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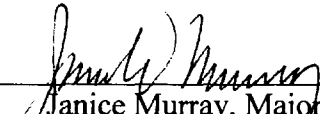
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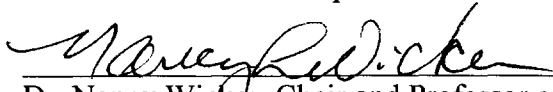
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Janice Murray, Major Professor
Associate Dean of Liberal Arts and
Professor of Art

We have read this thesis
and recommend its acceptance:




Dr. Nancy Wicker, Chair and Professor of Art



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A SURVEY AND ANALYSIS OF THE IMPLEMENTATION OF
VISUAL ART STANDARDS IN MISSISSIPPI CLASSROOMS

A Thesis

Presented for the

Master of Arts

The University of Mississippi

Ann Ostenson
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I would also like to thank Miriam Wahl, an art educator from the city of Oxford.

ABSTRACT

The purpose of this thesis was to determine whether art teachers were implementing Mississippi State Frameworks for art. Teachers who opted not to use the frameworks were asked to list teaching methods used in lieu of the state-suggested teaching strategies. This study was conducted through survey, although some information was gathered through informal interviews.

Participants included members of the Mississippi Art Education Association and K-12 teachers in Jackson city schools. Of the one hundred and sixteen surveys mailed out to Mississippi art teachers, fifty were returned. Of those who responded, sixty-four percent (N=32) were adherent to the Mississippi State Frameworks.

The findings demonstrate that the majority of Mississippi art teachers utilized state standards when planning lessons and curriculum. The remaining thirty-six percent who did not use the standards cited reasons for not doing and provided their alternate teaching methods.

Besides asking whether teachers used the frameworks, other questions not directly related to the original purpose of the study were included on the survey. The responses to these additional questions revealed aspects about art curriculum within state classrooms, including teacher education, certification, use of textbooks, art media, and grading systems. This survey provided insight into the content material that was being taught in Mississippi art classrooms and also

gathered opinions about the usefulness of the state's art educational standards when planning visual art lessons.

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CHAPTER I

INTRODUCTION

The study of visual art has been a subject of controversy and confusion among educators ever since it first was incorporated into basic educational curriculum. Educators' attitudes towards the study of visual arts have ranged from strongly supportive to the view that it should be eliminated as non-core curriculum. "The arts have long led a marginal existence in American schools" (Zemelman, Daniels & Hyde, 1998, p. 30). One issue that prompted this study was the assumption that differences in art curriculum exist. Tom Anderson, a noted art educator said, "All action, including teaching and learning, is rudderless without a reason" (Anderson, 2000, p. 4). It would seem that the development of art education in Mississippi would benefit from a uniform set of measurable goals that are universally applied. Clarity of purpose among Mississippi art educators and administrators may very well bolster the role that art education plays in completing Mississippi students' educational experience. "The art teacher's job is to enrich, stimulate, and challenge students to see more, sense more, remember more, and put their own visual imprint on ideas" (Anderson, 2000, p. 15). Thirty-six percent of teachers who responded to this survey were not utilizing the Mississippi state frameworks guidelines. If the state's recommendations were not being followed, then what strategies were being implemented in the classroom?

The survey instrument asked teachers to identify their primary source of reference when formulating class activities and plans.

General questions asked through this survey project included:

1. What percentage of teachers in the state use the guidelines set forth on the standards website for their instruction?
2. What are factors that have contributed to some infrequent use of state standards in visual arts within the education system in Mississippi?

More specific questions included:

1. What can be done by the state to encourage consistency and structure in the delivery of art classroom instruction?
2. Do the certification requirements for teaching this course need to be more strictly regulated?

The survey addressed each of these issues through questions for which the participant was asked to choose an answer and then explain. Questions one and two asked only about degree and certification. Toward the end of the survey, the questioning became more detailed regarding specifics about teaching course content. The questions asked included use of standards, knowledge of internet access to standards, and whether a copy of standards was owned. Of the one hundred and sixteen surveys mailed, fifty were returned and ninety-six percent of the questions were answered. See Appendix 1.

CHAPTER II

LITERATURE REVIEW

“The literature on art standards is thinner, newer, and more contradictory than the documents covering recognized core school subjects like reading, writing, mathematics, science, and social studies,” stated Zemelman, author of *Principles of Best Practice Learning* (Zemelman, 1998, p. 160). The National Standards for Arts Education were released in March of 1994. Since their release, new contexts for both policy and teaching art education were created at local levels. “The Standards demonstrate that an education in the arts involves academic rigor and integrity. The overwhelming implication of the Standards is that the content of the arts disciplines is the lifeblood of arts education – what students should actually know and be able to do. Thus the Standards are not a means of coercion but a set of goals for developing individual capabilities” (NAEA, 1996, p. 2). The National Art Education Association held a conference in which the following statement was made, “If the standards are now to inform arts education policy and give shape to content in the classroom, they must inform teaching and the process by which teachers are prepared for their work. Students cannot be expected to learn what their teachers do not know. The substance and rigor expected of students of the arts must therefore be preceded and paralleled by a commensurate focus on substance and rigor in regard to the act of teaching.

Academic training and professional development must enable teachers in the arts disciplines to demonstrate this competence”(NAEA, 1996, p. 2). The Association condensed the literature produced from this conference into a report in order that there could be suggestions for improvement. “We are faced with problems of relevancy, value, purpose, feasibility and method” (Finklestein, 1970, pp. 25-38). It seems this statement may apply when discussing problem areas in visual art classrooms. If there is an absence of standards, then clarity of subject matter and purpose could potentially get lost or confused. According to the National Arts Education Association,

For teachers to help students meet the requirements of the Standards successfully, four things must happen in and for teachers:

- 1) They should themselves be competent exemplars of the context and skills they are teaching. At a minimum, teachers ought to be able to meet the K-12 National Standards.
- 2) They should be able to teach from the base of their own knowledge and skills, not merely model or present prefabricated lessons.
- 3) They should be able to lead, in the sense of being able to provide content-based guidance to the uninitiated, the beginner, and the advanced student.
- 4) They should be able to learn and develop on their own in the primary disciplinary fields associated with their work (National Association of Schools of Art and Design Handbook, 1995, p. 8).

Although these assertions were made at a national level, the same is applicable at a state and local level. Lori Meyer, a project director at the National Association of State Boards of Education and the lead staff member for a study group at the NASBE, stated that “state policymakers have invested unprecedented resources in

recent years developing standards and accountability systems to improve teaching and learning, and policymakers and practitioners alike are hopeful that the impact of standards-based reform will improve student achievement nationwide” (Meyer, 2005, pp. 35-39). The fact that states have gone through the process of creating standards for teacher use in the classrooms might indicate their importance in facilitating an art class. “Curriculum development was an interactive, step-by-step process that comprised defining the content and activities for teaching that content, observing and making judgments about the success of the classroom activity, and then revising or even redefining the content or activities based on the classroom experience” (Madeja, 2004, pp. 3-13). It would seem that the arts would need no justification for their existence within school systems. The standards were created in order to add structure and enhance the overall learning experience for art students. “The work of Howard Gardner on multiple intelligences has done much to counter Sputnik/Back-to-Basics hysteria that caused the arts to go into a tailspin and have to justify their right to exist. His work silenced the ‘arts are a frill’ brigade and helped legitimize the arts as important subject areas in education” (Gardner, 1983, p. 3). The “arts are a frill” mentality could be deemed true only if art teachers allowed their classes to become structured to support that type of thinking.

It was agreed upon by Bob Tompkins and Sally Edwards, the individuals who were interviewed for this study, that teaching with objectives provided through state standards was a more productive method for the creation of a

meaningful learning atmosphere within the art classroom. Bob Tompkins created a set of lessons that were derived from the state standards. He turned them in to his district for approval, and the surrounding local schools adopted them.

Tompkins' use of the state standards made a favorable case for putting them into practice. While they worked well for him, however, there were thirty-six percent of respondents to the survey who stated that the standards did not work well for them. Perhaps one way to ensure that the state standards are working well for the art teachers would be to update them periodically. Lori Meyer addressed this issue in the following passage.

A majority of states have developed content standards for the arts, thus creating a solid foundation for learning in this area. Developing and creating high quality standards are critical for creating a solid foundation for an education system. In addition, those states that have already adopted standards should periodically review and update state standards to take advantage of the wealth of information incorporated into the national standards for the arts (Meyer, 2005, pp. 35-39).

As stated above, periodically updating and revising art standards for the state of Mississippi would seem to be a positive effort for increasing structure in the visual arts. The standards have been put into practice by a majority of teachers throughout the state. Their purpose to help guide art curriculum planning has been helpful to them. Perhaps there are multiple reasons for the standards benefiting some, but not all. However, that would have to become another research study. The findings from this study indicated that the standards were used by sixty-four percent (N=50) of the respondents. That was a good indicator that they were

applicable to the teaching of visual art. One would assume that the more applicable the set of teaching standards, the better prepared art educators would be as a whole. "Art is a way of knowing and doing that can be developed and enhanced through art education" (Kindler, 1998, pp. 147-67). I believe that enhancing art production with standards and objectives provided by the state would only strengthen the course. Although it is the opinion of some respondents that certain areas of the standards, such as the content defining intermediate and advanced-level students, might be interpreted as vague, there will never be a perfect set of standards. The majority of surveyed respondents have put Mississippi state standards into practice. It can be assumed that these teachers who implement the standards have had a positive experience in creating their lesson plans based on state standards. The implementation of a consensus set of guidelines might provide appropriate direction, maximizing the progress and understanding of what is to be expected of both educator and student in the art classroom. "Measurable achievement comes when students and teachers work together in an environment in which their engagement is shaped by clear descriptions of what is expected from both" (Spearman, 2000, pp. 9-10). The standards provide an adequate means by which to format course content for visual arts lesson plans.

CHAPTER III. INSTRUMENT AND ANALYSIS

Participants

Participants (N=50) for this study included a broad range of art teachers from public and private schools within the state of Mississippi. Responding art teachers had experience teaching art students from elementary to high school. Eighty-four percent were members of the Mississippi Art Education Association. Ninety-six percent of participants who were surveyed taught grade levels kindergarten through twelve, and four percent were at the collegiate level; those at the college level could not respond to some questions, as they were not applicable.

Two interviews were conducted to gather opinion on perception of state standards as applied to classroom teaching. Both professionals who were interviewed had taught for over ten years and were currently involved with art education. One interviewee had participated with the development of the state standards presently used, and the other had actually devised a set of lessons based on the state standards. These two sources were very knowledgeable in the field of art and were excellent references for this particular study.

The first interviewee, Sally Edwards, is the Performing and Visual Arts Specialist for the Mississippi Board of Education. She provided material on whole

schools and visual arts education within the state. Her job allows her to work directly with the standards for art and the state website.

The second interview was with Bob Tompkins, a professional artist whose work is well known, especially in the southeastern United States. He is a past winner of the “Duck Stamp” competition and is considered by some to be one of the best painters of wildlife. His professional painting career began after he had already been teaching art for 25 years. As the state required art teachers to write a set of plans that specifically stated objectives for each lesson, Mr. Tompkins was able to provide opinions regarding his experience in creating effective course curriculum. The state-suggested frameworks were the source of structure for Mr. Tompkin’s lesson plans. His experience provided insight regarding the benefits and limitations of the state’s art frameworks.

Instrument

The purpose of the survey was to determine whether the Mississippi State Frameworks for Visual Art have been utilized to any meaningful degree in the art classrooms of Mississippi. The survey of Mississippi art teachers provided insight into art education in Mississippi classrooms. The survey was designed to determine whether Mississippi art educators were teaching with objectives and implementing guidelines provided by the state. A secondary goal of the survey was to encourage art educators to articulate curriculum-specific goals as well as to direct art educators to reconsider the current framework for teaching visual art.

This survey and analysis investigated: (1) the content of art education within the state of Mississippi and (2) course standards required by the state. Generally, survey responses supported the conclusion that there is little uniformity in the educational goals established by Mississippi art teachers. The returned surveys were composed mostly of opinions on teaching preferences. Survey responses were recorded and compiled to use as data. That data was analyzed in order to account for perceived similarities and differences in teaching styles that pertained to the use of state standards.

The instrument used to conduct this study was a survey. The questions on the survey pertained to classroom planning and instruction within the art curriculum. Before the survey was distributed, four experienced professionals who are currently involved with visual arts at the collegiate level reviewed it. Information was gathered through the surveys that were returned as well as through an interviewing process. The resulting information was presented as both numerical data and narrative opinion, and all respondents maintained anonymity.

SURVEY

1. Circle your college degree:
BA ART BA FINE ART BA ART ED OTHER
2. What type of certification do you hold?
A AA AAA AAAA Alt Route
3. To what degree does a fine art degree differ from an art education degree?
Great Some Little Why?

4. Do you continue to practice art on a regular basis?
Often Seldom Rarely Never
5. In your opinion, what is the MOST important concept to be taught in this course? Art History Art Production Critical Thinking Connections
Elements/Principles
6. Explain your choice from the above question.
7. Do you use a textbook?
Yes No Which one?
8. Do you incorporate a wide range of media in your classroom?
Yes No
9. Referring back to the previous question, what specifically do you use?
10. What media do you consider to be your specialty?
11. How would you rank your comfort level upon teaching art your first year?
Confident Unsure Mixture Insecure
12. What factors do you think contributed to your answer above?
13. If you display your student's artwork, how often and where do you do it?

If not, why?
14. Who decides what you teach (National or State Standards, district curriculum, individual choice relationships)?
15. Do you know how to access the Mississippi state standards for art on the web? (Y/N) If so, do you think they help guide your lesson planning?
Why/Why not?
16. How do you motivate your students (showing slides, past artwork, rewards)?

17. What do you think about
 - (1) competitions/displays
 - (2) homework
 - (3) mastercopy/researching other artists?
18. What is more important, student attainment or student satisfaction?
19. What is your position on grading?
20. What is your e-mail address?

Analysis of Survey Results by Question

Table One has the results from questions one through eleven of the survey and includes the percentages of respondents who answered each individual question.

All the percentages were based on the fifty returned surveys.

Table 1. Breakdown of Responses (Questions 1-11).

Question Number	1	2	3	4	5&6	7	8	9	10	11
Surveys returned	50	50	50	50	50	50	50	50	50	50
Answered Question	47	46	50	48	48	50	50	49	48	48
Percent Responding	94	92	100	96	96	100	100	98	96	96

Table two has the results from questions twelve through nineteen on the survey.

Table 2. Breakdown of Responses (Questions 12-19).

