the use/process of the SHoM (Gates, 2016).

Collaboration as a democratic idea is encouraged and viewed differently in a TAB classroom as well. During TAB work time at centers, students are quick to help fellow classmates find materials, answer questions, or problem solve (Clark, 2018). Peer learning is very important to the TAB process because the teacher no longer is the fount of all knowledge, but instead the facilitator (Clark, 2018). Having a voice and collaborating with other students make students feel validated and fosters a positive classroom culture (Dravenstadt, 2018). TAB allows for the students to become the master or expert in an area that they can then share and teach with others.

For Hathaway and Jaquith, collaborative work is a way to expand innovative thinking and empathy in students (2014). Students learn to compromise when they work together, resolving differences and aligning ideas within problem solving (2014). Collaboration in the TAB classroom may look like one student wanting to add text to their art work and soliciting a classmate with known excellent penmanship to help (Gates, 2016). In this way, a TAB classroom mirrors what artists and adults do in the working world. They collaborate on things that interest them, play on each other strengths, and use important resources including each other (Gates, 2016). In a typical DBAE classroom, a policy is stated that a student may not touch a work if it is not theirs; don't touch it as each artist needs to represent their own work. When collaboration is encouraged though, a new policy of giving credit where credit is due becomes prevalent.

Conclusion

Choice-based art education is paving a new front in art education, departing from the tradition of DBAE. With the inception less than twenty years ago, there is still plenty of room for further research. Primary areas of research needed include the direct impact of TAB on creativity. Although creativity is discussed above, concrete data is still insignificant on the impact of TAB on creativity. Research is also needed regarding students' emulation of professional artists. Little is known about the social and psychological circumstances that surround making productive contemporary art for students and professionals and provide an area for further research as well (LaChapelle, 1992). Hathaway and Jaquith continue to hold a strong presence in the research surrounding choice-based art education and continue to pull others like Sands, Purtee, and Gude, who are also pursuing research needs within the area.

Choice changes teaching practices, and educators are no longer simply teaching information; students can Google, ask Siri, or look on YouTube to ask questions or determine how to do basically anything. With technology and information so prevalent, schools need to be constructing an environment in which learning will most likely occur (Gates, 2016). Choice-based education recognizes and respects the fact that students, and all of us, are emotional beings, not just receptacles for knowledge. Understanding these wholistic needs, teachers must provide a space where learning occurs. One cannot view teaching as the imparting of information or learning as the memorization and applications of facts; that transmission approach doesn't communicate and give purpose (Parks, 1992). Students need to be provided an art studio and materials within, allowing them to explore, learn, and problem solve rather than receive information to remember. Students should be allowed playful, fun, compelling learning experiences that create knowledge and skills that transfer to other contexts TAB provides (Gude,

2013). Teaching art is viewed as the nurturing of a love for ideas and for learning; within teaching art there becomes a purpose, personal experience, perception, and ideas that comes from the students (Parks, 1992).

Choice in the visual arts defines style, gives meaning and message, and aids in creativity. TAB opens up the opportunity for these things and a place in which to accomplish them. Although the TAB philosophy may be new and at first intimidating, the supports are present, and the research supports its implementation. Accessible art can be available to all.

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