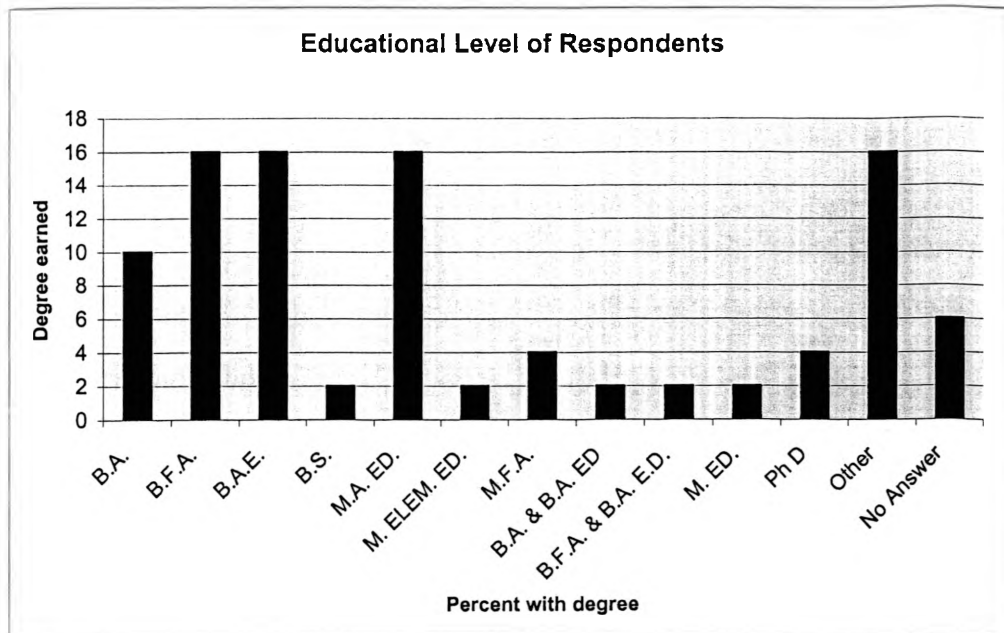
Question Number	12	13	14	15a	15b	15c	16	17	18	19
Surveys returned	50	50	50	50	50	50	50	50	50	50
Answered Question	46	45	45	48	47	40	47	47	47	47
Percent Responding	92	90	90	96	94	80	94	94	94	94

Analysis of Questions

Art Education and Certification: Questions One and Two

Table three shows the educational degrees earned by the respondents. The numbers on the table are exact percentages based on a one hundred percent scale.

Table 3. Question One



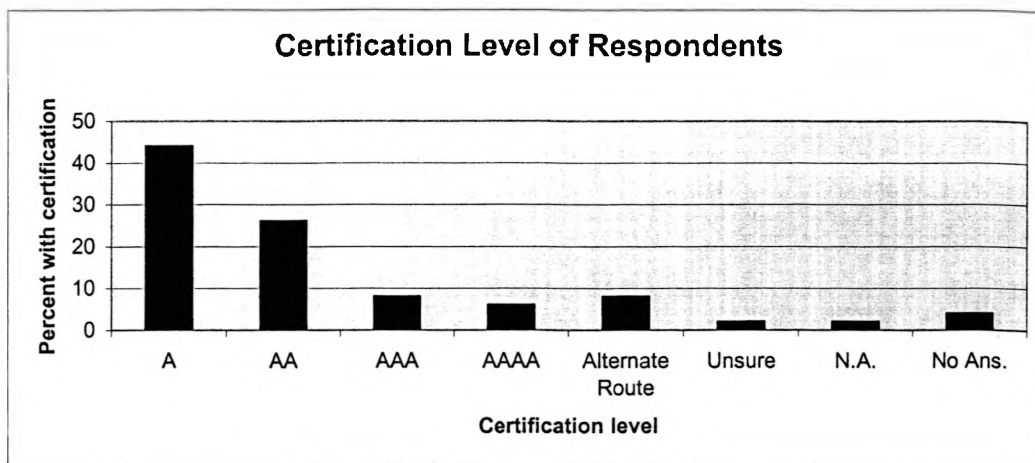
The initial question solicited educational background and certification type of Mississippi art teachers. Based upon surveyed responses, the numbers were evenly split between those possessing an art background, forty percent, and those with an education background, forty percent.

The existence and level of art certification, however, was diverse, with the highest percentage of respondents (forty-four percent) holding an A level certificate. The numbers dropped for AA certificate holders (twenty-six percent), having the second largest percentage, then AAA (eight percent) and AAAA (six

percent) certificate holders having the smallest percentages. The remaining respondents indicated “alternate route,” “unsure,” “not applicable,” and four percent did not answer the question.

The table below lists the percentages of the types of teaching certificates held by those surveyed. The percentages are based on a scale of one hundred.

Table 4. Question Two

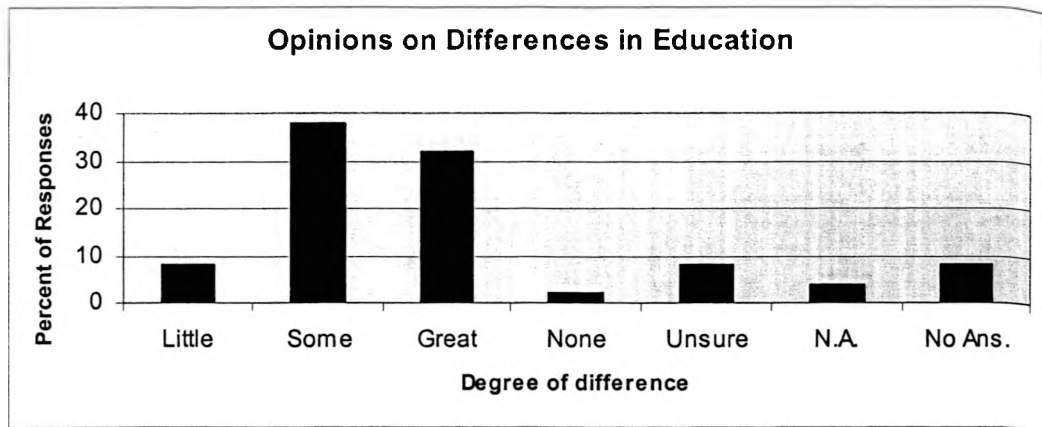


Based on this survey, it is clear that most art teachers within the state of Mississippi hold single A certification. It should be noted, however, that a portion of survey respondents were teaching art within private schools where certification is not required. There is a wide variation in art education/certification among the respondents. It is my opinion that art majors and fine art majors discover a very limited job market in their field of study following graduation and resort to teaching as a second-choice profession. Many who originally viewed teaching art as a default profession return to school and acquire an art education degree, either a master’s or a bachelor’s, if they are interested in excelling in their profession. The survey results, discussed below, demonstrate a correlation between art-

specific educational background, lesson planning, instruction materials, and grading rubrics. By contrast, survey results show that respondents with little educational background focus on student studio production with little mention of any purpose or order in planning curriculum.

Degree in Art vs. Education: Question Three

Table 5. Question Three



The above table shows the percentages of respondents’ opinion on the margin of difference between an education degree and an art degree. The percentages are based on a scale of one hundred. Question three asked for an opinion on whether there was any difference between a fine art degree and an education degree. The survey provided options to respond with “great,” “some,” or “little,” and then offer an explanation for their choice.

The first two categories held the highest percentages, with “some” having thirty-eight percent and “great” following with thirty-two percent. The last category, “little” had the fewest with eight percent. Several surveys included

miscellaneous responses: eight percent were “unsure,” two percent said that there was no difference between the two, four percent explained the difference between the degrees but failed to choose an answer, and eight percent skipped the entire question.

The comments to this question generally agreed that a fine art degree requires more studio courses than an art education degree. One respondent wrote: “Fine art degrees put emphasis on studio courses and how you will make a living creating art. An art education degree combines studio courses with education courses, so you can teach others how to create art and continue to create art yourself.” Another response simply stated a basic fact, “The main difference and most significant is a fine art degree doesn’t incorporate any education courses. Without them a classroom can be a nightmare.” Many of the comments were variations on the theme that education courses are mandatory for preparing the art teacher practitioner for the classroom: “The education background prepares an artist for the real world of the public school environment. I’ve seen many fine art majors go into shock!”

Additionally, there were testimonials: “I never took the first education course in college! I was a wreck during the summer before my first year of teaching (1996). So afraid I wouldn’t know what to say to the students, even though I certainly know how to draw, paint, etc.” The next respondent had a similar remark. “After being in the classroom I wished I had taken more educational classes other than the three that were required for the alternate route.”

Those respondents who believed there to be a meaningful difference between the fine arts and education degrees provided these comments.

There were comments from respondents who saw little to no difference in the art and educational degree programs. To illustrate: “I haven’t encountered any differences except possibly in pursuing a graduate degree, with my BFA in Art Ed. I can pursue either an MFA or MAED.” Some respondents saw little benefit from education courses to an art teacher: “Good artist vs. just poor to average artist. In Art Ed on a high school level, the student needs a very good artist as a teacher.” Also: “I have found that the Art Ed. Degree only superficially deals with the materials and concepts that a BFA does.” Professionals who had experience in the classroom and were familiar with the two different degree programs wrote the comments expressed. Degree requirements and related curriculum are not uniform throughout all college institutions. Some respondents who commented that the degree programs were similar may have an art education background, where, generally speaking, academic courses are balanced with studio art courses. The most frequent response to this question was that the key difference between the two degrees is that the fine art degree is exactly that, the study and implementation of fine art, while the art education degree concentrates on curriculum studies and pedagogy, and provides a sampling of studio courses.

Disagreement over standards is rooted in the different educational backgrounds of art teachers. Respondents with fine art degrees convey their perception that they are in fact better artists than those with an art education

degree. The fine arts degree, they argued, was a necessity at the higher grade levels, which demand understanding and the ability to demonstrate the basic fundamentals of art production in a variety of media in order that their class may replicate the technique. I agree that proficiency in art production technique is fundamental to successful classroom instruction.

On the other hand, art instructors without education course background may lack essential knowledge and practical classroom skills, which are important for success in an art classroom. Art teachers with an education background are trained to ask the fundamental questions: “who am I teaching, what rules and concepts to be mastered are appropriate?, and what preparation will need to be done in order to compensate for a class with large numbers and only one instructor?” Another example of basic classroom knowledge familiar to the art teacher with an education background includes content of the course being taught, purpose of the projects assigned, cultural exemplar, and order in which to present the elements and principles of design. Not all art teachers without formal art education coursework were unaware of these teaching concepts. The teachers who had begun with educational courses all seemed to respond that their transition into the classroom setting was an easy one.

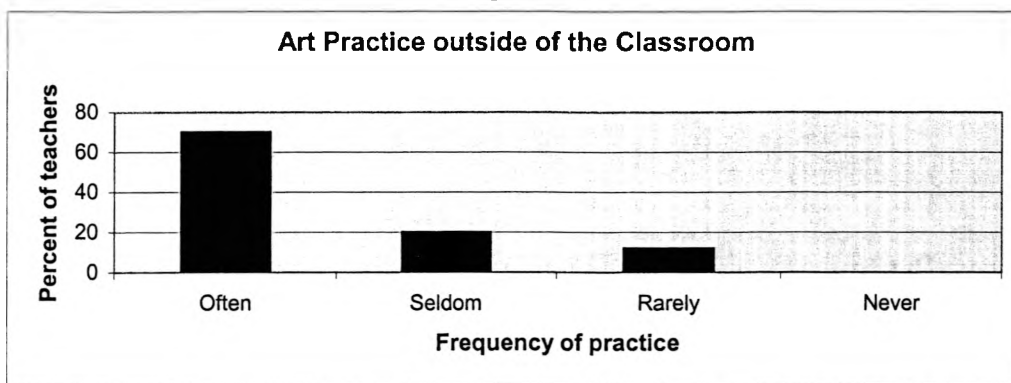
Fine art majors, generally speaking, are not exposed to these issues and their resolution within the typical fine arts curriculum. That generalization begs the question: should art teachers with a fine arts background be expected to know how to structure their classrooms as effectively as art teachers with an education

background? Even more fundamental: should individuals be permitted to teach art in Mississippi if they have had no basic art education courses?

Production of Art by the Art Educator: Question Four

Table six contains the responses from the survey about how often respondents continued to practice art for themselves outside of class. Percentages are based on a scale of one hundred.

Table 6: Question Four



The survey asked art educators if they continued to make art on a regular basis in order to maintain their art skills. Not surprisingly, most answered “yes.” Given the three choices with which to respond, “often,” “seldom,” and “rarely,” seventy percent chose “often,” twenty percent chose “seldom,” and twelve percent said “rarely.” Two respondents indicated “some” and “always.” There was, however, a small percentage that indicated that they rarely produced any of their own artwork and blamed it on lack of time, exhaustion, and stress from work.

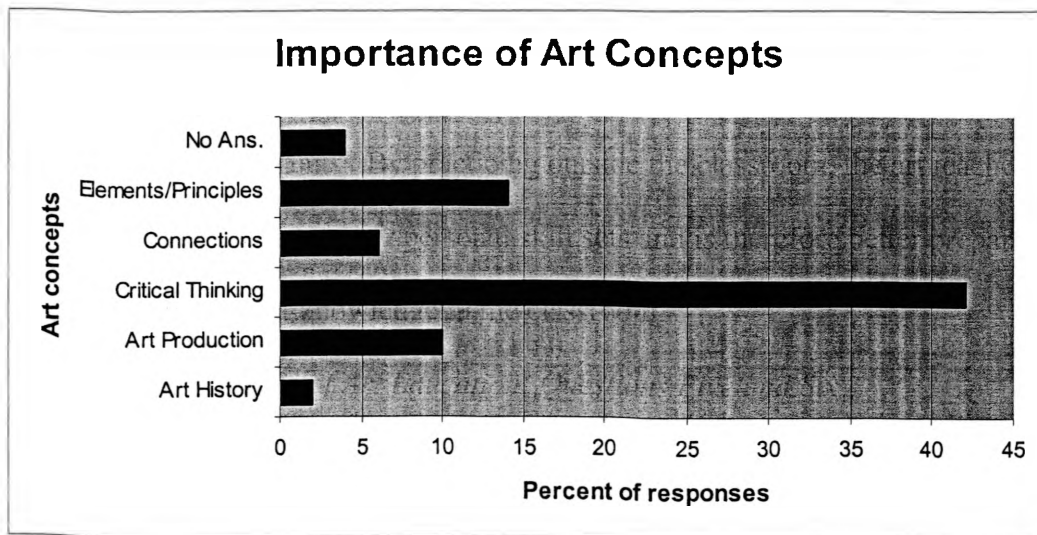
From respondents’ comments to this question, it is apparent that most teaching professionals enjoying engaging in art outside of teaching class. I believe

that to be an effective educator, there must be a continuous hunger for learning in one's chosen field. In any profession, but especially in a teaching position, it seems to be imperative to keep up with the changes and trends within one's chosen subject area. A teacher who continues to practice art on a regular basis is an asset to his/her students. By practicing outside the classroom, the art teacher is learning and advancing his/her personal skill sets and is therefore better prepared to teach and apply that knowledge in the classroom.

Focus of Art Education: Questions Five and Six

Table seven below shows the percentages of respondents' opinions on the most important concepts to be taught in visual arts. The percentages are based on a scale of one hundred.

Table 7: Question Five



When asked what concept stood out as being the most important to teach within visual art instruction most respondents indicated “critical thinking.” They were given five choices: “art history,” “art production,” “critical thinking,” “elements/principles of design,” and “connections.” Remaining responses were handwritten by the respondents and included combinations of the five choices including “art production with critical thinking,” “connections with critical thinking,” and “connections with art production and elements and principles,” “art history with art production,” and “critical thinking with elements and principles.” A small percentage indicated that all five choices were interconnected, and the remaining four percent chose not to respond.

The survey responses that followed question five painted a picture of the content material of art instruction within the classrooms in Mississippi. Comments followed these responses, which provided further insight into the thinking behind the choice. “Critical thinking” as a goal of art instruction was the most popular selection among respondents. Illustrative supportive comments of this view include: “If a person is taught to think critically, they will be able to move past the superficial and perhaps organize ideas in a new way.” Another respondent pointed to the need to teach students to think analytically: “Students today lack critical thinking skills. They are well versed in rote memorization and producing art specific to the teacher requests, but lack independent thought in their work.” Also, “I believe it is important for students to be able to be problem solvers and to be able to think and explain their thoughts. I believe teaching

problem solving teaches students to be problem solvers in other areas of their lives now and in the future.” Finally: “Critical thinking skills insure success in every area of life and career option.”

Additional comments reflected a different focus for art education.

Following the group respondents who selected “critical thinking” as a goal of art education, the next largest groups selected “art production” and the “elements and principles of design.” This group provided comments supportive of enforcing studio and the fundamentals of art production. One respondent cited an unusual reason for production was to encourage an appreciation of a limited career field. “Only a limited number of students take art for the purpose of pursuing an art career. By producing many varied forms of art it can at least give them an appreciation for the process those who do use it as a career go through.” A different view of a production-alone approach to teaching art was expressed in the following statement: “Art production is about solving problems or should be, that alone makes art an academic discipline.” A similar comment supported production as a single means of encompassing a broad range of concepts: “If art production is taught properly, you will cover everything else.”

There were comments from those who chose “elements and principles of design” as a goal of art education: “Elements and principles are the basics, the backbone. If they understand for example what complementary colors are, or what asymmetrical composition is, then they can enjoy art production, art history, and critical thinking so much more.” Another elaborated further saying:

“Elements and Principles are the foundation of teaching art. After they are explained they can be used in teaching the other concepts.” A few other respondents were in agreement, stating that this was the device through which communication of other concepts would be delivered. “Elements/Principles are what I use to discuss all the other items listed.”

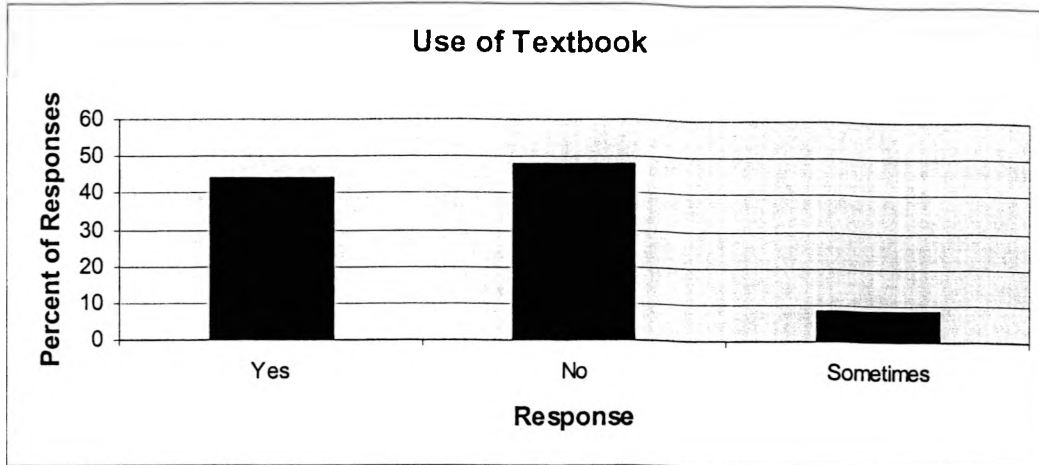
The third largest group selected “connections” and “connections with critical thinking.” Connections could have had multiple interpretations among respondents. One of the respondents commented: “Art must connect to the life of the person to have meaning. By connections, I mean, ideas, and feelings about what is important in the life world of the maker or viewer of art.” Another participant applied “connections” in a broad context, saying “Life and life skills, where we are going and where we have been. If one makes connections, all other concepts are addressed.”

A smaller group linked “connections” with “critical thinking.” Illustrative of this view is the following comment: “Research has shown that students in the arts perform better on standardized tests. Experience in the arts provides access to diverse ways of thinking, learning and communicating.” Finally, one group chose all of the concepts. The perception and view of this group is that one concept could not be separated from the next. “I think all are important and as a discipline-based art educator, all are included in an art education. Students today do not know how to think for themselves. I have had students to [sic] say if they knew they were going to have to think, they would not have taken art.”

Use of Art Textbook: Question Seven

Table seven below illustrates the respondents' use of a textbook in formatting lesson plans for visual arts. The percentages are based on a scale of one hundred.

Table 8: Question Seven



Survey question seven pertained to structure of curriculum. Respondents were asked if a textbook was incorporated into their teaching. Forty-eight percent of respondents answered that they did not use an art textbook, and eight percent said that sometimes they used one as a reference. Forty-four percent answered that they used an art textbook, and most of them named the text or texts that they used. The two most popular textbooks were *Art Talk* and *Portfolio Series*.

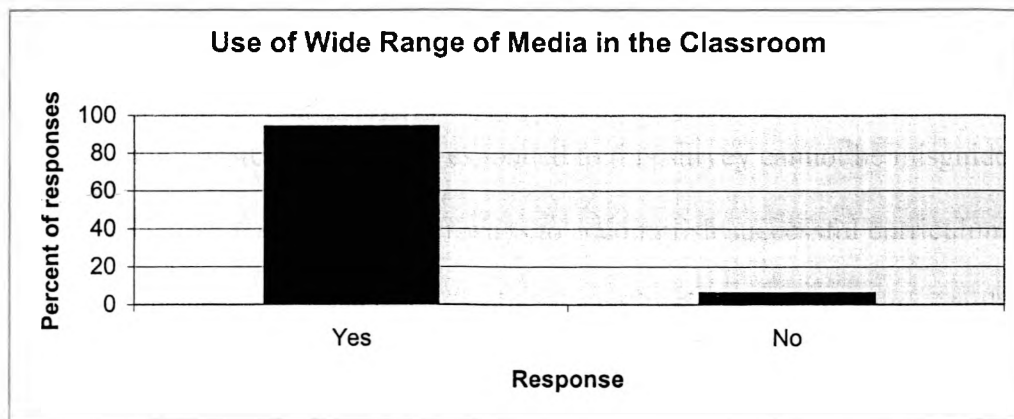
Certainly some school districts have a limited budget and lack the funding to purchase art textbooks. Although textbooks are not mandatory art teaching tools, they do provide a systematic methodology by which basic concepts may be introduced to a student. Curriculum structure provided by an art textbook increases the opportunity for student understanding and learning. However, a

textbook is not the only method for curriculum structure. Forty-eight percent of the art-teaching professionals who responded to this survey cannot be misguided, can they? There are numerous other ways to accomplish successful curriculum structure in the art classroom. The nearly even split of art textbook usage could lead to differences in art instruction. It is imperative that art teachers be made aware of the state art frameworks and the continuity that they could provide.

Use of Media: Question Eight and Nine

Table nine contains the percentages of respondents' use of media in the classroom.

Table 9: Question Eight



Teachers were next surveyed on their use of media within the classroom. They were asked if they use a wide range of media; only six percent indicated limited usage of art media. Most respondents indicating limited use of art media did not explain their response; however, one respondent mentioned age group and facilities as a limitation. "Because of my age group (K-2), and the fact that I'm in

a portable building without a sink, I use very little paint. We mainly use crayons, pencils, colored pencils, chalk, a little oil pastels.”

The majority of respondents listed a wide range of media, including paint, collage, clay, wire sculpture, pencil, book-making materials, marbling materials, chalk, charcoal, pastel, paper mache, ink, junk, found objects, foil, acrylics, tempera, watercolor pencil, pen and ink, photography, oil pastels, wood, plaster, glass, metal, and fibers. Ninety-four percent responded in this manner, which proved to be the majority of the respondents.

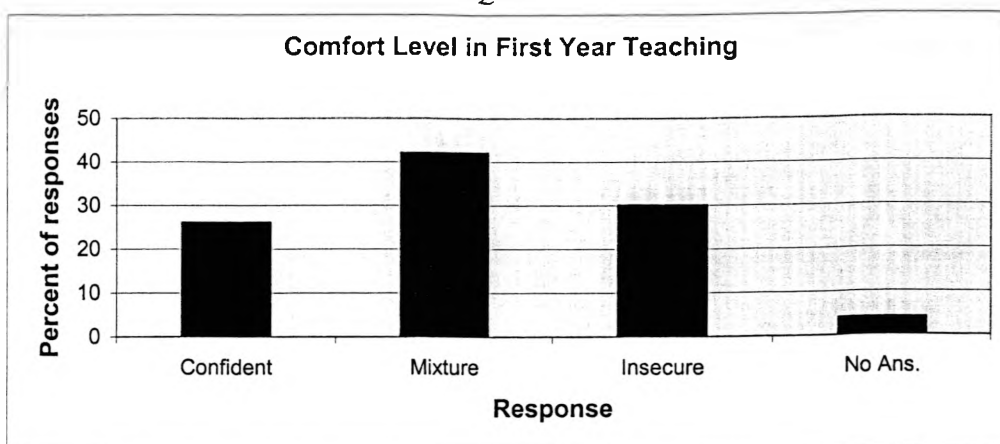
Art Media Background and Expertise: Question Ten

After identifying media incorporated most often in the classroom, respondents listed the media that they consider their specialty. The majority responded by listing some type of paint: watercolor, acrylic, or oil. Ceramics and sculpture were identified as specialty media by a smaller percentage, while photography and drawing had the smallest percentages. There were several respondents who indicated a combination of media.

Experience of the Novice Art Educator: Questions Eleven and Twelve

Table ten shows the percentages of respondents' comfort level upon their first year of teaching art. The percentages are based on a scale of one hundred.

Table 10: Question Eleven



The next question asked participants to rank their comfort level with the art classroom when approaching their first year of teaching. They were provided with three choices, “confident,” “mixture,” and “insecure.” The highest percentage fell with the middle choice, “mixture.” The numbers were close for the remaining two. Twenty-six percent listed “confident” and thirty percent listed “insecure.”

The first year of teaching any subject causes most teachers to experience mixed levels of comfort with a classroom. It is not surprising that “mixture” was the most frequent response. Most of the respondents attributed their mixed comments to a lack of experience. “I had no prior classroom experience – but now love what I do and am most comfortable in the classroom.” Similarly, this respondent said, “As a student, I was given the opportunity to practice teaching in many areas, but to have your own class is a scary thing. I still get butterflies at the beginning of every semester.” The comments from participants who chose

“mixture” and participants who chose “insecure” were very similar. “Insecure” was the second highest response, and this may be attributed to the fact that the participants may have never had any training in education. To illustrate, one respondent wrote: “My first year was 19 years ago. I recall being insecure. I don’t think I had proper/sufficient training in college for some areas. I felt alone and isolated from all other teachers.” All art teachers have probably experienced feelings of insecurity in the classroom at least at one point in their professional career. That may be due, in part, to the fact that art is not part of the core curriculum and many, if not most, administrators and faculty members do not know how to advise or mentor a novice art teacher. By contrast, most core teachers have access to teachers who teach in a related area that translates into a support and mentor system. Teachers of core subjects will usually meet formally and informally once a week to coordinate a schedule for their students and share information. Core subjects have specific sets of lesson guides and identifiable subject matter and concepts as well as subject matter testing. Art teachers, by contrast, typically are left to their own devices to structure the art curriculum, create lesson plans, and determine grading policy. It is easy to understand why so many respondents chose “insecure” as the predominant approach to their first classroom. “The fact that I was an art major, not an education major, I had no experience in a classroom setting.”

The remaining comments were from those who felt “confident” upon entering the classroom their first year of teaching art. “Confidence in knowledge

of subject area and ability to teach it because of extensive preparation at the University level, gained teaching skills as a graduate teaching assistant, substitute teacher, and art education preparation post MFA. Also worked in museum education prior to first year in the classroom.” The comments of the “confident” group shared a common theme, namely exposure to the classroom prior to their first year of teaching. “I began my MAT prior to teaching. I gained valuable insight into the classroom before I ever entered. Classroom management was a very valuable course to me.” It definitely makes a difference in a novice art teacher’s comfort level in the classroom when it is possible to experience the classroom in a secondary rather than primary role and to be around an older, experienced art teacher.

The Practice of Displaying Art Student Products: Question Thirteen

Participants were asked if they displayed artwork from class, and where/how often they displayed it, if applicable. Almost all respondents indicated that they actively hang artwork year round. A small percentage indicated that they do not display student artwork.

The following comment is illustrative of the majority: “I always have a student exhibit in the media center of my school. We also exhibit at the local library and other art events on the coast.” There were several interesting display locations listed in response to this question that are uncommon to student art exhibitions. Among these were, “We have our halls covered with their art and I take some artwork to the local bank (who is a sponsor) and display it for about

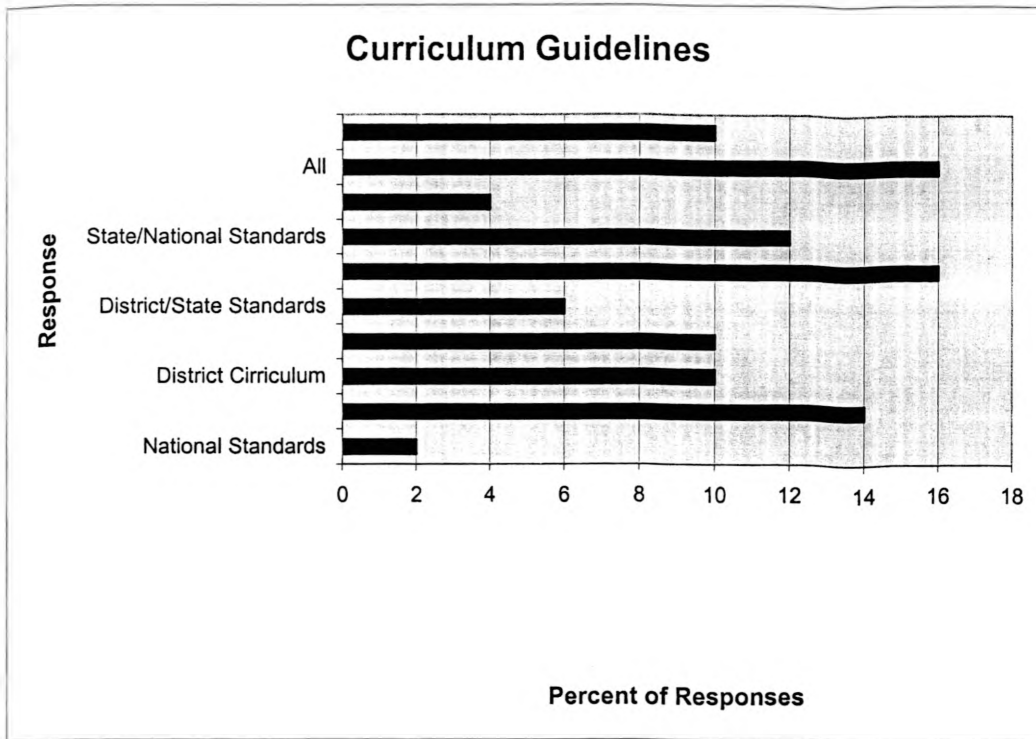
two to three weeks, once or twice a year.” Several respondents listed community events and local businesses for exhibitions. “Daily in classrooms, hallways, and common areas of school, cafeteria, all purpose room, gym. Also find places to display children’s artwork in community. Have had art museum shows for students as well, specific art shows integrated with other school programs, in school art museum program incorporating other subject areas, quarterly and end of the year art shows and festivals.” Most respondents expressed familiar areas for display, i.e., school library, art room, display boards in school, in office, cafeteria, or the gym.

Source Material for Lesson Plans: Question 14

The following table illustrates the different sources from which respondents gathered information for creating lesson plans. All of the sources were guidelines that included age-appropriate objectives for students to master. The percentages are based on a scale of one hundred.

Participants were asked to identify source material for lesson plans. The choices were: “national standards,” “state standards,” “district curriculum,” and “individual choice.” Responses to this question were very close in two categories, “all” and “individual choice with state standards.” The next highest percentage was “state standards.” “State and national standards” followed next at twelve percent.

Table 11: Question Fourteen



The numbers are identical for the top two choices, “all” and “individual choice with state standards.” Sixteen percent wrote that all of the categories listed influenced the structure of their classes. That is an abundance of sources from which to gather information for curriculum. One might argue that there are too many sources for lesson plan development. Sixteen percent said that the state along with their own ingenuity determined source material for visual art lesson plans. “State standards” and “state standards and individual choice” were chosen by an almost equal number of respondents. These two categories rely on state

standards to determine lesson planning. Of course individual choice is an essential part of all curriculum planning; if it were not, there would be little planning by an art teacher. For that reason, some portion of art lesson planning will most likely include creative input by an art teacher. Experienced art teachers may choose not to refer to district/state/national standards, as they have historically incorporated those standards in their lesson plans. One respondent noted that, "It's pretty much common sense. Only a non-productive artist would not do those things recommended." The remaining choices were almost identical in responses. The choices selected were "individual choice" ten percent, "district standards" ten percent, "district taken from state curriculum" six percent, and "state, national and individual choice" four percent. There were ten percent who did not answer the question and two percent said only national standards shaped their curriculum. As a whole, the respondents used some standard to guide their planning. The state frameworks were the most popular with this group surveyed.

Familiarity with Mississippi Art Frameworks: Question Fifteen

Participants were asked if they knew how to access the frameworks on the Internet. The majority, eighty-six percent, indicated that they knew how to find the frameworks, while ten percent did not know how. Participants were asked if they owned a hardcopy of the frameworks. The majority, eighty-two percent, indicated "yes," but twelve percent indicated "no."

Table twelve has percentages of respondents who knew how to access the state’s frameworks through the Internet.

Table 12: Question Fifteen: Part One

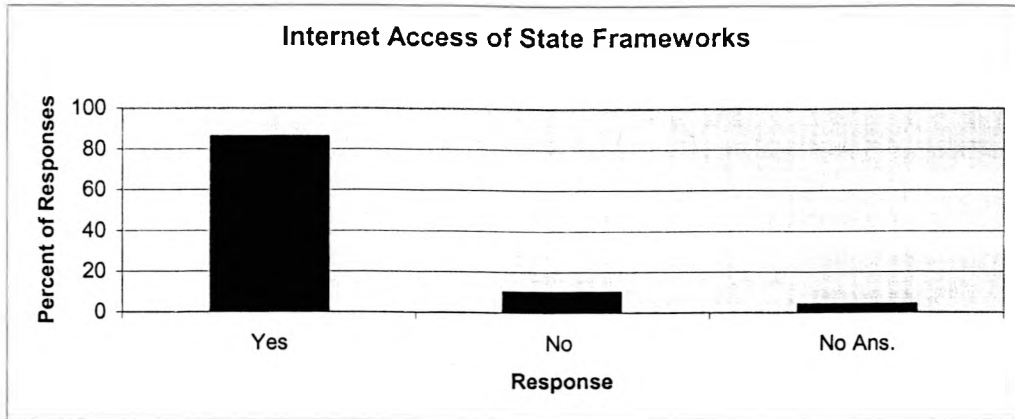
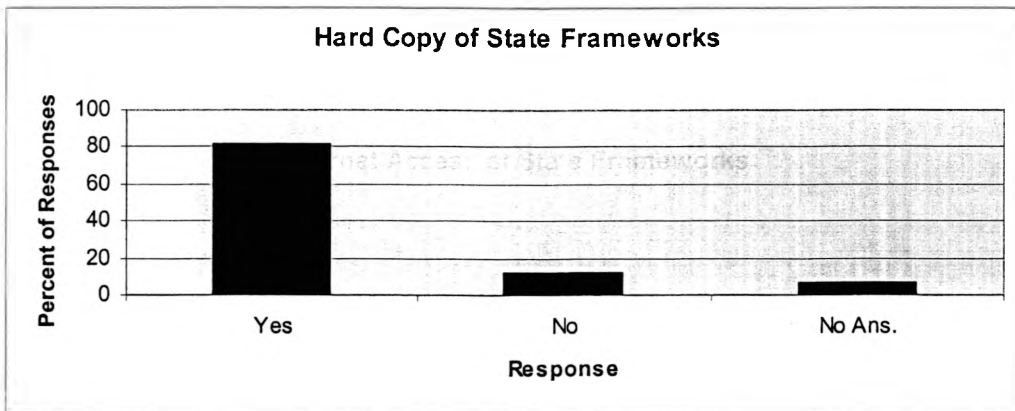


Table thirteen shows the percentage of respondents who owned a physical copy of the frameworks.

Table 13: Question Fifteen: Part Two

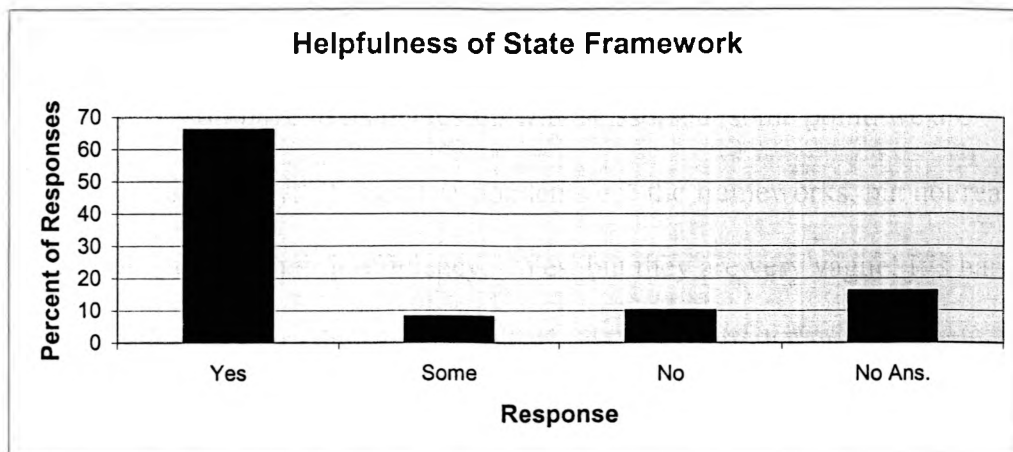


Participants were asked if the state frameworks helped with their planning of lessons within their art curriculum. Many respondents expressed the opinion that the frameworks were inadequate. “No, they are too vague” was one response. Another responded, “I am not very impressed with the state standards.” There was also a response that stated there was really no benefiting using them: “I have

them. They don't help me in planning my lessons. Example--Kindergarten needs to use scissors--so I have to plan a lesson with scissors, at some point, we are going to do this anyway." Several respondents use the frameworks, but not really knowing why, due to their inefficiency. "Yes, but they are very vague! It's hard to say that they guide anything -- it seems anyone could say they were inserting them even if not."

Table fourteen shows the opinions of the respondents on the usefulness of the state's frameworks for the visual arts. Percentages are based on a scale of one hundred.

Table 14: Question Fifteen: Part Three



Most respondents thought there was a need for the frameworks when planning. Sixty-six percent use the frameworks, and a few said that they had an active part in creating the frameworks. "We worked on the state and district framework together as district art teachers with a teacher from our district who helped write the state framework and developed a cohesive plan from grade six through

advanced high school art.” Several others also participated, “Because I helped developed it—I believe what is included is very important.” Those who did not actively create the standards still had positive things to say about them. “By using the state framework competencies of what to teach, assures that students receive sequential and comprehensive art education.” On the whole, respondents agreed that the state frameworks are a necessary part of teaching visual arts in Mississippi.

Methods for Motivating Art Students: Question Sixteen

Most teachers today ask themselves this question, “what can be done on my part to encourage motivation among my students?” The survey asked art educators how they inspire their students to participate in class projects and art production. A few suggestions were provided in the survey to demonstrate the types of answers that might be appropriate, e.g., slides, past artwork, and rewards.

The responses were predictably creative: “All three of these things, plus lots of communication on the practical reasons for doing what is asked of them. Things have to make sense.” Some respondents added comments explaining specific practices involved with project introduction. “I show past student’s examples – and famous artists’ prints. Sometimes I show my own work and they see me working. I think that does inspire them if I sit at a table and work with them sometimes.” Other respondents included opinions on project order, competitions, students teaching, delivery of instruction, pre-planning/

brainstorming, and sketch of the week. “I try to balance the ‘boring’ projects such as value studies, observational drawings, with more kinetic, hands-on ‘fun’ stuff such as marbling, hand-made books, clay work, etc.” Tangible rewards were not mentioned as frequently as the verbal praise, grades, or exhibiting excellent completed artwork. “Critiques, student juried ‘sketch of the week’ opportunities for competition, selection for internships, awards at year-end, student of the month, frequent publicity.” One person noted that rewards were not a motivator for students to do what was “expected” of them. “No rewards for doing what’s expected! Rewards are for extras! I do show examples, use videos, other student artwork, but mostly I try to tap into intrinsic motivations! I really try to get them to want to make the art they make. By this time of year, 2nd semester, I usually don’t have to do much but give the assignment.” There can be a downside to a system of rewards. Once utilized, students become conditioned to receipt of rewards and may not perform unless they know that there is a reward. The reward system can become an end in itself rather than a means to an end if not used judiciously.

Positive results from using rewards are backed by the token theory. In this motivational system, positive behavior, class participation, completed homework, and the like are rewarded. The teacher chooses the rewards. Thomas S. McFerrin, of Atlanta, Georgia, experimented in his own classroom with this theory five years ago. His studies showed that positive reinforcement through rewards reaped benefits of higher grades and fewer instances of disruptive

behavior. McFerrin has taught high school for over ten years in Atlanta and recently received the teacher of the year award for his district.

The final example of motivational technique involves localizing the artwork. Several respondents noted that hometown artists were invited to art class and examples of their artwork were displayed and demonstrated in the class lessons. By using local artwork, subject matter was familiar to the student and inspired similar work by the student. Each respondent used a visual reference at the beginning of each project, most enforced pre-planning sketches, and seventy-four percent mentioned competitions as a motivator.

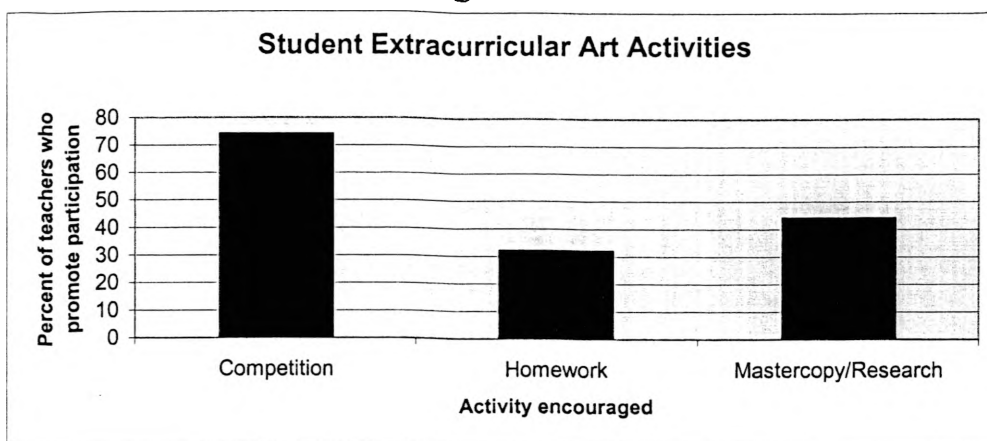
Competitions were utilized by several of the respondents as being a source of motivation. Participants were asked to identify the competitions, and “Scholastic” was the primary competition identified. Other competitions included “Duck Stamp,” “Mid-South Fair,” “Cross-Tie Art Festival,” “Pennies for Art,” “Tattoo,” “Art in the Park,” and “Trees are Terrific.” Many respondents indicated participation in competitions, but failed to list them.

Subject Matter of Art Student Research: Question Seventeen

Participants were asked if research was a part of their assigned work, either with papers or mastercopies of famous artists’ work, and were asked what specific artists had been used as cultural exemplars. Respondents listed specific artists they referenced in introducing projects. “Artists: some have been Walter Anderson, Henri Matisse, Piet Mondrian, Claude Monet, Edgar Degas, Eric Carle, Wyatt Waters, Leonardo da Vinci, Paul Cezanne, Andy Warhol, Vassily

Kandinsky, Pablo Picasso, Andrew Wyeth, Georgia O'Keefe, Faith Ringgold, Jacob Lawrence, lots of local artists. Homework: sketchbooks for middle school." A variety of artists were listed by respondents. "We study artists such as Walter Anderson (local), Chris Porter (state), David Bates (regional), Walf Kahn (national), Debra Butterfield (scholastic)." Some mentioned that there were entirely too many artists to list, and, as for homework and research, the responses were mixed. Eighteen percent claimed to use all of the suggestions, and seventy-six percent chose one area over another, while a few seemed to have given up. "No. I tried my first and second years, but there is nothing to make them do the work ☹️." Specific assignments were listed in several of the responses: "I do a project where students are given a theme, and then they interpret the theme in "the style of." Currently the students are interpreting surrealism, cubism, impressionism, realism and pop art." Most respondents indicated that art history was incorporated into every assignment, with an artist used as an exemplar for a project and the students' work was to emulate the particular style of the chosen artist. Research projects were a part of forty-four percent of the surveyed teachers. See chart below. Table fifteen illustrates the percentage of respondents who assigned homework, gave research projects, and participated in competitions.

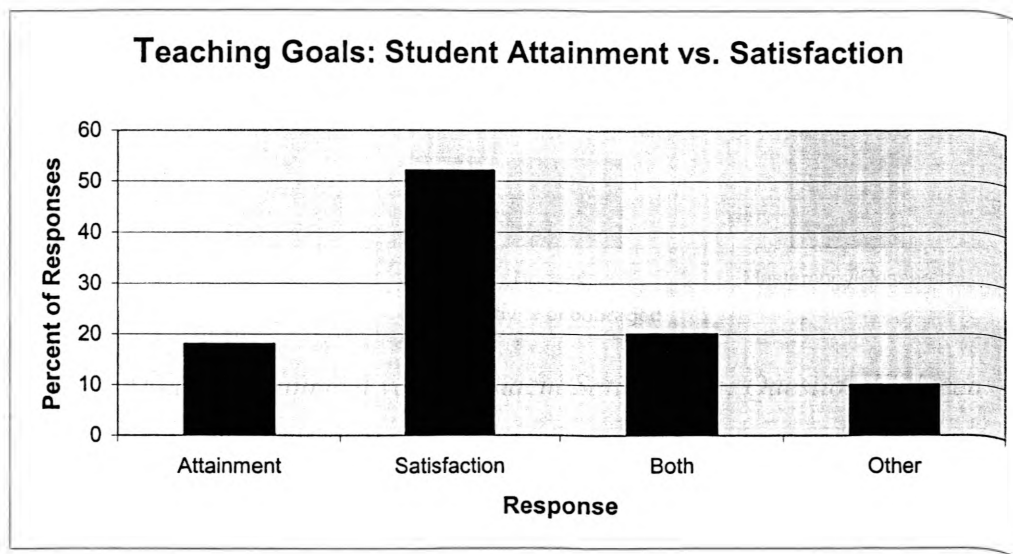
Table 15: Question Seventeen



Goal: Student Attainment versus Student Satisfaction: Question Eighteen

The table below illustrates the opinions expressed by participants about whether student satisfaction or student attainment was more important in the teaching of visual arts. Percentages are based on a scale of one hundred.

Table 16: Question Eighteen



When asked their opinion of the importance of student attainment vis-à-vis student satisfaction, respondents expressed concerns about understanding the

nature of the question. “If I understand your question correctly, I believe learning and appreciating the process is more important than achieving the “perfect” creation.” Most respondents, fifty-two percent, chose student satisfaction over student attainment. They all stated specific reasons for their choice, “In general Art I classes usually satisfaction helps students more than special goal attainment. Art I has had little experience, low expectations for themselves, and zero confidence in abilities. Art 2 is usually satisfied when they do a good job and they know when they have succeeded.”

Some respondents, eighteen percent, expressed the view that attainment was the more important factor. “Student attainment. It is my philosophy that satisfaction doesn’t occur until sufficient practice.” There were not as many supporters of this type of statement. A higher percentage than the previous, twenty percent, expressed their opinion that both of these concepts are equally important. “Both. What good is satisfaction with no attainment? However in an elective course with immature people, some satisfaction is imperative or you can’t get attainment.”

The comments provided in this section are representative of the three variant responses. Tom Anderson, Professor of Art Education at Florida State University, provides an explanation for the primary function of art within human society. He wrote that, “at the root of it, we make art to make sense of things, to give meaning to our existence” (Anderson, 2003, p. 31). Similarly, artists as diverse as abstract expressionist Mark Rothko and naturalist/environmentalist

artist Andy Goldsworthy “agree that what they do is create meaning when they make art” (Lipsey, 1988, p. 54). As applied, there is not right or wrong in determining whether student satisfaction versus attainment should be the goal of art education. The answer is a matter of preference for the art educator.

Approach to Grading the Art Student: Question Nineteen

Grading art students was the final topic of the survey. Evaluation of the student may or may not be an integral part of the classroom curriculum. There are exceptions to the grading procedures for certain art classes; for example, teachers in elementary education may not give grades, especially at the lower levels. Grades are usually a point of contention in upper school levels, because there tends to be confusion as to the manner in which the points are assigned to a class project. Generally, the thinking is that everything within the class is based strictly on ability or behavior. While “ability” and “behavior” are important, an experienced teacher of art will actually devise a point system for each project. There will be a total number of points allotted per category, and the two aforementioned traits would be included in the categorization. This will be their grading rubric, which is an excellent way to grade objectively in a subject area where the task of grading can become an ambiguous matter. Some argue that grading is an unnecessary part of the course, “art for art’s sake!” Again, it does not mean that there is a clear right or wrong, but there is a difference in thinking and structuring of classes that exists in the art room. Evaluation of the student may or may not be an integral part of the classroom curriculum. There are

exceptions to the grading procedures for certain art classes; for example, elementary education may not give grades, especially at the lower levels. Basically, the value of grades is dependent on two key factors, age level and institution. Every school has distinct procedures for the grading process and class credit hours. Grade policies regarding use of letter or numeral vary by institution. For example, some school administrators prefer at the younger levels that a letter be given in art rather than a numerical score. One respondent indicated, "Participation, attitude, effort, classroom behavior. I teach k-5 and do not give number grades." Also, the weight or credit hours assigned to art varies by school, particularly if art is not offered above a certain grade level.

Responses to this question were split between a desire to grade and not to grade to an art student. This division of perspectives on grading may be the result of different teaching styles within the group surveyed. Some art teachers structure their class to be cognitive in orientation with papers as well as class participation. Other art teachers depend entirely on project and studio work for the bulk of the grade. In both of these approaches to teaching art, a majority of the respondents admitted to using a rubric where points were allotted to particular categories which were totaled to calculate a final grade. One respondent stated, "I make rubrics. I also encourage students to challenge boundaries as long as they are thinking artistically and critically, most grades are determined by following directions, conceptual understanding, effort, artistic commitment to project, creativity." Typical categories for a grading rubric included time for completion,

execution of objectives, participation/attitude, and overall success of the piece. Several respondents did not grade. "I do not give grades. Art for art's sake!" was the view of one of the respondents. Respondents reflected three different viewpoints—grading, not grading and grading with a rubric. Although some said that grading was incorporated in their course, a small group did not agree. Grading in visual arts can be simplified when a rubric is used because all of the points are assigned by project. There is little confusion as to how the teacher arrived at a scoring system when projects are divided into categories. This method likely improves student work ethic. If students know that their grades are not entirely dependent on the final product, then there is less pressure on artistic ability and generally a more receptive attitude for learning new information.

After surveys were sent to one hundred and sixteen teachers, fifty were returned and discussed in Chapter III. The survey responses provided insight on how state frameworks were being utilized in classrooms across the state of Mississippi. There were nineteen questions that the respondents answered; however, not all of the questions pertained to state standards. The other questions on the survey related to teaching strategies in visual arts. In conclusion, I believe the survey study had a successful rate of return and useful opinions on the teaching of visual arts and state standards.

CHAPTER IV.

CONCLUSION

From the returned questionnaires, information was compiled to assess if there were differences between the instructor who uses the state standards and the instructor who does not use them. Sixty-four percent (N=50) of respondents believed the standards are helpful to their classroom instruction and said that they used them on a regular basis. The survey responses also provided insight where improvement could potentially be made in the art classroom. This study benefited visual art curricula as well as motivated the implementation of a clear set of instructional goals and standards. It is hoped that a result of the survey will include an increased awareness of the state website thereby encouraging implementation of standards into art classrooms whose instructors may not have known about them beforehand. That may lead to less confusion on whether a course is being taught effectively.

The responses to the subject survey also identified areas for improvement in the Mississippi art educational system. First, the state standards should be promoted through their web address. Fourteen percent of participants did not know how to access the standards through the Internet. Also, eighteen percent of the respondents did not own a hard copy of the standards from which to draw guidelines for class lessons.

The second research question asked why some teachers did not use the state standards for visual arts. Thirty-six percent of the respondents indicated that the guidelines were vague and of no consequence when planning. Of the thirty-six percent who did not use the state standards, there were reasons given, such as, “the guidelines stated the obvious and only a non-productive teacher would not be doing the things listed in the frameworks.” The teachers who chose not to use standards listed alternate ways of infusing important elements into the lessons for the students. Most of them said that they always used an art history reference with every assignment, and they incorporated a wide range of media. A possible argument for the standards’ usefulness in these cases would be the sequencing with which these projects and skills were introduced. Frameworks make it easy to see the order in which each age level should progress, and as a result, the students are able to build and develop the concepts taught. They will look back and understand that each of their class meeting times, lectures, and projects had a purpose, and that purpose was to advance critical thinking skills, artistic ability, and historical knowledge of art.

The resulting data retrieved from the surveys will be sent via e-mail to the participants who provided an e-mail address in order to increase awareness and access to the state frameworks. This e-mail message will contain information on the benefits of the standards, as well as a set of instructions on accessing the online version. In addition, there will be a copy of the statistics for each of the survey questions so that they will be able to view the results of the study. It is

hoped that respondents who have never visited the website will view suggested lesson plans and other valuable information pertaining to the teaching of visual arts. Those respondents who already know how to access the standards through the web might enjoy seeing how the other respondents answered questions pertaining to classroom structure and planning.

An interesting aspect of the survey results was the difference in opinion over curricula. These differing views may be the result of the difference in the level of art education among those who responded. It is the opinion of the writer that the basis of class structure in the art classroom lies in the background of the instructor. If instructors have had more experience in education, then their classes will show that by the way in which information is relayed. The art teachers with an education background will structure classes to follow a set routine, in which the students know in advance what is expected of them. They will also run their class in a similar fashion as that of a core subject. This simply means that there will be homework, tests, and papers along with their class projects. The art teachers with a fine art background will tend to focus their curriculum on exactly that, studio art. The lessons will emphasize skill and technique above anything else. This way may also work fine; however, the problems that could potentially exist with this type of classroom atmosphere are that at some levels there will be disinterested students, and there may need to be a system that will allow class participation in ways other than art production. An art classroom that provides

multiple outlets for expression and application of knowledge will most likely be a successful one.

It is my opinion that guidelines for art education of intermediate or advanced students could be updated to be more specific. Without appropriate practical guidelines, Mississippi's teachers have no direction regarding course objectives and are left entirely to design their own. It would therefore seem that the quality of art education in Mississippi could become almost entirely dependent upon the training level of the art educator. Forty-two percent of those teachers who responded to this survey had an educational degree of some kind, and only thirty-two percent had training in art education. Several of the respondents referred to their teaching experience as "overwhelming" or "exhausting." These teachers believed that they had to resort to craft projects in order to keep students occupied. Sarah Lawrence Lightfoot, author of *The Good High School* tells us "historically, visual art, music, drama, and movement have been looked upon as frills, extras, or add-ons" (Lightfoot, 1983, p. 80). Perhaps a more organized approach to teaching art could create a more favorable impression of art education among all Mississippi educators.

I believe that a readily understood structure for art education should be the goal of everyone affiliated with the arts. If this is achieved, then both educators and students statewide could be participating in a program that teaches art with a clearly articulated purpose. The guidelines state that students should understand why they are creating artwork and be able to identify elements and principles of

design within their artwork. “Until recently, art teachers were largely unaffected by clarion calls for more standards, benchmarks, targets, assessments, accountability measures, standardized tests and internal achievement comparisons” (Zemelman, 1998, p. 35). Results from this study demonstrated a different trend, where ten percent of teachers surveyed reported that they felt marked anxiety as a concern secondary to lack of a structured curriculum. The ten percent who responded in this manner were not alone as thirty-six percent of respondents believed the standards provided by the state were insufficient. These percentages expressed an opinion about the standards, but the reality is that they still provide an organized system for teachers to use when formatting lesson plans. “Standards and testing should be used in assessing K-12 schools” (Madeja, 2004, pp. 3-13). While the state might not provide perfection in the standards, it does offer a usable set of goals. It is up to the art educators who are employed by the state to implement them.

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APPENDIX 1
SURVEY

Survey Questions

1. Circle your College Degree: Bachelor of Art Bachelor of Fine Art
Bachelor of Art Education National Board Certification OTHER
2. What type of Certification do you hold? A AA AAA AAAA
Alt Route
3. To what degree does a fine art degree differ from an art education degree?
Great Some Little Why?

4. Do you continue to practice art on a regular basis? Often Seldom
Rarely

Never

5. In your opinion, what is the MOST important concept to be taught in
Visual Art?
Art History Art Production Critical Thinking
Connections Elements/Principles

6. Explain in a couple of sentences your choice from the above question.

7. Do you use a textbook? Yes No Which
one? _____
8. Do you incorporate a wide range of media in your classroom? Yes No
9. Referring back to the previous question, what specifically do you use?

10. What medium do you consider to be your specialty?

11. How would you rank your comfort level upon teaching art your first year?

Confident

Mixture

Insecure

12. What factors do you think contributed to your answer above?

13. If you display your student's artwork, how often and where do you do it?

If not, why?

14. Who decides what you teach (National or State Standards, district curriculum, individual choice relationships)?

15. Do you know how to access the MS. State frameworks for art on the web?
(Y / N) Do you own a hard copy of the frameworks provided by MS.?
(Y / N)

If so, do you think they help guide your lesson planning? Why/Why not?

16. How do you motivate your students (showing slides, past artwork, rewards)?

17. Do you encourage participation in (1) competitions (2) homework (3) mastercopy / researching other artists? List any competitions / assignments / artists that have been incorporated in your teaching experience.

18. What is more important, student attainment or student satisfaction? Why?

-

19. What factors contribute to the grade assigned for a student project?

20. What is your e-mail address? _____

**Thank you for participating!! I will e-mail you a copy of the percentages,
once the
study is completed**

APPENDIX 2
SURVEY RESPONSES

Responses to Question One and Two:

**Circle your College Degree: BA ART BA FINE ART BA
ART ED OTHER**

**What type or Certification do you hold? A AA AAA AAAA
Alt Route**

Bachelor of Art: 5

Bachelor of Fine Art: 8

Bachelor of Art Education: 8

Other: 8

Bachelor of Science: 1

Masters of Art Education: 8

Certified Special Education: 1

Master of Elementary Education: 1

Master of Fine Art: 2

Bachelor of Art and Bachelor of Art Education: 1

Bachelor of Fine Art and Bachelor of Art Education: 1

Masters of Education: 1

Ph D:2

No Answer:3

Certification:

A: 22

AA: 13

AAA: 4

AAAA: 3

National Board Certification: 5

Alternate Route: 4

Unsure: 1

Not Applicable: 1

No Answer: 2

Responses to Question Three:

To what degree does a fine art degree differ from an education degree? Great, Some or Little, Why?

- I received my art certificate by the alternate route. I don't have a Fine Arts degree.
- Little – Education classes aided in prep for classroom environment, but studio classes (fine art degree emphasis) are more beneficial.
- My degrees are in music. I have an add-on certification in art.
- Little
- Great. No education courses – child's play.
- Some. I think art education gives you more history regarding art and pieces of art. I think the key is how we use the information with or without a degree your personal desire to learn, do and teach others.

- Some. Fine art degrees put emphasis on studio courses and how you will make a living creating art. An art education degree combines studio courses with education courses, so you can teach others how to create art and continue to create art yourself.
- Great. The education background prepares an artist for the real world of the public school environment. I've seen many fine art majors go into shock!
- Some. Fine arts degree – more emphasis is on creating your own art (studio) Art Ed. You study how to teach others how to do art. More ed. Courses.
- Some. More emphasis on studio work, less on teaching skills.
- Some. More studio work in fine art, I believe – also – language requirement.
- Great. I gained great knowledge – become acquainted with life influencing professors – I was more mature in my goals learning purposes.
- Great. The student learns more about the subject art. Art Ed. Has too many ed. Courses, not enough subject, art.
- Some. The main difference and most significant is a fine art degree doesn't incorporate any education courses. Without them a classroom can be a nightmare.
- Great. Fine Art emphasizes studio and history education includes methods of student teaching.
- None. I haven't encountered any differences except possibly in pursuing a graduate degree, with my BFA in art ed I can pursue either an MFA or MAED
- I don't know.
- Great. Classroom management skills are taught in the art ed degree, but the fine art degree has more art hours. I have both.
- Great. A fine art degree does not require education classes.
- Some. I would like to have a MFA too – I think because of the exposure to all types of art. Art Ed is very little artwork.

- Great. F.A.D. implemented higher level studio coursework with concentration on those areas and art history. A.ED. implemented few studio courses with concentration on educational methodology.
- Great. I never took the first education course in college! I was a wreck during the summer before my first year of teaching (1996). So afraid I wouldn't know what to say to the students, even though I certainly know how to draw, paint, etc...
- Fine Art – More art and art history. A higher degree and Master Fine Art is a terminal deeper. Art Ed – more education and less art. I believe art education is trying to gain a better balance act between the two degrees.
- Some. The education classes help the teacher learn different learning styles.
- Some. Primarily because of the education courses – less “luxury” art courses.
- Some. I have found that the Art Ed. Degree only superficially deals with the materials and concepts that a BFA does.
- No Answer.
- Some. Art Education goes deeper into theory of why people make art and what purpose it serves in culture. Fine Art usually goes deeper into one studio practice more than an overview of many mediums and their purpose and function in cultures.
- Great. The art ed degree involves knowledge of studio skills in addition it requires pedagogy which comes from academic and practical courses and involvement with K-12 level children.
- Some. Good artist vs. just poor to average artist in Art Ed on high school level the student needs a very good artist as a teacher.
- Some. Not really sure. Probably one would think it emphasizes studio rather than pedagogy.
- Some.

- Great. Fine Art degree concentrates only on art. Art Education involves fine art and education classes. Art educators must learn classroom management, curriculum development and integrate all subjects into art, etc...
- Some. After being in the classroom I wished I had taken more educational classes other than the three that were required for the alternate route.
- Great. Fine Art concentrates on production of art. Art education concentrates more on curriculum studies.
- Great. Teaching art education and making art are two different things. A good artist may be a terrible teacher.
- Great. A fine art degree lacks courses in education.
- Don't know.
- Some. A fine arts degree deals more with personal production.
- Not much.
- Some. More studio experience enhances skills.
- An education degree requires more psychology and education classes. MFA requires more art classes
- No answer
- No answer
- The coursework and general college experience is very different. Both paths have advantages and disadvantages. The fine arts focuses on personal methods and production to a larger extent than art ed. Art education gives more classroom theory and preparation.
- No answer
- No answer
- Fine art majors have more art hours

- I am still attempting to answer this question myself in lieu of my masters degree. It is my understanding that the art education degree better prepares you for the classroom and school while fine arts degree refines your studio skills
 - Depends on the initiative of the individual - some
 - It is a masters degree in illustration, it is focused on techniques
- None – 1, Alternate Route – 2, Explanation with No Answer – 4, Little – 4, Unsure – 4, Great – 16, Some - 19

Question Four Responses:

Do you continue to practice art on a regular basis?

Often 34

Seldom 9

Rarely 6

Never

Some 1

Always 1

Responses to Question Five:

In your opinion, what is the Most important concept to be taught in Visual Art?

Art History 1

Art Production 5

Critical Thinking 20

Connections 3

Elements/Principles 7

No Response 2

“I cannot pick one over the other, they all interconnect” (ALL) 3
“cannot separate them because of all the different learning types in one classroom”

Both Critical Thinking and Connections 4

Both Art History and Art Production 1

Both Art Production and Elements/Principles 3

Both Critical Thinking and Elements/Principles 1

Responses to Question Six:

Explain your choice from the above question.

- Students today lack critical thinking skills. They are well versed in rote memorization and producing art specific to the teacher requests, but lack independent thought in their work.
- When I look at these concepts – try to pick just one. I can’t do it. Each is important to one another. In my opinion, they cannot exist without one another.

- I believe it is important for students to be able to be problem solvers and to be able to think and explain their thoughts. I believe teaching problem solving teaches students to be problem solvers in other areas of their lives now and in the future.
- “If” students are exposed to art from the elementary grades, they are ready by ninth grade to be critical and creative thinkers.
- If the student does not understand the elements, how are they to understand the concept of art. Without the foundation, the house cannot be built.
- Critical thinking is taught through art history, production, aesthetics and criticism.
- Only a limited number of students take art for the purpose of pursuing an art career. By producing many varied forms of art it can at least give them an appreciation for the process those who do use it as a career go through.
- The art room is the last holdout for students to think creatively. Our school systems today have too many standardized tests. Students are not allowed to think anymore.
- I teach all of the concepts. They all interconnect.
- Most of my students will not become practicing artists. All however, will become adult human beings who need to be able to think , problem solve and appreciate in order that the species survives.
- Research has shown that students in the arts perform better on standardized tests. Experience in the arts provides access to diverse ways of thinking, learning and communicating.
- Although I teach the elements and principles, in everything you do in art – critical thinking is vital.
- Art appreciation on a high school level go hand in hand with art history and art production to appreciate the style, one must first appreciate the concept and process of making art.
- Students need to base their decisions on the quality of the artwork and the artist’s motivation and message. Only informed decisions are acceptable.
- No Answer.

- Students need to solve problems, play with materials, students do not have free time, good ole common sense – learn to do things on their own – entertain themselves.
- Elements/ Principles are what I use to discuss all the other items listed.
- Elements and Principles are the foundation of teaching art after they are explained they can be used in teaching the other concepts.
- I think all are important and as a discipline – based art educator, all are included in an art education. Students today do not know how to think for themselves. I have had students to say if they knew they were going to have to think, they would not have taken art.
- In my case, I teach students who have little to no ability, and do know how to make art.
- I teach both concepts equally – find it difficult to separate the two in my classroom along with a “smattering” of Art History (I just teach art I)
- Elements and principles are the basics, the backbone. If they understand for example what complementary colors are, or what asymmetrical composition is, then they can enjoy art production, art history, critical thinking, etc...so much more.
- Whenever creating art, studying art anything else, students need to be critical thinkers. Critical thinking skills are necessary for future success.
- All of the above are equal in my opinion.
- The students I have taught are mostly students who take the class for the required credit, not ever intending to major in art – due to this reason and due to budget and time constraints, the most valuable thing they can take away from the class is learning to think – problem solving.
- If a person is taught to think critically, they will be able to move past the superficial and perhaps organize ideas in a new way.
- Students have so much done for them in today’s world. Many of them didn’t want to think ... don’t know how to think.

- Art must connect to the life of the person to have meaning. By connections, I mean, ideas, and feelings about what is important in the life world of the maker or viewer of art.
- They are all necessary for an integral art educator approach. It also follows national art standards and Ms. frameworks.
- Life and life skills, where we are going and where we have been. If one makes connections, all other concepts are addressed.
- All education, if it will be used, must make connections for the student...and all that matters for humans, if we are to make great individuals, is independent critical thinking.
- No answer.
- Critical thinking skills carry over into all areas of life, not just art. I believe in developing the whole person, not just expertise in one specific thing.
- I have a great love for art history , although it is very hard to implement it in the classroom for K-2. I think it is equally important to know the history of art and why it's important to create it, as it is to produce it.
- Choosing the most important concept is not easy, they are all important, and inter-relate. That said, however, choosing creating decisions, in my opinion, will further advance the student more quickly.
- If art production is taught properly, you will cover everything else.
- Theories and definitions are important but if they are never put into practice, what has the child gained.
- Producing artwork gives students the opportunity to use critical thinking skills, use principles and elements, make connections, and reflect back on the history of art.
- Each of the subjects can be taught using elements and principles.
- I try to teach the students the elements and principles and at the same time I try to impart critical thinking about their work and the others.
- Relating art to a child's life is the greatest gift.

- Critical thinking skills insure success in every area of life and career option.
- Art production is about solving problems or should be – that alone makes art an academic discipline
- The student has to be able to analyze a situation and adapt that thinking to his/her discipline.
- The more you produce, the more you learn from mistakes and improve. The more you practice, the better you become
- Connections bring a relationship between art production and other forms of creativity, analysis, art history, “seeing” the elements and principles in all things visual, thinking critically
- It was very hard to choose one as the most important. Elements and principles stands out to me because basic visual knowledge can be transferred across many disciplines and will help students live more attuned to everyday aesthetics
- The concept of critical thinking applies to all aspects of education on a regular basis in art education
- Cannot separate any of the above because of all the different types of learners you have in one class period. If you are teaching elements, a visual is going to help them totally understand
- I’ve found that basing my instruction on the elements and principles allows great lead way into each of the above mentioned categories. For seventh graders, elements and principles seem to break down all of the parts of art for easier digestion and comprehension

Responses to Question Seven

Do you use a textbook? Which one.

- Yes and No. I have a photo textbook but not enough for all students. I have no book for ceramics.
- Yes. Portfolios
- Yes. Art Talk
- Yes. Art Talk. Art in Focus. Discovering Art History.
- No. (19)
- Yes. Art Forms. I teach at a University level.
- Some. Exploring Visual Design.
- Yes. As a reference.
- Yes. Understanding Art – Glencoe.
- Sometimes. For reference.
- No. only as a reference.

- Yes. World of Images
- Yes. Foundations of Art
- No. Use many for reference, like Art Talk.
- Yes. Explore Art. Understand Art. Discover Drawing. Portfolio. A World of Art. Art Images and Ideas. – All class sets.
- Yes. Portfolio
- Yes. Art Forms
- Yes. I teach higher education mainly.
- No. Not an option, no funding.
- Yes. Art Talk!
- No. I use an art activity book – the portfolio series, and the internet for myself only.
- Yes. Art in Focus and Art Talk.
- Sometimes. I have used a wide variety of texts (Davis Visual Experience – H.S. , Lawrn Chapman for Elementary) as resources. Scholastic art is a favorite resource.
- Yes.
- Yes. Exploring Visual Design.
- Yes. Discovering Art History.
- Yes. Six – seven different books
- Yes – Art forms
- Yes – The Visual Experience, Art Across Time, Themes and Foundations of Art
- Yes – too many to name

No – 24, Yes – 22, Sometimes – 3, Yes and No - 1

Responses to Question Eight

Do you incorporate a wide range of media in your classroom?

Yes (47)

No (3)

Responses to Question Nine

Referring back to the previous question, what specifically do you use?

- Slides, Video, Student Art on Display, Overhead, Internet Resources
- Anything with paper, drawing, molding, sculpting, weaving – you name it, we've tried it.
- Paint: Tempera, acrylic, watercolor, oil, clay – plaster – markers – colored pencils – pen & ink – scratch board – pastels – tissue paper – colored paper – poster board
- The internet, slides, overhead transparencies, video tapes and DVD films – reproductions, programs from the National Gallery of Art
- Colored pencils, Crayons, Tempera, Acrylic, Watercolor Pencils, Oil Pastels
- At university – art appreciation – oil pastels, tempera paint, clay, pencil, printmaking
- Pencil, charcoal, ink, watercolor, acrylics, pastels, oil pastels, paper mache, wood, thread, metal, paper, plaster
- Video sometimes. Internet for Art History
- Drawing – ebony, pen and ink, charcoal, prisma colors, 6-B drawing, oil pastel
Painting – watercolor, acrylic, oils
Printmaking – collage, pottery, sculpture, ink
- Tempera, watercolor, acrylic, pencil, charcoal, printing/ink, found object/sculpture, plaster gauze, pottery clay, varied papers, computer, pastels, markers
- Pencil, watercolor, paper mache, plaster, tempera, marker, colored pencil, pastels, collage, crayon
- Oil pastels, shading pencils, watercolor pencils, acrylics, chalk pastels
- Graphite, colored pencils, ink, watercolor, acrylic, oil pastel, pastel tempera, scratchboard, linoleum block printing
- Pencil, ink, watercolor, acrylics, pastels, clay, mixed media, natural fibers, photography
- No answer
- Anything I can get my hands on.
- Powerpoint, internet, art videos, samples of artwork, pastels, charcoal, watercolor, tempera, crayons, chalk, paper mache, line drawings with pencils and string
- Crayon, markers, colored pencils, oil pastels, tempera, acrylic, oil sticks, tissue paper, construction paper, watercolor paper and watercolors, safety cut blocks, ink (printing)
- Drawing/Painting – pastels, pencils, watercolors, markers, tempera, acrylic, etc...

- Crayons, markers, watercolors, tempera paint, collage, (cut paper and glue), #2 pencils
- Color pencil, paper cutting/folding, watercolor, collage, lead pencil, crayolas
- Pencils, charcoal, colored pencils, construction paper, crayons, construction paper crayons, printmaking materials (including linoleum block), watercolor, acrylic, tempera, plaster, self-hardening clay, wire, tissue paper, construction paper, origami paper, handmade paper, yarn, mosaic, all kinds of collage materials...
- Drawing, painting, printmaking, ceramics, sculptures, collage
- Computers, videos, cameras, magazines – to teach. Art material, media such as ink, graphite, acrylic, watercolor, clay, plaster, collage
- Paint, pencils, charcoal, pen and ink, clay, other 3-d projects, print and paper making, collage, oil pastels
- Paper, paint, book making materials, collage materials, marbling materials
- Power point, internet
- Oven bake clay, found images, paint, papers, watercolor pencils, chalk, markers, fabric
- A variety of media so students are comfortable using them with children of various age: drawing, painting, printmaking, sculpture, clay, plaster
- Paint, pencil, clay, chalk, charcoal, pastel, paper mache, ink, junk, found objects, foil, fabrics, dyes, etc...and art objects, books
- Paint, collage, clay, wire sculpture, pencil, as much as I can afford
- Tempera, watercolor, printmaking, oil pastel, crayon, pencil
- In elementary art, we use paint, clay, pastels, pencils, colors, glue, paper, magazines for collage and rhinestones
- Because of my age group (k-2), and the fact that I'm in a portable building without a sink, I use very little paint. We mainly use crayons, pencils, colored pencils, chalk, a little oil pastels.
- I teach art I, II, III, IV, so most media are introduced at some point. I use watercolor a lot for advanced classes. Acrylic, graphite, printmaking, clay, are all used in each class.
- Variety of drawing media, pencil:b&w, colored, charcoal, ink, oil pastel, chalk pastel, payons, variety of painting media, tempera, acrylic, watercolor, variety of clay media: low fire red clay, white clay, unleaded glazes, printmaking media for linoleum block, Styrofoam prints, calligraphy, sculpture, plaster of paris, paper mache, wire, found objects, recycled materials, cardboard, paper, etc...
- Computer, overhead, posters, slides
- Visuals, painting, drawing, pastels, 3-d, text
- Liquid watercolors, colored pencils, torn paper
- Paint, oil pastels, pencils, charcoal, watercolors, soft pastel, collage, acrylics, clay, printing media

- No answer.
- C D Roms, Video cassettes, overhead projector, slide projector, computer for resource, every affordable studio media for 3-d art, wood, clay, plaster, glass, metal, fibers.
- Computer technology, art media: acrylics, tempera, pastels, watercolor pencil, pen and ink, collage, photography, oil pastels
- Tempera paint, materials for crafts, yarn, ink, etc...pencil, paper, cray pas, magic markers, colored pencils, oil paint, etc...
- Watercolor, pastel, clay, ink, charcoal, paper mache, wire, acrylic
- Paint, mixed media, printmaking, various 3-d materials, drawing, some photography
- Drawing, painting, (tempera, acrylic, watercolor) pen/ink. Charcoal, colored pencil, graphite, pastel, paper mache, printmaking, 3d assemblage, mixed media plaster, soap sculpture (very fun, smells great!)
- Overhead projector, IV monitor, hands – on projects, sculptures, and mask making
- Crayons, oil pastels, crayons, colored pencils, watercolor pencils, chalk pencils, markers, gel pens, watercolors, tempera, paper, balsa foam, clay, drawing pencils
- Chalk, oil pastels, paper, glue, tempera paint, watercolors, colored pencils, marker, clay, tissue paper, soap, pencils, pen/ink, ink

Responses to Question Ten

What medium do you consider to be your specialty?

- ceramics
- drawing and clay handbuilding
- acrylic painting
- drawing and painting
- colored pencils and watercolor and oil
- metals
- pastels and acrylics
- pen and ink and watercolor
- watercolor
- painting – especially watercolor, pastel
- watercolor
- pastels, acrylics
- oil paint

- clay
- paint
- as an artist, watercolor, as a teacher, mixed media, working back over drawings with paper, glue, paint, marker, etc...
- pencils
- acrylic
- acrylic
- acrylic paint
- watercolor
- prisma colored pencils, printmaking
- drawing, painting, ceramics
- acrylic
- drawing
- marbling
- handmade paper, oil
- paint
- painting, drawing and sculpture (mfa in sculpture)
- all and beyond grade level taught
- pastels/ watercolor
- No answer
- Drawing
- Photography
- Watercolor/Oil. Personal artwork, oil. Classroom artwork, watercolor.
- Drawing, painting, printmaking, pottery with strong background in art history as well. Have also taught video art
- pottery
- painting
- paint
- oil paint or clay
- acrylic painting
- clay
- watercolor, pencil
- oils
- clay
- painting and drawing
- drawing – charcoal
- acrylics
- watercolor
- pencil

Responses to Question Eleven

How would you rank your comfort level upon teaching art your first year?

Confident (13)

Mixture (21)

Insecure (15)

No Answer (2)

Responses to Question Twelve

What factors do you think contributed to your answer above?

- Lack of experience caused some insecurity - M
- Lack of experience, and no direct direction taught - I
- I had already taught classroom for three years – C
- I know the media, but I am unsure about dealing with children – M
- My knowledge of art gives me the confidence to teach it – C
- Trying to be a perfectionist – M
- Confidence in knowledge of subject area and ability to teach it because of extensive preparation at the University level, gained teaching skills as a graduate teaching assistant, substitute teacher and art education preparation post MFA. Also worked in museum education prior to first year in the classroom - C
- My first year was 19 years ago. I recall being insecure. I don't think I had proper/ sufficient training in college for some areas. I felt alone and isolated from all other teachers – I
- The fact that I was an art major, not an education major, I had no experience in a classroom setting – I
- I believe with all my heart that God drew me to teach art because out of all the jobs I've had, I've never felt I'm doing what I have the talent and abilities to do, until teaching art. I am at peace with myself. I'm comfortable in my class doing what I love. I had never taught before or been around children much so I was quite nervous to begin with, but everything flows now – M
- No answer – M
- Lack of training or precedent at my school – also first year jitters – M
- No answer
- Preparation and commitment – C

- I did not have enough teachers with k-12 experience. One of my in service teachers did not seem to care about students and was concerned that they do “her” lessons her way. I needed more professional peer support – M
- Inexperience – I
- As a student, I was given the opportunity to practice teaching in many areas, but to have your own class is a scary thing. I still get butterflies at the beginning of every semester – M
- I was in a private school – no supplies, no requirements, no respect, no guidance, no discipline from the headmaster – M
- I had been in an art class since junior high, so I knew what was expected of me – C
- Knowledge of the field – C
- Not having that education degree – I (at first)
- I had no prior classroom experience – but now love what I do and am most comfortable in the classroom – M
- I felt that I knew my material and could make my own art – but did not know how to get non – artist types to try it and to believe they could – M
- Great art educator frances hardy at MUW / all hands – on / no lectures –C
- Supportive faculty, Student enthusiasm, Successful projects – C
- Lack of curriculum guide and school resources – I
- I taught on jr. college level – I just taught what I know it was great – M
- No answer – C
- Lack of degree in art. (although I have taken applied art classes art classes in past graduate work) – M
- I had no idea how to teach art – M
- I had no “official” curriculum shown to me at time (this was when we were first beginning to offer art at our school) – I
- Enthusiasm, excitement to be teaching art. I had been teaching science, literature and English to 7th graders, and before that, special ed – M
- Classroom management skills were very poor – I
- Learning from experience, working from difficult conditions (no classroom or water supply) Working on my masters – I
- My knowledge of art helped me get through – M
- I began my MAT prior to teaching. I gained valuable insight into the classroom before I ever entered. Classroom management was a very valuable course to me – C
- Needed more in – class time to learn discipline techniques – M
- It was a Jr. high and I was very scared of that age group – I
- I was 33 years old. I had been working with children for a long time, and I was over confident about my ability to deal with 30 + six, seventh and eighth grade kids – C

- The first year I had a Fine Art Degree in painting and did not understand the problems of classroom management. I later completed the education requirements and this helped – I
- My mentor was a music teacher, my classroom was in an outside building, no support from the office, little understanding of school rules – I
- I felt very comfortable after working as a student teacher in high school/elementary - C
- Lack of ability to manage classroom and behavior – I
- No answer
- Large number of kids, not a lot of storage space - m
- background - m
- I have not yet mastered many teaching methods. I feel that I have brought great content and presented it in an awkward manner or used terminology the students do not understand. It has been very hard to simplify and break down processes which have always been natural for me - m
- Being introduced to a classroom situation causes one to apply many options that are applicable to the curriculum – m
- “How to Teach” is not actually covered in college classes. You may know the material, but presenting it to a class full of different types of learners is something you’ve got to learn how to do on your own - i
- An invaluable team of administrators (principals), student – taught in exact classroom at same school, superb school district, excellent college art and education courses – and of course a love for art – c

Responses to Question Thirteen

If you display your student’s artwork, how often and where do you do it? If not, why?

- Three times a year, at district level, at the school and community art association
- Somewhere in the building at all times, halls, auditorium, office
- In the school hallway constantly and in the cafeteria sometimes
- I always have a student exhibit in the media center of my school. We also exhibit at the local library and other art events on the coast
- Hallway at school, I also have a web page – every new project is displayed and I take pictures to put on the site.
- Not Applicable

- I display all my student artwork on the web at www.artsonia.com/schools/florence/ I also show their work in several shows throughout the year as well as at a district wide show every spring
- Student shows. State and local two times a year
- Art shows – in community and state, hallway displays – almost all the school year
- Mostly cafeteria, about every two months. Large community exhibit in the spring – all Clinton art teachers' students
- Upon completion of every assignment, all work is displayed in my classroom and then in the library which is shared by 1000 upper ed and over 1000 middle school students. It has also been on display and for sale at the So. Ms. Art Association shows in Hattiesburg and at PTO / school events.
- I do it often (after every large – scale project) I do it outside our classroom in the hall and also in the glass cases – trophy cases – in the foyer. I don't show every student's work though.
- Every semester – high school library, hallways classroom – art in the park
- End of the year – spring concert and art show, monthly on walls of hallways in the school
- No answer
- Often - Bank/ Library /School Cafeteria - front welcome office
- Every month – school cafeteria
- Yes. There is always some classes artwork displayed on two places in the hallway, rotating bi-weekly or monthly. One year we displayed artwork at a local bank and library.
- Office spaces/ room/ hallways/ festivals/ competitions/ student collection
- Usually in the room I teach it in. Work is so elementary many times, I would be embarrassed to show it. 2) Then you hurt their feelings when you exclude the inferior work – so why bother? Also, afraid work would be torn down by other students outside in hall
- I display work based on each individual element of art as we complete the accompanying studio activity, I display work in my classroom.
- I have two display cases in the elementary building to display artwork. In the hall in front of the elementary building, it's largely a glass wall and is visible to parents driving through the carpool line. I display middle school art in the highschool library. Our school has a bi-annual fine arts exhibit where all art in grades PK-4-12 is showcased. (I also exhibit student art on the school web site).
- Continuous in class on display boards – halls in school – annual art show
- Often – in school library – in various classrooms – in local businesses
- Mostly in the room, but one annual project goes on permanent display in the school
- In my classroom. Fairly often.

- Classroom and library display wall
- I'd put photos of student work on my door. I put up[a display 3 times a year for PTO programs
- Every semester, school gallery or classroom halls
- No answer
- All over school, library, my room, other teacher's rooms...we also have an annual art auction
- Constantly, in hallways at school, community events
- We have our halls covered with their art and I take some artwork to the local bank (who is a sponsor) and display it for about two to three weeks, once or twice a year
- I display the work mainly outside the library wall, in the main building of our school, along within my classroom
- 1) Several times a year in the commons 2) on the bulletin board in class continuously 3) other places, such as a local library, etc...as arranged
- Daily in classrooms, hallways, and common areas of school, cafeteria, all purpose room, gym. Also find places to display children's artwork in community. Have had art museum shows for students as well, specific art shows integrated with other school programs, in school art museum program incorporating other subject areas, quarterly and end of the year art shows and festivals
- As much as possible. Well seen areas in school halls.
- As often as possible at various art shows, also in hallways/classrooms.
- Once a month anywhere they will let me.
- At shows. We have nowhere at school to display artwork
- Every week in our gallery
- Hallways, bulletin boards at school, community library, central office, and local shops
- Continuously: art room, halls, library, mall library
- Once or twice a month we display works outside of our classroom...around the door and the wall across from the door
- All of the time – everywhere there is a blank wall
- no answer
- no answer
- Occasionally, when have time / energy
- 2-3 times per semester at school in the halls, One time at central office
- In our hallways and classroom, and auditorium three times annually

Responses to Question Fourteen

Who decides what you teach (National or State Standards, district curriculum, individual choice relationships)?

National Standards (1)

State Standards (7)

District Curriculum (5)

Individual Choice Relationships (5)

All (8)

District curriculum taken from state curriculum framework (3)

Individual choice and state standards (8)

State and National (6)

Individual choice, state, and national (2)

No Response (5)

Responses to Question Fifteen

Do you know how to access the Ms. state frameworks for art on the web?

YES (43)

NO (5)

NO ANSWER (2)

Do you own a hard copy of the frameworks provided by MS.?

YES (41)

NO (6)
NO ANSWER (3)

If so, do you think they help guide your lesson planning? Why/Why not?

- Some, because our district curriculum reflects the state frameworks
- No, they are too vague
- Yes – in determining age appropriate agendas
- Yes...they allow me to make certain that I'm teaching what I should and also allows for flexibility to create studio activities will motivate my students
- Yes – to some degree – any little bit helps – but it's not enough. I teach a lot of exceptional ed students – who are mainstreamed into my class and they can't do most of the stuff I try
- Just for example – I read a great deal and try something new and different all the time
- Yes – because it gives me a basic guideline with examples
- Yes – just a good place to start – it gets my mind going on projects
- No response (7)
- We must cover these frameworks
- Yes! I attend conferences of MTAA and cover the state framework in class
- Yes. As I follow the requirements I know that my students are receiving a complete and varied art education
- Yes. Because I helped developed it – I believe what is included is very important
- We worked on the state and district framework together as district art teachers with a teacher from our district who helped write the state framework and developed a cohesive plan from one grade six through advanced high school art
- Yes - It suggests the main art structures
- The framework is a valuable tool to ensure that I cover the areas necessary to advance to the next level. It keeps me on track
- I teach them
- Yes, I do look at them and follow some of the plans
- Somewhat, I would like to make some suggestions
- I use them as a guide – I make up my own lessons and include production, art history, aesthetics, connections, art criticism and the elements and principles of art
- I have them. They don't help me in planning my lessons. Ex. Kindergarten needs to use scissors- so I have to plan a lesson with scissors, at some point, we are going to do this anyway
- I helped set up with other district art teachers our current curriculum and it is based on the frameworks.

- Yes. I can do projects that also cover the frameworks, I like constraints most of the time
- Yes
- Yes, many suggestions to go along and support the framework
- By using the state framework competencies of what to teach, assures that students receive sequential and comprehensive art education
- I am not very impressed with the state standards
- Yes. Because I have no background in education, it helps me to know what age level benchmarks are
- I plan my lessons based on my supplies, adequate space to store projects, and level for fun. I have 940 students and teach 700 + a week so I base my lessons on that first, but incorporate what is required by the state frameworks if I need to do so
- Yes, but they are very vague! It's hard to say that they guide anything – it seems anyone could say they were inserting them even if not
- Yes – my students need to be fluent in what they are and the implications of using or not using them in K-12 settings
- Yes – it keeps me from giving too much time to one of the strands
- Yes – if nothing else but for references
- Yes – the various approaches and teaching strategies are useful
- Yes – I was on the framework revision team and I believe they are excellent guides while allowing individual plans and strategies
- It's pretty much common sense...only a non-productive artist would not do those things recommended
- Yes. They enable consistency and sequential curriculum
- No – no answer
- Yes – being a first year teacher it was difficult making decisions on what to teach and at what level. The frameworks were invaluable
- Yes – no answer
- Yes – It is always good to refer to an overall framework but it doesn't really help plan lessons , I find that it is a good way to check my progress and stay on a general track
- yes – no answer
- no – no answer
- no answer

Responses to Question Sixteen

How do you motivate your students (showing slides, past artwork, rewards)?

- I use posters of famous art, books, laser discs, original samples, etc... Students are rewarded at our annual awards day. We participate in MPSA district/state scholastic art awards, and various local and state private competitions. Middle schoolers are also rewarded for their sketchbook efforts
- Slides, past art, individual experience, offering them a say so in units we will be studying, field trips, student teaching opportunities (eighth grade)
- All three of these things, plus lots of communication on the practical reasons for doing what is asked of them. Things have to make sense.
- Slides, video, enthusiasm
- I motivate them by empowering them to try new ways of showing ideas and feelings. We use picture books, toys. Models and objects from nature as visual research
- Videos, our art examples, visits to the museums, visiting artists
- No rewards for doing what's expected! Rewards are for extras! I do show examples, use videos, other student artwork, but mostly I try to tap into intrinsic motivations! I really try to get them to want to make the art they make. By this time of year, 2nd semester, I usually don't have to do much but give the assignment
- I show examples of the end product (which I made) we discuss artists, history, etc... I've been teaching for four years now and haven't repeated any projects because I teach about 30 classes a week and I burn out on a project
- I show past student's examples – and famous artists' prints. Sometimes I show own work and they see me working. I think that does inspire them if I sit at a table and work with them sometimes
- I try to balance the “boring” projects such as value studies, observational drawings, with more kinetic, hands – on “fun” stuff such as marbling, hand made books, clay work etc...
- Visual resources in various forms – slides, art prints, student work, teacher models, field study, trips to museums, demonstrations by teacher as well as guest artist. Give students various goals to work towards: exhibitions, arts festival, students as demonstrators to younger students. Try to let the artwork be its own reward for students
- Various media, grades, rewards, etc...
- Most of the time the projects in class are self motivating. The students want to produce the artwork for themselves
- Slides, art history, examples of student artwork
- No answer
- Past artwork

- Encouragement, showing slides, artwork, museums when possible
- Rewards and past artwork. Most of my students love art anyway
- Many ways demos and student work helps many others are motivated by slides and new ideas and projects
- Slides – lecture – work – clean up – children who finish early help others and get to help clean. Also we have art club for 4,5 and 6 grade. Younger grades want to join, but you have to have good behavior, not good artwork or good grades, so they try really hard
- Showing examples, but I discourage copying
- All of the above (if you consider grades/rewards) I exhibit their work and encourage them to participate in exhibits that offer prizes. I also tell them that everyone will not like their work because they may not understand it. They should enjoy producing art works for other (intrinsic) reasons
- I introduce ideas through all types of ways – some videos, some posters
- No answer
- I try to always have work of previous students for projects we are working on. If I don't, I always make a finished sample for them to look at. The previous student work helps them more because they aren't intimidated
- I show past student artwork
- 1) I use art history slides every day as (coming into class and roll check) 5 mins. – explain briefly the work the students make a quick thumbnail sketch and description in their notebooks that stay in a basket attached to the side of the table (Harry Wong idea)
- 2) demonstrate new lessons and show examples of artwork from artist and former student work
- 3) display artwork in room and hallway
- 4) enter student work in many contests
- All of the above, but I also always demonstrate and/or guide using the video camera and a large screen tv in my classroom (they watch me on the tv, better than me in real life! But the camera is able to provide a better close-up view)
- I get fired up and excited. I do a lot of expressive gestures and try and keep things active and fun
- Slides, videos, computer downloads, examples of my work and those of others
- I motivate – I am very enthusiastic and self-motivated – I show slides, past work, research, books, images, video – anything
- by excellent teaching
- demonstration, showing other students' past work, doing “special” projects with the best classes
- Incentives, contests, and rewards
- Slides, reproductions, videos, illustrations in children's books

- Demonstrations, former student's works, slides, books, reward good behavior, etc...
- Best motivation is excellent past artwork!! They enjoy looking at prior work and knowing who, of my past students, was able to do it! (if he did it, then I can – seems to be the mindset!!)
- past artwork
- Showing slides, art prints, videos and past artwork
- I have used some slides this year and I show past artwork. I don't believe in rewards, like – food, drink or money – but I'm sure it works for some – I just don't have the funds to buy stuff and give away – I would rather spend it on art supplies
- Critiques, student juried “sketch of the week” opportunities for competition, selection for internships, awards at year-ends, student of the month, frequent publicity
- 1) Day one I stress that all of them can be successful in art. The first lessons reinforce this.
- 2) Students write down what they'd like to learn in art
- 3) Examples are almost always those done by other students their age
- 4) I also demonstrate in class, show my own work and work of other local and famous artists
- Examples, demonstrating, books, computer, posters, slides, etc...
- Slides, videotapes, filmstrips, music, (about artist – “Starry Night” and “Jack in the Pulpit”) prints, stories, poems, artwork from past students
- no answer
- Examples of great art, demos, rewards
- Sharing slides, personal/ one – on – one consultation
- I plan activities that are new and exciting. I encourage healthy competition. I take classes and tell about my continued experiences. I show examples of finished work and make the end results seem attainable. I try not to put too much pressure on the students for perfection and I encourage individuality
- Focus on the artist and their artistic styles (past – artwork and classes)
- Slides and examples by other students and rewards also, on occasion for something brilliant

Responses to Question Seventeen

Do you encourage participation in 1) Competitions 2) Homework 3) Master copy/ researching other artists? List any competitions/ assignments/ artists that have been incorporated in your teaching experience?

- Competitions listed previously. Artists: some have been Walter Anderson, Henri Matisse, Piet Mondrian, Claude Monet, Edgar Degas, Eric Carle, Wyatt Waters, Leonardo da Vinci, Paul Cezanne, Andy Warhol, Vassily Kandinsky, Pablo Picasso, Andrew Wyeth, Georgia O'Keefe, Faith Ringgold, Jacob Lawrence, lots of local artists. Homework: sketchbooks for middle school.
- Federal Duck Stamp, B/C – B/S Design Competition, Scholastic, Research artists, Local artist visits
- I do a project where students are given a theme, then they interpret the theme in “the style of”. Currently the students are interpreting surrealism, cubism, impressionism, realism and pop art
- Participation with homework and research. For every exhibit in the gallery I have the students write a response paper using the information we have studied
- I enter work in the Ms. Private School Association competitions because my school requires it. I do not give homework. We study artists such as Walter Anderson, (local) Chris Porter (state) David Bates (regional) Walf Kahn (national) Debra Butterfield
- University has competitions that students can be a part of – local and state opportunities are informed to the students – Edgar Heap of Birds, Ed McGown, Willis Thoronter have worked with my students and art teachers from Petal, Hattiesburg and Laurel, Ms.
- I use all of these! (Too many artists to mention) Depending on the student, only certain students respond to competition, homework...same is true for mastercopying. I differentiate as much as possible!
- With 940 students, I don't grade, give homework, give assignments, etc...we have contests and sometimes special projects for organizations, such as, making cards for cancer survivors at Baptist Cancer Center's Camp
- One year I participated in a Blue Cross Blue Shield food pyramid contest. Sometimes the school PTO has an art contest with prizes. One year the school librarian set up an appointment with Beth Messina, illustrator of book Why Horses Do That, she came and talked to a second grade class during read across America week
- 1) Competitions: scholastic, magnolia fine arts, state fair, Ms. Law Day, Blue Cross/Blue Shield art poster – no longer in existence
- Yes to all of the above. 1) Numerous poster competitions, scholastic art, annual literature/art, anthology awards 2) Homework, research an arts related career and give report in class 3) In school museum researching artist or art style, recreating work in style of artist and giving presentations to younger students. Every art project that is done relates to artist or style. Promote an artist t-shirt project
- I use all of the above. We have had many local contests, I rarely give homework, but I assign artist reports that students choose each semester

- My students research an artist every other week. The artist will be known for doing the particular artwork we are studying at the time
- 1) scholastic art competition - very few other competitions 2) Very little homework 3) include art history in curriculum
- Competitions
- Competitions and researching other artists
- All of the above. Competitions at art shows (judging), guest artist speakers (usually former fellow students)
- Competitions: Pennies for art, Memphis fair, poster contests, etc...
- Competitions, Any homework is usually photo assignments, participation is encouraged in VAA's Spring Art Show, and scholastic awards. Photo's, artist, Stieghtz, Adams, women artists, African American artists, ceramic native American artists, oriental, modern
- No. I tried my 1 & 2 years, but there is nothing to make them do the work ☹
- Ms Energy contest, "Trees are Terrific" contest, we study a variety of artists from Walter Anderson to Renaissance artists. We have entered other contests in the past
- Yes – all of the above
- Gulf Coast Historical Society, Earth Day Calendar, Valentines for Vets, We do plaster heads of artists
- No Answer
- I always encourage participation in the fair art show and scholastics. I always incorporate a research project for Art I on various artists so they get a feel for the history involved in art
- All of the above. Scholastic art show, local art show
- 1) We enter many competitions – students feel honored and are motivated 2) Sketchbook homework once a week 3) Mastercopy-no 4) We have been very fortunate to have visiting artists from M.C., Clinton, and Jackson area
- Yes. We participate in scholastic, the counseling association poster contest, and sometimes one other poster or stamp competition. Students seldom have homework for me. We do research papers on an artist, and then copy or do 'in style of' that artist
- All of the above. 1)Jr. Duck Stamp Contest 2) Law Contest
- No homework except each student does a research paper on a famous artist and reproduces one of that artist's most famous works. They are also encouraged to enter local and state competitions and given extra credit for visits to local galleries and museums
- Ladies Auxiliary art contest, Tattoo, Red Ribbon Week, Art in the Park
- Researching other artists, incorporating artists into teaching
- I teach K-4 – 30 min. once a week. Walter Anderson, Grant Wood, Theona Hanslet

- Competitions
- 1) Mid- South fair Art Competition, Ms. Private School Art Competition, Crosstie Art Festival (Cleveland, Ms) art competition, Our annual school art comp., 2) We covered artists from different periods on art history, children's books illustrators and have had local artists come to the classroom, but not much in depth research
- Duckstamp competition, local festivals, scholastics, media center research, local artists visit classroom, homework (if any) is usually for students to observe something in particular
- None – many/ most of my students in Art I are there to simply obtain the fine arts graduation credit...the Art II, III, IV teachers at Forest Hill participate in competitions
- Not much
- Competitions and shows, homework (sketchbooks) research other artists and styles
- 1) Yes 2) No 3) No -- I do try to introduce art history to students with hands on art projects related to the time period. I use a book on art history and make copies of stuff I want to share with students
- Competitions and researching artists. Numerous local contests, especially scholastics contextual research is encouraged to plan for every project
- Competitions – a few, but most don't return the artwork. Homework- not usually; students may if desired. Master copy – not at Middle School level. Research- I focus some lessons on other artists and provide books, websites,etc...for students. Guest artists from Hattiesburg area come to classroom
- Yes to all. Ms. scholastic arts competition, Gene Taylor congressional exhibit (too many artists used to list them)
- 1- as often as possible 2- barely 3- barely
- I give my middle school students opportunities for competitions, but it is not required. No homework – they already have too much – art would be an added strain
- Scholastic arts competition – study of artists from renaissance through modern art
- no answer
- 1 – scholastic mostly 2- research 3 – mastercopy in sketchbook
- Yes. Yes. Yes. Art two does sketchbook homework 1 and 2 do master studies and art history. I encouraged scholastic art. Dick blick linocut, and JPS MLK (with little response)
- 1 – competitions 2 – researching other artists

Responses to Question Eighteen

What is more important, student attainment or student satisfaction? Why?

- Student satisfaction comes from perseverance and effort. (attainment – not sure what you mean). Students should be able to express their feelings, especially at middle school level
- Student satisfaction – yet the two work hand in hand. Successful production results in satisfaction on student's part.
- To me student attainment is more important because student satisfaction is not a good gauge, because students will be satisfied with “just enough” or as little as possible. They don't like to be challenged or pushed to make their artwork better.
- Student satisfaction – art is a personal experience. I consider it more important that a student is happy with their achievements than with striving to make good grades
- Satisfaction. Who cares if you got their attention if they don't care about it or even worse, learn something.
- Student satisfaction is most important as more of my students participate in competitions. Once again, my art I course is basically an overview to provide exposure for students who want to go onto upper level courses or simply obtain graduate credit
- Satisfaction – if satisfied, they have attained
- It's always a plus to win in a competition, but I try to stress the most important thing is to be satisfied and excited about a work of art you've created
- Student satisfaction – I believe at this stage 3-5th graders need to build self confidence and self esteem. If they believe their work is good I believe they will want it to be better
- Experiences – not product
- No answer
- Student satisfaction – builds self esteem
- Student attainment. It is my philosophy that satisfaction doesn't occur until sufficient practice
- If they create art, that's quality material – they are proud of what they've done
- Both. What good is satisfaction with no attainment? However in an elective course with immature people, some satisfaction is imperative or you can't get attainment
- I think student attainment is more important and a satisfaction comes with knowledge and accomplishment
- If the student is satisfied with their work their self – esteem grows and helps them with other classes

- Student satisfaction is critical to those in high school. If they don't produce something they are proud of, it makes future projects more labor intensive
- No answer
- I feel student satisfaction is more important because without happiness in art, there will be no student attainment
- I think they are equally important. Young people will tell you they like their work because they are not willing to work on it. They must attain a certain level of proficiency.
- I believe student attainment is the most important. I push students to be better and better to try new materials and new techniques and to know that I am still learning – that you can never learn all there is to art. There are so many approaches to teaching art and I try to introduce new concepts each year. I can do this because I teach gifted art and have the same students year after year.
- Satisfaction. If a child is happy with the artwork, maybe he/she will stay with it long enough to reach attainment
- Both equally important. Without student satisfaction, you will not have student achievement or progress
- Attainment because we ourselves are never happy with our own work either
- Both are equally important
- Student attainment
- Depends upon grade level. Grade 6 and under – student satisfaction, above grade 6 – attainment
- Students should strive for excellence not perfection
- I feel as the ultimate goal to reach is for the student to create work for themselves that satisfies them
- It has to be a mix of both
- Student satisfaction – if a student feels good about their work, the rest will follow
- If I understand your question correctly, I believe learning and appreciating the process is more important than achieving the “perfect” creation
- ?
- If I understand your question correctly, student attainment is important. Helping the student draw from within themselves and bring out what they never have before, brings forth growth and encourages them to continue exploring
- Attainment – of what? Of critical life skills? Yes! Satisfaction – with what? With self? Yes!
- Both – you don't get satisfaction without advancing and attaining knowledge and preparation for your future
- Both. Students are not really satisfied if they don't attain something meaningful and engaging. We don't do anything without a reason of communicating something to ourselves / and/ or others

- Student attainment. Because it may take a little while for them to understand what they have learned
- Always satisfaction, because anything less would result in frustration
- Talent varies – I am very demanding and want the best from students – that is not always what one would consider high achievement, but it is their best. When they have satisfaction in a job well-done, that is personal success
- By satisfaction, I assume that you mean that the student leaves feeling pleased, with a sense of learning and accomplishment – Student Satisfaction
- Student attainment involves/ should involve meeting objectives. The bar may need to be raised on student satisfaction – depends on student
- In general Art I classes usually satisfaction helps students more than special goal attainment. Art I has had little experience, low expectations for themselves, and zero confidence in abilities. Art 2 is usually satisfied when they do a good job and they know when they have succeeded
- Satisfaction – reflects attainment and creates persistence
- They should always want to be better
- Both – success initiates satisfaction
- I will push a student to attain their best once that has been achieved, they are satisfied with their accomplishment, they know they have worked their hardest
- For seventh graders, almost both, but satisfaction might weigh slightly more for their self confidence and motivation which is really important for developing a sense of belongingness at this age
- student satisfaction – because of hands on, no child left behind

Responses to Question Nineteen

What factors contribute to the grade assigned for a student project?

- I came to Washington school from an Episcopal day school, so I know the limitations of the youngest children. Otherwise, it took some trial and error to determine what worked best for each grade – lots of instinct as a mom
- Student generated rubrics – teacher generated rubrics – student teacher rubrics (these all include effort, involvement, process, etc)

- I assign a rubric on each project. A typical rubric will include on time completion, craftsmanship, and various elements that deal with adherence to the assignment and (like use of color, use of mixed media, etc...)
- Craftsmanship, effort, going beyond guidelines of project, improvement in work, composition, mastery of materials
- Participation, attitude, effort, classroom behavior. I teach k-5 and do not give number grades
- My students earn grades little by little – every activity counts and is accumulated at the end of the semester – students have the opportunity to earn extra points, also through various options. This might be necessary if a student is absent more than 3 times a semester
- I make rubrics. I also encourage students to challenge boundaries as long as they are thinking artistically and critically, most grades are determined by following directions, conceptual understanding, effort, artistic commitment to project, creativity
- Not Applicable
- Level of maturity and comprehending
- 1) Effort/ participate/ time on task 2) Creativity 3) Design qualities, as discussed for each project 4) Cooperative attitude 5) Willingness to make changes
- In the introduction to a new lesson, students are given a grade sheet with criteria of what is required. Sometimes students are given the opportunity to assist in creating the criteria and values. There is always student self evaluation alongside teacher evaluation. Depending upon project, some peer evaluation may take place. Student improvement is a major factor
- I grade on a rubric for each project that is explained before each project
- Rubrics that contain clear objectives to create a certain project
- See attached
- Do not give grades for grades 5 and 6
- effort, time spent
- effort – an honest, sincere effort gets the grade
- no grades
- rubric is used. Neatness, originality, adherence to assignment; elements/ principles of design
- We do not assign grades at my school for art
- We use rubrics to evaluate. I do not give grades in the gifted art program. I teach grades 2-12 in two schools. The students are talented and have passed a test to be in the program
- Participation – creativity – technical proficiency – following directions – planning
- Ability, age, competency level
- No response

- Completion, following directions, ability, end result, effort; all of these things are considered on every project
 - I have a rubric for each assignment. Ex: neatness, craftsmanship, media usage, originality, color usage, etc...
 - Students ability, creativity, how well they tried to accomplish a goal.
- Presentation – followed instructions
- I usually use a rubric, mostly based on effort, completion, and following class procedures about 2 of 5 have a specific objective related to the objective in the lesson plan – i.e. design is well balanced and has a focal point
 - Neatness, creativity shown, following directions, good use of space (pos/ neg) time spent on work and all factors
 - Effort and following directions/ modeling
 - Rubrics checklist – cover objective, neatness, time log
 - No response
 - I do not give grades – art for arts sake!
 - If I grade an assignment, I use rubrics to include elements or principles taught, the use of color. Is their work creative or different (unusual) did they follow directions
 - Doing the best possible work for their ability, attitude, neatness, using time wisely
 - Teacher/ students create a rubric for art projects, 50% work in class 30% written exams/major projects 20% nine weeks exam
 - I establish design criteria prior to beginning a studio activity. In Art I, these are basic, specific color schemes, neatness, technique, etc...How well these are implemented are taken into aspect, based upon student progress, talent/ability
 - Rubric: effort, participation, creativeness, craftsmanship
 - I use a rubric. The students do their critique on their work and then I do one
 - I use to grade on A B C D; now it's more 100 to 65. they seem to be happy with a 70. a lot of times a 100 is awarded to “d” work because I have lowered my standards to survive
 - Rubric with 10 descriptions – objectives such as application of specified art elements, craftsmanship, constructive use of studio time, openness to instruction, collaboration with peers, conservation of studio and supplies, expressiveness and creativity, successful solution to design problems, etc...
 - Students are encouraged to apply individuality and creativity to satisfy basic requirements. Effort is most important.
 - Meeting objectives, following rubric
 - Curriculum guidelines, creativity and finished product
 - Following instructions!! Being creative, completion and effort
 - No grade in elementary art
 - Design factors, creativity, mastery of materials used, organization, neatness

- Class behavior, effort, level of imagination, creative problem solving
- 1 – effort 2 – following directions 3 – final result
- Rubric grading, following directions, on-time

VITA

Ann Ostenson was born in 1979 in Oxford, Mississippi. Ann received her B.F.A. from the University of Mississippi in 2001 with an emphasis in Graphic Design. In the fall of 2001 she taught visual arts in Atlanta, Georgia at Peachtree Charter Middle School. She began graduate work in 2003 and taught art at a local private school to grades kindergarten through six. Ann has worked in Jackson, Mississippi at St. Andrews Episcopal School teaching art to high school and advanced placement students.